AN INVESTIGATION OF THE POSSIBILITIES FOR THE ESTABLISHMENT OF A TELEVISION STATION IN OKINAWA, WITH A RECOMMENDED ORGANIZATIONAL STRUCTURE, EQUIPMENT AND FACILITIES PLAN AND PROGRAM SUGGESTIONS

> Thesis for the Degree of M. A. MICHIGAN STATE UNIVERSITY Chosei Kiyoshi Kabira 1960



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Chosei Kiyoshi Kabira

AN ABSTRACT

Submitted to the College of Communication Arts Michigan State University in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Department of Television, Radio and Film

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The research was done under the assumption that Okinawa will have a television station established in the near future. It was the purpose of this study to develop recommended initial organisational and programming plans which would be utilized by promoters of a television station in Okinawa. More specifically, this study contains various factors to be considered before the establishment of the station: detailed principles and procedures of organizing and training personnel, a flexible and practical financial system, and programming ideas.

The present situation of Okinawa was first reviewed and analyzed in four different aspects (political, economic, educational, and cultural and social) through nearly all available documents, publications, and articles on the Okinawan situation in both Japanese and English languages. Then various recent studies on the impact of television in Japanese as well as American life were referred to for the purpose of predicting television's influence on Okinawan life. The summation of the above mentioned review, analysis and prediction indicated that a public corporation station emphasizing educational programs might be the most feasible type of television station in Okinawa.

This writer recommends that the prospective Okinawan television station adopt a strong public service, convenience and welfare philosophy rather than a mere money making venture.

Organizational structure and personnel for the Okinawa television station were considered under the assumption that if a television station is established, it will probably occur through an expansion of the Ryukyus Broadcasting Corporation, which is operating two radio stations on a commercial basis. Organizational and personnel



reference data were gathered from the actual practices at three major television networks in America and also from several mediumsized Radio-TV dual operation stations in America. Adjusted applications were made in terms of the Okinawan potential.

Operational expenditures were also estimated in the light of the above-mentioned assumption. In order to minimize extra expenses resulting from many problems in Okinawa such as a lack of trained personnel and funds, those administrative procedures and financial system which have proved practical in America were revised for the use of an Okinawan television station.

Programming ideas were created by the writer of this thesis on the basis of his study at Michigan State University and from published American educational and commercial television practices. These ideas were then examined and reviewed on the basis of practicability and adaptability in Okinawa. Mr. Pat Weaver's "magazine concept" of programming and Prof. Leo Martin's "block" programming ideas were found to be most appropriate for use in an Okinawan station, because of their flexibility and versatility.

No matter how good the programming, without a sufficient number of viewers it loses value. Since Okinawa is entirely a virgin land for television but is handicapped by the low income factor (national income per capita in 1957 was \$700) this study took up the unique subject of a prospective group viewing system.

Presuming that this proposed educational television station would eventually follow the course of the government-originated radio station, which is currently operated commercially, recommendations for a sales organization and related activities were compiled at the end of the study.

A television station which can have such a tremendous potential impact on the lives of the Okinawan citizenry should be operated mainly for the purpose of public education and service. It is the hope of the writer that this study will be helpful in the achievement of a television station for Okinawa some day. It is his further hope that the study may help to chart a course for the type of programming which the citizens of Okinawa need and deserve. ESI WI

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ACKNOWLEDGMENTS

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> First of all I wish to thank Prof. Leo A. Martin for his constant guidance and kind patience. I also wish to thank Dr. Erling Jorgensen for his advice.

There are many people in educational and commercial television stations to whom I am grateful for their generous cooperation and assistance. Especially I wish to thank Mr. David Kushler, Traffic Manager, WJIM+TV for his practical suggestions,

I also wish to thank Mr. H. Earl Diffenderfer, former Director of Education, USCAR and Mrs. Evelyn Richardson, former chief of Radio Division, USCAR for their cooperation in securing valuable materials for the work.

My brothers, who are pioneers in radio enterprise in Okinawa, Chosin Kabira, former station manager of KSAR, and Choho Kabira, Traffic Manager, Ryukyu Broadcasting Corporation have faithfully kept assisting me. Without their help this thesis could not have been done, I wish to thank them.

I wish to thank Mr. Senjiro Kirakawa for his encouragement and assistance. As general manager of RBC, he offered me important documents and information.

Finally, I wish to thank my wife Wanda Lee for her encouragement and support.

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CHAPTER I

INTRODUCTION

Purpose of the Study

The purpose of this thesis is to estimate the political, educational, and cultural advantages of establishing a television station on the island of Okinawa. It also includes a study and compilation of information concerning the management and operation of U. S. and Japanese television stations which may be adapted to the operation of a television station on Okinawa. Finally, this thesis attempts to validate the establishment of a television station which could begin as a non-commercial community station and gradually become a commercial station.

Imposed Limitations

The core of this research is found in the recommendations concerning size, physical structure, operation policy, program production policy, and personnel of a television station which is supposed to be adaptable to the unique political, educational and cultural circumstances on Okinawa. This research excludes the legal procedure of applying for channel allocation and other necessary actions and arrangements provided for in the regulations and laws of Okinawa.

The study of the financial aspect of the television station is limited to the sphere of basic factors of organization and operation

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and excludes sources and methods of acquiring funds for the station.

The study of construction and engineering is limited to basic principles. Professional and technical details are excluded. Since the research deals only with the problems and recommendations for the operation of a television station on the island of Okinawa, the probable success of this program is not investigated.

Intrinsic Merit

The information about radio and television in Japan and Okinawa compiled in this project has primary merit as the latest material which can be used for reference in America or elsewhere.

A secondary merit is that the basic factors for establishing a television station studied in this thesis and the recommended development program and procedure, while primarily studied for the specific environment of Okinawa, are worth-while for consideration by those who are interested in establishing a television station anywhere. A further advantage could be obtained by those who are students of television. This information is collected from authoritative publications and personnel and then compiled in a comprehensive and adaptable order.

Distinctiveness

The writer of this thesis was sent to the United States from Okinawa in 1953 as a GARIOA¹ student majoring in radio and television. He has had a deep-rooted desire to seek workable information about

¹GARIOA--Government Aid and Relief in Occupied Area of U.S.A.

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a prospective television station for the Japanese-speaking audience on the island. The present study, therefore, covers not only the problems and procedures involved in establishing a television station, but also the factors involved in administration, operation, and program production. A synthesized study under any such hypothetical situation has never been made. This study is concerned with television as a mass communications medium and television as a business organization.

Materials and Sources

Publications and research papers on radio and television station management were surveyed, as were the publications and printed materials of the Federal Communications Commission. In addition, operation and program policies were collected from major networks and selected stations in America and Japan. All these materials were then analyzed and evaluated by the writer from the viewpoints of adaptability to the Okinawan situation. Actual interviews were conducted with staff personnel of educational and commercial television stations and with advertising agency personnel. General information was obtained from radio and television magazines and newspapers from the U.S., Japan and Okinawa. Publications of the National Association of Radio and Television Broadcasters (NARTB), the National Association of Educational Broadcasters (NAEB), and the Joint Council on Educational Television (JCET) were also studied.

Plan of Organization

This thesis consists of five chapters including the present introductory. Chapter II endeavors to predict the impact of television on

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the political, economic, educational, cultural, and social aspects of Okinawan life. Chapter III discusses the factors and problems to be considered in the establishment of a television station in Okinawa. Chapter IV deals with a proposal for programming a television station in Okinawa. The proposal is based on observations in the preceding chapters. It becomes the writer's conclusion arrived at through the evaluation of circumstances prevalent in Okinawa as well as through the writer's own interpretation and judgment. Chapter V deals with an evaluation of television operation and programs which might be adaptable to the situation in Okinawa. Recommendations for further research are also drawn in this final chapter.

Present Status of Broadcasting In Japan and Okinawa

The present status of broadcasting in Japan and Okinawa provides valuable background information in three potentials: site, timing and program. Site potential refers to whether television broadcasting would be geographically feasible and would be technologically sound on Okinawa. Timing potential would involve such problems as possibility of a one station market, competitive prospects and local desires for television. Finally, the present status of broadcasting in Japan and Okinawa would influence program potential in terms of availability of personnel and talent, the availability of film and kinescope programs and the future prospect of affiliation with a Japanese television network.

In Japan there are three groups of broadcasting organizations. The Nippon Hösö Kyökai or NHK (Japan Broadcasting Corporation) is a chartered public service and non-commercial corporation.



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The second group, consisting of commercial stations, is under private ownership. Finally, a number of stations are operated by the United States Armed Forces for its personnel. The latter is the only group which does not operate a television station in Japan.

Japanese television operates under the same technical standards as the U.S., (525 line picture, 30 frames per second, a 6 megacycle band and FM sound). At present, six channels are allocated for the television operation, but the Ministry of Postal Administration recently announced that the number of channels would be increased to eleven in the near future. Channels one and two are, however, reserved for defense purposes in an agreement with the U.S. Forces in Japan.¹ Pending applications as of June, 1957 number 133 of the 144 possible allocations. Among the applicants are a commercialeducational television company and four major motion picture companies.²

In Japan, radio sets are owned by 99.3% of the total households. The total number of television families reached 450,000 at the end of April, 1957. This television figure represents only slightly over 3% of the total households but nearly 40% of the people of Japan are located in television service areas. Since many owners are reluctant to report about their sets (for they have to pay a monthly fee to NHK regardless of whether they receive NHK or not and they also fear becoming targets for the tax office and robbers as well), it is estimated that the actual set owners number over 700,000. The growth of the reported set owners is as follows:³

¹The Asahi Shimbun (Tokyo, January 12, 1957), p. 7.

³"Diagnosis of Television Boom, "<u>Bungei Shunju</u> (July 1957), p. 64.

³Ibid., p. 58.

Fı Film Sal number end of 19 further i by the er end of 19 λ'a ment are those of Japanese carefully level.² Pr the air a 60 per c features St Compar Japanes the am_{c} inexperi 1 2 3

January	1953	٠	٠		•	•	٠	٠	•	٠	٠	•	866
March	1954	٠	٠	•	•	•	•	•	•	•	•	•	16,700
March	1955	•		•	ė	•	•	•	•	•	•	•	52,800
March	1956	•	•	•	•	•	•	•	•	•		•	163,600
April	1957	٠	•	•	•	٠	•	•	٠	•	•	•	450,000

Fred Mahlstedt, director of operations and production of CBS-TV Film Sales, who visited Japan recently, estimates that the present number of television stations in Japan would be increased to 16 by the end of 1957 and that by the beginning of 1959 the number would be further increased to 31. The set total, he adds, should reach a million by the end of 1957 and would further increase to 3,000,000 sets by the end of 1958.¹

Mahlstedt comments that Japanese television studios and equipment are locally manufactured and are as good or even better than those of the U.S. One reason for this, says Mahlstedt, is that the Japanese have only been in TV for the past six years and have studied carefully the American trials and errors in arriving at the professional level.³

Programming-wise, Mahlstedt says, a typical station takes to the air at 10:30 A.M. and runs through until 11:00 P.M. Approximately 60 per cent of the programs are live with baseball one of the top features in the afternoon.³

Stanley J. Quinn, Jr., vice president of J. Walter Thompson Company in Los Angeles, who also visited Japan, reports that Japanese television is very commercial, with no apparent limits on the amount of time that may be devoted to advertising. Animation is inexpensive in Japan and is used even more widely than in the U.S.,

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<sup>1</sup><u>Television Daily</u> (New York, June 3, 1957), p. 1.

<sup>2</sup><u>Ibid.</u>, p. 7

<sup>3</sup><u>Ibid.</u>
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he comments. He had little time for watching Japanese television programs but the ones he saw seemed amateurish and unimaginative, he adds. "The action in a drama I watched was very broad by American standards," he said, "although my ignorance of the language may have made me unduly critical. The lighting was flat and reminiscent of the very earliest days of television in the U.S. But the camera work was excellent."¹

There are many American television films being shown by both NHK and commercial stations with superimposed translations or with Japanese language dubbed in. Among them the most popular program is Jungle Jim (Screen Gems). The repeated series of this program is now broadcast through four commercial stations. <u>I Love Lucy and The Whistler (both CBS Films) are popular among</u> adults. <u>Buffalo Bill</u>, Jr., Champion, Terry Toons and Annie Oakley (CBS Films), <u>Rin Tin Tin (Screen Gems)</u>, <u>Sheena</u>, <u>Queen of The Jungle</u> (ABC Film), and <u>Robin Hood</u> (Official Films) are also shown on Japanese television. Other film programs which have been shown or are presently being shown are <u>Highway Patrol</u>, <u>Cisco Kid</u>, <u>Mr. District Attorney</u>, and <u>Super-Man</u>. American feature films released by major motion picture companies are also frequently shown in Japan. This phenomenon indicates that Japan is becoming a strong market for American television films.

NHK (Japan Broadcasting Corporation). -- The first radio broadcasting in Japan was started by NHK in 1925, four years after KDKA started the world's first regular broadcasting in the U.S. NHK operates the first and second networks through 106 radio stations (as of the end of March, 1957) with 37 hours of daily programming.

¹Broadcasting-Telecasting (May 6, 1957), p. 28.

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The first network programs designed for the general public consisted of sports and entertaining features such as traditional Japanese narrations called Kodan, Rakugo and Naniwabushi, Japanese folk songs and music, classical Japanese and Western music, radio dramas and comedies, quiz shows, popular songs and music, and performances by world-famous musicians and entertainers visiting Japan at the invitations of NHK and other sponsors.

The second network, which was started in 1931, includes school courses and highly cultural and artistic programs. In the school programs, particular emphasis is placed upon supplementary education for the younger generation, especially the primary school, junior and senior high school students. This program lasts for four hours and ten minutes every school day. In addition, programs on women's problems, social affairs, industrial, and political affairs, sports, cultural, science and international problems are also presented. News is broadcast on the hour every hour.

NHK also started an overseas broadcasting service under the name of "Radio Japan" in 1935. Radio Japan is now beamed to 14 areas: Indo-China, Thailand and Burma; India, Pakistan and Ceylon; the Middle East; the East Coast of North America; the West Coast of North America; North China; Central China; the Philippines, Indonesia; and South China. These overseas broadcasts are made in 16 languages and each transmission lasts for one hour daily. NHK is now planning to begin the first FM broadcasting in Japan.

The NHK television operation was inaugurated in 1953 as the first television service in Japan. As of April, 1957, there were eight television stations in operation in the major cities, Tokyo, Osaka, Nagoya, Hiroshima, Sendai, Sapporo and Fukuoka, which is the closest to Okinawa. NHK expects to establish eight more television



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stations by March, 1958. Experimental color telecasting has been under way since the end of 1956, but full-fledged color programs have not been instituted as yet. Like the second network in the radio operation, NHK is now planning to expand its educational television programs by making use of other channels.

In eight hours of daily television programming the stress is laid on news and cultural items in addition to "wholesome" entertainment. Secondary emphasis is given to audio-visual educational programs and filmed programs imported from the U.S. and other countries.

NHK has a Broadcasting Code to maintain certain standards for its programming and is solely financed by radio and television licensefees under the Radio Law of Japan. The three-month radio fee is $\frac{1}{200}$ (56¢) and the monthly television fee is $\frac{1}{200}$ (84¢).^{1,2}

<u>Commercial radio and television broadcasting in Japan.</u> --After twenty-five years of monopolistic radio service by NHK, the electronic spectrum was opened to commercial radio broadcast use by the new Radio Law of Japan in May, 1950. This law was passed under the strong urgency of the Supreme Command of Allied Powers which then occupied Japan under Gen. Douglas MacArthur. Since the first sixteen commercial radio stations were granted their temporary licenses in April, 1951, the total number of commercial stations grew to 59, according to the 1955 <u>Publication Almanac of Japan.</u>³ All the

¹Nippon Hösö Kyökai (Japan Broadcasting Corporation), <u>Radio</u> Japan 1957 (Tokyo: NHK, 1957).

²NHK, This Is NHK (Tokyo: NHK, 1957).

⁹"List of Commercial Radio Stations, "<u>1955 Shuppan Nenkan</u> [1955 Publication Almanac] (Tokyo: Shuppan News Company, 1955), pp. 346-48.
stations transmit in AM and two are on short wave. There has been no bona-fide network in Japan in the manner of NBC, CBS or ABC in the U.S., yet among the 59 commercial stations there are a few so-called "key" stations which supply programs to other stations. Many programs are supplied live through an arranged network, but the majority of them are sent to local commercial stations recorded on magnetic tapes. The key stations are ABC (Asahi Broadcasting Company), Radio Tokyo, NCB (Nippon Cultural Broadcasting Company), NBS (Nippon Broadcasting System). All of these stations are located either in Tokyo or Osaka where entertainment talent is centered similar to the way it is centered in New York and Hollywood in the U.S.

Drama, quiz and sports programs are heavily scheduled. Music programs are not heard as frequently as in America. Talk programs, panel shows, and educational programs are quite common in Japanese commercial broadcasting. Music and news as a programming concept has not yet appeared in Japan. The peculiar trends in commercial programming noted above may be caused by the commercial stations' awareness of listeners who have been conditioned to hear more public service features by the long history of NHK programming. Another reason may be that most commercial stations are cautious of the government's influence over programming. Whatever the reason, there is actually very little difference in programming between NHK and the commercial stations except for the latter group's inclusion of commercial messages.

The commercial television stations' development has been so slow compared with that of the commercial radio stations that there are only five commercial television stations on the air at the time of this writing. Of these five stations, four are affiliated with radio

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stations (i.e., JOKR-TV with JOKR, Radio Tokyo; JOAR-TV with JOAR, CBS Nagoya; JOHR-TV, JOHR, Hokkaido Broadcasting Company; and JOBX-TV with JONR, Asahi Broadcasting Company, JOOR, New Japan Broadcasting Company both in Osaka). One television station is not affiliated with any radio station. This is operated by Nippon Television Network Corporation and was established as the first commercial television station in Japan in August 1953, only six months after NHK's Tokyo television station station started regular television broadcasting.

The Japanese commercial television stations feature more entertainment than does NHK. The best-selling monthly magazine in Japan, <u>Bungei Shunju</u>, criticizing excess commercial programming of popular songs and preposterous comedies, introduced the term "moron programs" and urged television stations to take advantage of the "seller's market" in raising program standards rather than rates. In order to maintain program quality and standards, the Federation of Japanese Commercial Television Broadcasters recently established their television code. The code seems to have been patterned after the Television Code of the National Association of Radio and Television Broadcasters in America.¹

The U.S. government is also a good client of Japanese commercial television. The USIS (United States Information Service) is a co-sponsor of a weekly forty-minute dramatic production entitled <u>Theatre of Roses</u> through the Nippon Television Network Corporation. The USIS furnishes American written scripts and pays two-thirds of the production cost. The series does not include any propaganda material but is considered a quality drama series. The other cosponsor is a drug manufacturer.³

¹"Diagnosis of Television Boom, " <u>op. cit.</u>, p. 66. ²Ibid., p. 70.

Far East Network of the U.S. Armed Forces in Japan. --Although the number of stations remained the same, the original locations of the seven stations during the occupation period were changed along with the relocation of the U.S. military bases. At present, two program-originating stations are located in Tokyo and Sapporo (Hokkaido) and the rest of the five stations in Niigata, Miho, Iwakuni (Honshu) and Fukuoka (Kyushu) are operated as relay stations. These stations are supplied with transcribed programs from the Armed Forces findio and Television Service in Los Angeles, California and they also schedule some disk jockey and local talk programs.¹ The number of Far East Network stations may ultimately be decreased with the transfer of American troops from Japan to Korea, Okinawa or elsewhere. Defense Secretary Wilson announced in June, 1957 that 25,000 to 30,000 American military personnel, one third of the present force, would leave Japan by Christmas of 1957.³

Radio Stations in Okinawa. -- There are four radio stations in operation at the present time in Okinawa. The oldest postwar station is the Far East Network Okinawa on 650 kilocycles with power of 1,000 watts which is operated by the U.S. Armed Forces twenty-four hours a day with almost the same type of programming as the Far East Network stations in Japan. Two commercial radio stations, KSAR and KSBK are owned by the University of the Ryukyus Foundation and are operated by the Ryukyus Broadcasting Corporation under lease. More detailed information about these two commercial stations will be given in a later section of this thesis. The fourth station is a Voice of America relay station which has a 1,000 kilowatt

²The Okinawa Times (June 21, 1957), p. 1.

¹Interview with Mr. Monroe Carol who was on the staff of the Niigata and Miho stations of Far East Network from April 1955 to March, 1956.

medium-wave and a 35 kilowatt short-wave transmitter. Daily programs are broadcast in Mandarin, Cantonese, Korean, Amoy, English and Russian.¹

Radio station KSAR. --After the completion of the studio building on the campus of the University of the Ryukyus and the transmitter building in Kakazu, this station went on the air in February 1, 1953 on 740 kilocycles with a power of 3,000 watts under supervision of the United States Administration of the Ryukyu Islands (USCAR). The previous call letters had been AKAR.

The original station, AKAR, was established by USCAR in April, 1950 as the first post-war radio station with four hours programming for the Okinawan people. This was the time when little electricity was available and radio sets were considered a luxury. Facilities-wise, AKAR was operated with inefficient equipment, and the studio and transmitter locations were changed twice. The two years of operation of AKAR, however, provided an excellent opportunity for personnel and talent training and for the development of local programs and the promotion of listeners.

In April, 1954 KSAR was released to the University of the Ryukyus Foundation and then became an income source for the University. The first commercial radio operation in Okinawa was commenced under an American advisor with the same staff retained. This staff had never been associated with a commercial operation. Later, a newly established advertising agency called "Radio Okinawa" attempted to furnish eight hours of programs daily by paying ¥1,400,000 (\$11,666) per month to the Foundation for the station time. This firm did not last more than fifty days because of an inefficient

¹UNESCO, <u>World Communications</u> (Third Edition; Paris: UNESCO, 1956), p. 171.

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administration and a high-priced contract. After the failure of Radio Okinawa, KSAR was on the verge of bankruptcy until October 1, 1954 when its operation, under lease, was turned over to the Ryukyu Broadcasting Corporation (RBC), subsidiary company of <u>The Okinawa</u> <u>Times</u>. The contract price was then reduced to ¥300,000 (\$2,500) per month.

At present, KSAR is on the air 18 hours a day with a staff of 95 under the operation and program departments in Okinawa and 15 people in three branch offices in Japan proper. The latest figure as of December, 1956 shows 103,545 radio sets in the entire Ryukus.¹

On September 1, 1955 KSBK, on a frequency of 880 kilocycles, started its operation in the English language from the studios of KSAR using a spare circuit. This station is on the air with a 500 watt transmitter, which was originally purchased to establish a relay station in the Southern region of the Ryukyu Islands, and which was found unnecessary with KSAR's good 3,000 watt coverage.² KSBK is operated 18 hours a day by six American employees with a music and news programming schedule and a few transcribed programs as is shown in the master schedule. [See Appendix A.] KSBK receives the wire services of UP and AP.

The first month of profit of RBC, ¥45, 292 (\$377.43) was realised in May, 1955, four months earlier than the predicted one-year nonprofit period.³ According to the latest financial statement of RBC the net-profit for a four-month period (October 1, 1956-March 31, 1957)

¹Letter from Choho Kabira, Traffic Manager of RBC, May 11, 1957.

²USCAR. <u>Civil Affairs Activities in the Ryukyu Islands</u> (1956), Vol. III, No. II, p. 104.

³Ibid. (1955), Vol. III, No. I, p. 110.

totaled ¥2 months' pe The KSBK indi period of e As c minutes ti minutes (a locally in distribution 1957) is a

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totaled ¥2, 401, 377 (\$20,011), 10.6% more than the previous four months' period.

The total financial status of KSBK, however, is not favorable. KSBK indicated a cash deficit of ¥950, 502 (\$7, 921) during the fifth period of operation (October 1, 1956-March 31, 1957).

As of March 31, 1957 there were, in a week, 7 hours and 7 minutes time (average 73.7 spot sales) on KSAR and 2 hours and 28 minutes (average 44 spot sales) on KSBK. Half of the sales are made locally in Okinawa and the other half are made in Japan. For example, distribution of the sales of the fifth period (October, 1956-March 31, 1957) is as follows:¹

Okinawa	¥10,290,177	54%
Tokyo, Japan	4,628,953	24
Osaka, "	3,680,500	19
Fukuoka, "	591,968	3
TOTAL	¥19, 191, 598	100%

The majority of KSAR programs are supplied by transcribed tapes sent from five key stations in Japan (i.e., Radio Tokyo, NBS, NCB, NJB and ABC). Taped programs from NHK, VOA (Voice of America) and NSB (Nippon Short-wave Broadcast) are also scheduled on sustaining bases. Disc programs are on the air only three and a half to four hours daily. Five out of seven major locally produced programs are 30-minute audience participation shows in forms of quiz and/or contests. The other two are a 20-minute drama and a 20-minute narrative in the Okinawan dialect called <u>Ryukyu Ködan</u>. As minor local programs, there are two fifteen minute segments of local music and song and fifteen minutes of organ music by a staff musician (Monday through Friday). In Okinawa, the government

¹Ryukyus Broadcasting Corporation, "The Fifth Financial Statement, October, 1956-March, 1957" (Naha: 1957) (Mimeographed).

sponsor There a on week at 6:20 Fi except 4 forty mi (Japanes writers AF first tele tain the worth of the U.S. 185.75 n power of P.M.) da occasion An expan Armed F under co: separate; At vision se 1,500 in depende 1_P Schedul. 2 10, 195 3]

sponsors a weekly fifteen minute program called <u>Government Hour</u>. There are five daily transcribed soap operas scattered in the schedule on weekdays and a ten-minute physical exercise program is scheduled at 6:20 every morning.

Five or ten minutes of news is broadcast on the hour every hour except 4, 7 and 8 P.M., 15 news casts a day; a total of one hour and forty minutes are aired daily. News sources are UP, AP, KYODO (Japanese news wire service), <u>The Okinawa Times</u>, and eight news writers equipped with portable recorders and two mobile trucks.¹

AFTV (Armed Forces Television Service) Okinawa. -- This, the first television station ever built on Okinawa, went on the air to entertain the U.S. military personnel on Christmas Eve of 1955 with \$60,000 worth of Dage equipment and kinescoped commercial programs from the U.S. The station, on a frequency of 181.25 megacycles video and 185.75 megacycles audio (equivalent to Channel 8 in the U.S.) with a power of 50 watts video and audio, is operated seven hours (4:00-11:00 P.M.) daily by a staff of seven Air Force personnel. This station occasionally telecasts messages from high ranking officers or celebrities. An expansion of local production is expected upon completion of the new Armed Forces Radio and Television Service building which is presently under construction. The television and radio stations are located separately.³

At the present, there is no way to estimate the number of television sets in Okinawa. The last number which the writer saw was 1,500 in April, 1956, for more than 40,000 American military personnel, dependents and civilians on the island.³

³Ibid. (October 30, 1956).

¹Ryukyus Broadcasting Corporation, <u>The Master Program</u> Schedule (14th ed.; Naha, January 20, 1957).

⁸The Okinawa Times (January 12, October 30, 1956, February 10, 1957).

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<u>Trend toward establishing a television station for Okinawan</u> <u>citizenry.</u>--The first plan for a commercial television station promoted by a political critic, a president of a life insurance company and a dentist, was reported in December, 1955. A license has not yet been applied for. In June of 1956, the interim Okinawan Television Broadcasting Company was organized with Jugo Thoma, present Chief Executive of the Government of the Ryukyu Islands and then mayor of Naha, representing the promoters. An official application was made for a temporary permit. RBC submitted its application early in 1957. At the time of this writing, no applicant has yet been granted a permit.

The New Year's Day edition of the Okinawa Times speculated about the prospect of a television station as follows:

Television is no longer just a dream for Okinawans but it may well be called a vogue throughout the world. Mainly because of geographical difficulties, no television station for Okinawan audience has ever appeared. There is now, however, a movement to undertake a television enterprise and it is said that this would probably be the year to expect television on Okinawa.

First of all, specialists have guaranteed to eliminate technical disadvantages. Their assurance is based on the fact that the Japan Telephone and Telegraph Company would complete the television network system as close as Kagoshima, Kyusho by the end of July, 1958, if every thing goes in due course.

Then it would be possible to relay television programs by a micro-wave system from Kagoshima, via Amami Oshima to Okinawa. From Kagoshima to Okinawa is about 500 kilometers (310 miles). The distance is long but the relayed spectrum would receive less interference over the sea. Furthermore, the study of new electronic waves, said the specialists, might result in direct relay from Kagoshima to Okinawa.¹

In the opinion of this writer, no definite and immediate decision on building a television station can be expected due to the limitations which will be discussed in Chapter III.

¹Ibid. (January 1, 1957), p. 11.

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CHAPTER II

HOW CAN A TELEVISION STATION SERVE OKINAWA AND OKINAWAN PEOPLE

Political Factors

Present political status, -- Okinawa, where the establishment of a television station is investigated in this thesis, is the capital island of the Ryukyu archipelago stretching in a curvilinear chain some 600 miles long. The islands of the Ryukyu archipelago are southwest of the Amami Gunto¹ and Japan proper, northwest of Formosa and the Philippines, and west of the Bonin Islands. The islands in the chain between Okinawa and the southernmost tip of Japan proper are located from four to forty miles apart. This geographically, would be advantageous for the establishment of a further micro-wave relay system linking the Okinawa station with Japanese television networks. The closest Japanese television station, which has been broadcasting programs relayed from Tokyo since March. 1956, is located only 500 miles away from Okinawa. It should, however, be mentioned that the micro-wave relay system could only be possible when financial and technical problems are solved for the establishment and maintenance of these relay stations in the remote islands. The solution of this problem would rest upon diplomatic agreements in finance and programming made between USCAR and the Japanese government; the Okinawa television station and the

¹Amami Gunto is geographically a part of the archipelago, but is now politically under the Japanese domain.

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Japanese television networks; and the Okinawan television station and the Japan Telephone and Telegraph Corporation.

The island of Okinawa is approximately 453.26 square miles in area. It is sixty-seven miles long and from three to twenty miles wide. The population as of December, 1955 was 676,230 with a density about twenty-eight times that of the United States, or about 1,500 persons per square mile as compared with 54 per square mile in the U.S.¹ Covering Okinawa, therefore, means serving eightyfour per cent of the total population of the Ryukyu Islands with relatively low power in a small area.

This high population density would be advantageous for the establishment of an extensive group viewing system. That is, houses are built so close together in each community that people may not need to travel far to avail themselves of a viewing set in the community. Although Okinawa and the neighboring islands cover only thirty-five per cent of the total land area of the Ryukyu Islands, Okinawa is the center of political affairs.

After the capitulation of Japan at the close of World War II, 1945, the United States government took over the task of occupying and rehabilitating the Ryukyu Islands in accordance with the terms of surrender signed on board the battleship "U.S.S. Missouri" in Tokyo Bay. The international legal situation has, however, never been officially clarified. By the Japanese Peace Treaty, the U.S. has acknowledged Japan's "residual sovereignty" over Okinawa, and Japan promised to concur if the United States proposed a United Nations Trusteeship for Okinawa "with the U.S. as the sole administering authority." Pending such trusteeship, Japan granted the

¹USCAR, op. cit., p. 137.

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United States full jurisdiction.¹ The United States has never attempted to apply for a United Nations Trusteeship.

In 1953, when the northern Ryukus, the Amami Gunto, were returned to Japan, the United States stated that it would keep control of Okinawa and the rest of the Ryukus, "so long as conditions of threat and tension exist in the Far East"--that is, said Secretary of State John Foster Dulles, "for the foreseeable future."² Then in 1954, President Dwight Eisenhower announced, in his presidential message to the 82nd Congress, that the United States would continue indefinitely to occupy the Ryuku archipelago.³ This U.S. intention of holding Okinawa has not changed since then.

On the other hand, Japanese resentment over U.S. occupation of Okinawa, since her independence in 1952, has grown greater and the Japanese government appears to be planning to take some further action through the United Nations (Japan was accepted as the 80th member in December, 1956) or through diplomatic negotiation with the United States government. As for the Okinawans themselves, it is apparent that most of them would prefer to be under Japan again largely because of their feeling of insecurity under American rule, which is the product of "the anomalous political status as citizens of Japan and wards of the United States, "⁶ though on the economic level, they are mainly dependent upon direct or indirect American subsidies.

¹Time (August 15, 1955), p. 19.

^aIbid., pp. 19-20.

³George H. Kerr, "The Ryukyu Islands" -- A Reference List of Books and Articles in English, French, and German (Stanford University, 1954), i. (Dittoed.)

⁴Robert Trumbull, "Okinawa: 'Sometimes Painful' Lesson for Us," The New York Times Magazine (April 7, 1957), p. 29.

It is widely said by Okinawans as well as Americans that continual agitation for reversion to Japan would abate if Washington should initiate a thoughtfully conceived, long-range program for economic and social development to replace the more or less limited and uncertain [military] operation that has been in effect since 1945.¹

A television station under this peculiar circumstance--the direct American political, economic and cultural influence in conflict with strong ties of race, common language, education and culture with Japan--would require further study so as to meet governmental requirements, engineering standards and programming criteria of the respective countries of Japan and the U.S.

<u>Use by governments</u>. -- The internal administration is presently carried out by a modified form of local government, GRI (Government of the Ryukyu Islands), including legislative, executive, and judicial organs, under direction of the occupying authority, USCAR (United States Civil Administration of the Ryukyu Islands). In the organization chart of USCAR, although it shows that Commander in Chief, Far East, heads the USCAR as Governor, the authority is mainly delegated by the Deputy Governor (Commander Ryukyus Command) and the Civil Administrator over eleven administrative departments. GRI is completely staffed by indigenous personnel in seven departments under the Chief Executive, who is appointed by the U.S. Army. Legislatures, mayors and assemblies of municipal governments are decided by election while court judges are subject to Army appointment also.

In this complicated political system, television could become a most effective mass communication medium if it were properly

¹Ibid., pp. 62-63.



utilized by the two chief information agencies, USCAR Office of Public Information and GRI Information Section.

Such utilization would probably involve certain goals and purposes, including: (1) linking the public to their governments and officials by personal appearances and messages by the Governor. Deputy Governor, Civil Administrator, Chief Executive and other authorities, with greater intimacy achievable through television than through the other mass media; (2) explanation of the organization of the complicated government structure and organizations and of their activities in political affairs, e.g. "how your tax is used" and "sovereignty rests in the people"; (3) explanation of the directives, laws and regulations of GRI and the proclamations, ordinances and directives of USCAR; (4) presentation of delegates at work to show the general public how legislative activities are carried on for the benefit and welfare of the people; (5) presentations demonstrating law enforcement as a means of maintaining greater respect for the peace of the society to the people; (6) delivery of all other beneficial information to the public such as tax reports, license issues, and Civil Service examination announcements.

<u>Use by political parties</u>.--Existence of political parties is not exactly a new phenomenon on Okinawa, yet the public appears to be indifferent to it due in part to their lack of critical thinking ability and also in part to the condition whereby parties are more or less products of political cliques gathered around economic or toadyistic concepts rather than around definite ideologies. Yet, among Okinawa's three political parties, there is little difference in principle on domestic issues--all are for reversion of Okinawa to Japan sooner or later and all oppose the American land policy.¹

¹Trumbull, op. cit., p. 62.

Other domestic issues are centered around: (1) outcomes of the New Education Code issued by USCAR in a form of ordinance despite the fact the Legislature passed the bill twice; (2) counter plans to civil and military dual labor legislations; (3) GRI budget cuts and subsidiaries to various industries; and (4) income tax reduction.

The Ryukyu Democratic Party was pro-administration for almost five years under the previous chief executive, the late Suhei Higa, who passed away in October of 1956. The present Chief Executive, Jugo Thoma, has no affiliation with any particular political party, while most of his cabinet members are in one way or another related to the Ryukyus Democratic Party.

The opposing Okinawa Socialist Masses Party advocates three major issues: (1) an election of the Governor of the Ryukyu Islands instead of appointment by the U.S. military governor; (2) further expansion of local autonomy; and (3) a change of the reins of government.¹

The left-wing Okinawa People's Party appeared to be closely connected with the Japan Communist Party and was even thought to be to a certain extent affiliated with the Japan Communist Party, though the party has never admitted this information.³ The head of this party, Kamejiro Senaga, an ex-Japan Communist Party member, was elected as mayor of Naha, the capital of Okinawa in December, 1956.

The political parties could be encouraged to make use of television to: (1) clarify their principles and issues in comprehensive presentations to stimulate critical thinking among the audiences;

¹USCAR, <u>op</u>. <u>cit.</u>, Vol. III, No. I, (1955), p. 73. ²Ibid., p. 71.

(2) encourage voters to decide issues free from pressure and agitation; (3) accept and fulfill inquiries from voters on any matter and issue with willingness.

In order to implement the above mentioned three points, the television station should offer its facilities, especially during the election campaign, for such programs as: (1) a moderated forum for participation of representatives of the three political parties; (2) an interview between political critic and politician; (3) a politicianon-the-street type of interview program with audience participation; and (4) NBC's Meet the Press type panel program.

Okinawan politicians who are only accustomed to the newspaper and platform speech may be reluctant to use this new mass communications medium called television of which immediacy and actuality do not allow much pretence or chance of correction allowed in written forms of communication. In addition, the Okinawan politicians do not have much experience in participating in public forums or panel discussions with members of other political parties, critics, newspaper or radio reporters, and especially with their own constituents.

One reason for their lack of experience is that there has been no sponsoring organization for the public forum or panel discussion. The radio station has also been discouraged in the scheduling of these types of political programs by USCAR. Therefore, the television station should take the initiative and convince the politicians and the government officials of the significance and importance of speech and discussion which allow the participation of constituents for the betterment of the political affairs on Okinawa.

For the sake of firm operation for the political broadcast, the station must establish a fair policy in programming. As an American authorized television station, it is logical to follow the Federal

Communications Commission regulations. The United States Communications Act states that all candidates for the same office must be given equal opportunity on the air.¹ Added to this regulation is the provision of Section 315 that the licensee has no power of censorship over the material broadcast.² Also required by law is a record of requests for time and the disposition of the requests.³ The detail of governmental regulations and proposed station rules on political broadcasts will be discussed further in a later chapter.

There is, however, one problem which should be discussed here. Under the U.S. military occupation, any political party influenced by Communism is inevitably restricted in the use of American subsidized facilities. Consequently, if the television station were established by U.S. assistance, the Okinawa People's Party may possibly be banned by the military authority from the use of television. Nevertheless, from the true democratic view-point, it is strongly recommended that some careful consideration and arrangement be made so that even the Okinawa People's Party can be given equal opportunity to present their issues through the television medium. This action would no doubt establish the fairness of the television station and of the government authorities. In return, the public would render even greater trust and faith in the medium.

¹FCC Rules and Regulations for Television Services (1956), sec. 3,657, (b).

²U.S., Communication Act (1934), sec. 326.

³FCC Rules and Regulations for Television Services (1956), sec. 3,657, (d).



Economic Factors

Promoting local industry and products. -- There are three peculiar features in the postwar economy in the Ryukyu Islands: (1) the complete judicial separation from the Japanese economy due to the United States occupation; (2) the extensive rehabilitation program of the war destruction by the United States funds called GARIOA (Government and Relief in Occupied Area) which amounted, as of December 31, 1955, to more than \$182 million; and (3) the enormous influence of the large-scale construction project of the United States defense base on the islands.¹ Reflecting these characteristics of the Ryukyus economy, the rehabilitation, as a whole, has improved to a great extent, yet the productive industries have not developed considerably and so the Okinawan economy still remains in unstable condition. The prewar economic condition was nearly self-sustaining because of smaller population and considerable amounts of money sent by immigrants in addition to the active sugar industry. The postwar economic condition is far from this prewar condition due to the following situations in Okinawa at present: (1) the destruction of the land in the past war was nearly thorough; (2) the arable lands have been reduced drastically due to the expropriation by the U.S. military installations and as a result the farm productive units have been extremely minimized; (3) concentration of population in cities because of better opportunity for wage earning and the consequent abandonment of farms; and (4) stagnation of the postwar development of industrial technique and considerable tardiness among the discouraged population.² In consequence, the

¹GRI, Keizai Shinko Daiichiji Gokanen Keikaku [The First Five-Year Plan for Economic Promotion] (1955), preface.

²Department of Economics, GRI Ryukyu Keizai No Genkyo [Present Status of Economy in the Ryukyus] (1954), p. 24.

present economic situation may not be favorable toward the establishment of a television station without a consideration of direct or indirect financial assistance of the United States or Japan. In the long run, however, the television station could take a great part in promoting productive industries and local products by the full use of its facilities for producing appropriate programs described later.

Fundamentally, there are many factors involved in this purpose of promoting productive industries. First, the general public should be led to the idea of self-support for as much staple food, vegetables, fish, meat and even daily necessities as they can raise without depending so much on imports from abroad. For example, more than 70% of the staple food (rice, flour, sweet potato) needed to feed the entire population of the Ryukyu Islands is imported from such countries as Thailand, Burma, Formosa and the U.S. This is why the system of food distribution is still planned and controlled by the government. Secondly, such exports as black sugar, sea shells, kaijinso (medical seaweeds), dried tuna, pineapple, banana and lami should be increased by adopting new techniques and methods. Thirdly, the Yen sales to the United States Forces and their dependents could be increased by advanced management of souvenier and department stores, fresh goods stores and other service businesses. This dollar revenue, so far, has been balancing the trade deficit of physical imports and exports to a favorable position every year.

These plans could not be materialized alone by government authorities unless strong generative power came from a positive cooperation and self-discipline of the general public with firm convictions for this worthy cause and loyalty to their native country.

The television station would step into the picture to take the effective role in informing, persuading, and urging the public to

stabilize the country's economy. And above all the television station could specifically teach the people better methods and techniques of business management, trade, merchandising, farming, etc. through daily programs. The programs could include agriculture extension service and vocational training programs in addition to extensive "Buy Local Products" campaign programs and "Let's Take A Trip" type programs which introduce successful or prospective local manufacturers and producers.

Agriculture extension. -- The crowding of many people on a small area of cultivated land is a dominant feature of the island of Okinawa. Farm families on Okinawa account for approximately 72 per cent of the total population.¹ Ryukyuan farms are small; agriculture on the island is more gardening than farming. Individual fields can be compared to experiment station plots; many are not more than a few square meters in extent.²

Most of the farm work is done by hand labor with primitive tools. Because of an unlimited labor supply, little regard is given to the amount of labor expended in growing crops. Figuratively speaking, each plant receives individual attention; consequently, production per unit area is fair but production per man is low.³

Therefore the scope of extension work is readily adapted to programs "changing old to new thinking, ancient to scientific methods, and squarely meeting the needs and problems at the grass roots of the rural village economy."⁴ Specifically speaking, the program is

¹ USCAR,	The Ryukyu Islands At A Glance (1953), p. 37.
³ Ibid.	
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³USCAR, <u>Civil Affairs Activities in the Ryukyu Islands</u>, Vol. III, No. I, pp. 36-37.

⁴USCAR, The Ryukyu Islands At A Glance, p. 39.

planned to increase production, thereby minimizing dependency upon food imports and at the same time developing profitable cash industries.

A television station could be first utilized in furthering extension education and training among the district supervisors and agricultural agents rather than having them leave their posts which are remote from the capital to attend meetings. The programs could focus on reviewing budget, objectives, and extension philosophy, organization and participation, duties of extension workers, their relationship with government agencies, the building of extension programs, and reports and evaluations of extension activities.¹

By directly aiming at farmers, the television station could offer practical, economical, and scientific farming practices with extensive use of demonstration method in the following types of programs: (1) intensive cultivation and use of arable land; (2) better rice culture; (3) promotion of sugar cane production; (4) encouragement of commercial fresh vegetable and fruit production; (5) use of scientific fertilizer and compost; (6) insect and disease control; (7) agricultural damage control; (8) management and care of animals; and (9) farm management.⁸

The U.S.-inspired 4-H clubs, which were organized in a total of 89 communities throughout the Ryukyu Islands as of December, 1955,³ should not be overlooked. At an early stage of development, the television program could be devoted to the purpose of discussing objectives of 4-H club work, projects, records, conduct of meetings, and the roles of local 4-H Club leaders and members.

¹USCAR, <u>Civil Activities in the Ryukyu Islands</u>, Vol. III, No. II, p. 32. ²Ibid., Vol. III, No. I, pp. 35-36, Vol. III, No. II, p. 32. ³Ibid., Vol. III, No. II, p. 32.

Remote telecasting facilities would make it possible to schedule farm fairs which are held annually in three regional districts in Okinawa. These fairs usually consist of a combination of farm products and home improvement exhibits; tax, health, and school educational displays; farm judging committee reports on the farmers' production records during the year; prizes and the certificate of recognition ceremony. The event could be shared and witnessed by multiple viewers in remote areas. Television would be able to bring profitable farm information and techniques into communities more frequently and vividly than could be done by printed materials and extension agents. Television would be able to provide opportunities to share successful experiences and practices of fellow farmers in other communities and at the same time consumers could get appropriate market information.

Vocational Education. -- The labor situation in Okinawa still presents a great deal of need for the education of employers and the training of employees because of peculiar dual legislation and the general backwardness of industries. The employers and employees of civilian firms are subject to three of the four-year old Ryukyu Island acts, "Trade Union Act," "Employment Security Act," and "Labor Standards Act." Okinawan employees in the U.S. military installations are separately treated under two Civil Administration ordinances; "Labor Relations and Labor Standards Concerning Ryukyuan Employees" and "Approval of Labor Organizations." These laws could be clarified considerably through the mass media. Employers, who for long years enjoyed the advantages of "less-jobsfor-more-workers" situation invariably have reacted unfavorably to these labor laws. Consequently, they need extensive orientation concerning their responsibility for the improvement of employees' working conditions.

Television could be used to provide a comprehensive picture of the unfamiliar concepts of fair labor practices as embodied in the "Labor Standards Act" (whereby the Government of the Ryukyu Islands put into execution a vigorous program of enforcement) and particularly with respect to hours, regular wage payments and working conditions of women employees. On the other hand, employees should be trained to understand and practice their given rights and responsibilities as provided by the laws.

As for Ryukyuans employed by the United States Forces, the total number represents 33% of Ryukyuans employed in industry other than agriculture, fishing, and forestry (151, 300); 15% of the total Ryukyuan labor force (320, 800); and 6% of the Ryukyuan population (785, 940).¹ Among them there exists a shortage of vital native skills which are essential to the reconstruction of the Ryukyuan economy and the construction and maintenance of the military base in the Ryukyu Islands.² This situation indicates a need for an aggressive training program to produce an ever-increasing number of people capable of holding many skilled and semi-skilled positions.

For example, during the year of 1955, the on-the-job training program for English, typing, and management training amounted to 63,776 student hours and 3,738 instructor hours. Yet in this program only 754 students successfully completed courses and received certificates.³

Television could accelerate the productivity with considerably less instructor hours. In addition to the above-mentioned subjects,

¹<u>Ibid.</u>, Vol. III, No. I, p. 90. ²<u>Ibid.</u> ³<u>Ibid.</u>, p. 91.

the television programs could include mess training, housemaid training, safety training, and placement guidance. A large number of television sets have already been circulated in the military installations to receive the Armed Forces Television Service which has been operated since Christmas of 1955. Group viewing for Okinawan employees could be easily established within the military installation with less financial burden and less effort for arrangement.

The Television Station as a Source of Income. -- As was briefly discussed in a previous section, the foreign trade indicates an extreme deficit--almost five times as much exports as imports every year.¹ Japan is the greatest exporter to Okinawa through a most-favored tax treatment and the assured facility of receiving dollar payments. The main imports from Japan and the U.S. are food, cigarettes and tobacco, motor vehicles and parts, industrial materials and equipment, textiles and clothing, building materials, beverages, drugs and cosmetics, books, and film.² Producers of these commodities could be considered as prospective advertisers upon the inauguration of a commercial television station. A precedent has already been established by the commercial A.M. radio station on the island. After only eight months of commercial operation under new management, class A time was sold out completely for long and short terms to Japanese firms primarily. In consequence, the first month of profit was realized in May 1955, four months earlier than the first predicted one-year non-profit period.³

¹<u>Ibid.</u>, Vol. III, No. II, pp. 166-172. ²<u>Ibid.</u>, pp. 170-172. ³<u>Ibid.</u>, No. I, p. 110.

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Educational Factors

Extension and continuing education service by the University of the Ryukyus. -- The university was conceived and developed by the United States Civil Administration in cooperation with the Ryukyuan people in 1950. Its objectives include the concept of providing educational services to the people throughout the Ryukyus. To aid in the development of the University along these Land Grant College lines, the United States Army requested that a university or college of this type in the United States be selected by the American council of Education to "adopt" the University of the Ryukyus. Michigan State University was chosen and five staff members have been assisting in the broad fields of administration, research, extension, and teaching during the past seven years.

Since September of 1955, a detailed five-year development plan has been under way which is an expansion over the old program. The expectation is that growth will be along the lines of a Land Grant college in the U.S. serving the needs of all Ryukyuan people.¹

A television station could cooperate with this plan particularly on two phases: (1) agriculture and home economics extension; and (2) development of the university's continuing education program.

It is important that the University of the Ryukyus, the sole institution of higher education in the Ryukyus, serve all of the people. This could best be done through the development of all the attributes of a land-grant type institution including a correlated program of teaching, research, and extension assisted by maximum utilization of every mass communication medium.

¹University of the Ryukyus, "Projected Five Year Development Program of the University of the Ryukyus" (1955), p. 1. (Mimeographed.)

The television programs could be arranged parallel with the following objectives of research and extension: (1) to develop programs based on immediate needs of the people which will assist them in economic and social improvement; (2) to develop programs in farming and homemaking based on the application of scientific principles and improved practices; (3) to develop effective educational programs which would influence rural and non-rural families to use their own resources for improvement and problem solution; (4) to assist farmers, homemakers and youth toward improved health, citizenship and ways of living.¹

As for the goals which television could fulfill for the University of the Ryukyus' Continuing Education program, there are three prospective features: (1) to eliminate the problem of remoteness and distance which limits the university's contribution in this important function of service; (2) to develop a plan whereby the resources of the university might be brought to bear on the actual problems of people in the field; (3) to provide continuous opportunities for the professional improvement of public school teachers, civil service employees, and business executives.

In order to implement these three goals, both formal and informal programs for adults could be scheduled. Although the circumstances in Okinawa may not be compared equally with those of America, the development of American educational television presents many factors which could be adopted in Okinawa. In 1951 in the United States, only one institution of higher learning was offering formal courses of instruction via television. As of May of 1957, about sixty telecourses were being offered by numerous institutions over 24 non-commercial
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educational television stations.¹ As for informal programs for adults, the American educational television stations are providing a wide variety of programs to help viewers satisfy their thirst for knowledge and to help them achieve a better life in a complicated society.

Finally, an over-all adjustment and coordination between the government agents and the university could be achieved to avoid overlapping efforts and to improve the extension and continuing education services in the Ryukyu Islands.

Television programs for schools. -- The public education system in the Ryukyu Islands was reorganized after the war to conform to the postwar Japanese co-educational program of six years of elementary school, three years of junior high, and three years of senior high school. Attendance is compulsory through the ninth grade.² Because of the extensive war-time destruction of school buildings, it has been necessary to focus attention upon plant reconstruction. USCAR has assisted so extensively in this building program with grants of funds and materials that by the end of 1956, more than 88% of classroom buildings were restored in perfect typhoon-proofed structure.³ It is predicted by the officials that 100% of the required classrooms will be completed during the year of 1957; it is further planned to build additional classrooms for the teaching of fine arts and music as well as offices and libraries. There is a great possibility that each school will receive more funds for the acquisition of teaching equipment,

¹Joint Council On Educational Television, <u>Educational Television</u> Fact Sheet and Box Score (May 1957), p. 1.

²USCAR, The Ryukyu Islands At A Glance, p. 49.

³"Promotion of Vocational Education, "<u>The Okinawa Times</u> (Jan. 1, 1957), p. 15. books, and supplies. Television sets could be purchased to receive in-school programs to help offset present inadequate teaching facilities including a shortage of audio-visual aids in the schools.

The in-school programs could be designed to provide materials, personalities, and skills information that otherwise would be unavailable to the classrooms. For actual programming and production of the in-school programs there are numerous references now available from practices of American educational television. For example, a large portion of the programs of WCET (channel 48) in Cincinnati, Ohio are designed for in-school viewing. These programs cover a wide range of subjects including music, current affairs, history, economics, politics, athletics, health, science, and art. About 250 schools participate and teachers in the classrooms are able to plan their instruction so as to receive maximum benefit from these television programs.¹ The in-school programs of WQED (channel 13) in Pittsburgh, Pennsylvania are financed, planned and guided by the various elementary and secondary schools of the ten-county area surrounding Pittsburgh. Intended to enrich and supplement the school curriculum, particularly in the fields of reading, arithmetics, history, geography, and high school physics, the programs are listed and described in a quarterly Schooltime Study Guide.³

In the field of out-of-school programs, the success of an American educational program called "The Children's Corner" which is presented five days per week over station WQED (channel 13) in

¹JCET, Four Years of Progress in Educational Television (May, 1956), p. 10.

²Radio Corporation of America, "WQED First Community Sponsored Educational TV," (Reprint from <u>Broadcasting News</u>, No. 86, March, 1956), p. 5.

lines:

Pittsburgh, Pennsylvania is an inspiring example. This program covers a wide variety of subjects, including: zoology, poetry, foreign languages, hobbies and crafts, music and arts. It has attracted more than 4,000 letters per week from enthusiastic viewers in the Pittsburgh area. No crime, acts of violence or horror are included in its format. Charming Children is another feature of WQED; in 1956 the program enrolled more than 1,500 children and their mothers in a nursery school of the air. WHA-TV (channel 21), Madison, Wisconsin won the first prize for The Friendly Giant in the children and youth category (out-of-school viewing) at the Institute for Radio-TV held at Ohio State University in 1956. The program features a "friendly" giant who reads children's books to his puppet friends. WKAR-TV (channel 60), at Michigan State University produces a series of puppet programs called Mr. Murgle's Musee. The puppet, Mr. Murgle, explains some of the wonders of the world to a less sophisticated puppet friend, Mr. Elfin. Through a special arrangement, Mr. Murgle obtains access to the Michigan State University museum and he often demonstrates objects of interest to children.¹

Television can also bring such special events as public ceremonies, interschool competitive sports, and music and speech contests with their full impact of immediacy and actuality to the various classrooms and communities.

As one of the most effective means of sharing educational opportunity with under-privileged people due to their financial or physical limitations of school facilities (all sixteen senior and nine vocational high schools in the Ryukyu Islands have a system of eliminating applicants by entrance examinations) television could

¹JCET, op. cit., p. 11.

enable them to complete their high school education at home through special programs like "High School of the Air" which is carried by WQED, Pittsburgh. During 1956 there were more than 2,000 enrollments in this television school. Such subjects were presented as English, Spanish, world history, algebra, physics, physiology and health, problems of democracy, and plane geometry. WTTW (channel 11) in Chicago is telecasting a complete two-year junior college course for credit. During one semester in 1956 a total of 1,325 students registered for 2,533 course enrollments (709 in English, 646 in social science, and 589 each in science and biology).¹

The new Education Code and teachers. -- In order to expand the judicial power of the local education board by changing a subsidiary system to a grant system and also by granting superintendents independent status from the Education Department of the Government of the Ryukyus, Civil Administration Ordinance No. 165 "Education Code" was promulgated and became effective on March 2, 1957. This ordinance consists of the preamble, 16 articles, and 124 sections covering "Basic Principles of Education, " "Boards of Education, " "School Education, " and "Social Education." To stimulate the interchange of teachers, the contract system was introduced to the islands for the first time. Appointment periods of principals was limited to five years at the same school. The right of the people to education is defined in the code as follows: (a) All persons shall have equal educational opportunity and guidance commensurate with their ability; (b) Government or municipal authorities shall make available sufficient and appropriate financial and other assistance to permit those who would otherwise be financially unable to do so to attend school for the minimum number of years described herein; (c) All parents and

¹JCET, <u>op</u>. <u>cit.</u>, p. 9.

others in like position shall be obligated to have their minors receive at least 9 years of general education for which there shall be no tuition charge if received in schools supported in whole or in part by public funds.¹

This ordinance was claimed to have been established in order to decentralize the educational jurisdiction with more emphasis on the pupils' benefit rather than on the educational system itself. The execution of this ordinance, however, required a great deal of persuasion of the teachers, for the solidly organized Teachers Association expressed their discontent due to the fact that previous enactments by the Government of the Ryukyu Islands Legislature were vetoed by the United States military authority. The Teachers Association was ignored by the GRI Education Department at the time of bargaining with the military authority concerning this issue of the law.

A television station could offer a facility to the teachers for discussions and forums. The station could also provide its facilities to the Department of Education to clarify vague or ambiguous points of the code for the benefit of teachers. For the betterment of teaching skills, unusual projects or techniques under way in a few schools could be shown on television in order to encourage other teachers and classes to undertake similar projects. Talented teachers as well as students in music, drama, and story telling could be presented on television for the entertainment of the general public. This latter type of program would also serve as an excellent public relations project. In consequence, the people in the community would become more interested in their school activities and accomplishments and they would become more aware of the needs of the schools.

¹USCAR, Education Code (1957), Art. I, Sec. 3.

Cultural and Social Factors

<u>Peculiar Culture and Tradition.</u> --Compared with the fairly homogeneous culture of other prefectures in Japan, Okinawa developed a culture peculiar to herself as the result of a blend of various influences from China, Korea, Siam, Annam, Java, and Japan. Particularly during the 17th through 19th centuries, this little kingdom in the Pacific was so concerned about cultural activities that weavers, printers, potters, sculptors, and lacquerers were held in high esteem and even theatrical groups were subsidized by the government. The innate qualities of mildness and courtesy which had caused the Chinese Emperor, in 1554, to name the Ryukyus the "Country of Propriety," are considered good characteristics of Okinawans. Yet they express themselves quite freely in music and dance. Love of music and dancing, with forms introduced from Southeast Asia, China and Japan in the early years of national life, seem to have been common to all classes in Okinawa.¹

In most instances music and dances include poems in local dialect, peculiar to the islands, consisting of stanzas in four lines, three of which have eight syllables, with the last a line of six. Even at present, no community festive gathering seems to have been overlooked as an occasion for singing and dancing.

Besides music and dancing, Okinawa has kept the refined tradition of the classical dance-drama in which themes drawn from legend and history were treated. In this it has many characteristics in common with the contemporary <u>Kabuki</u> of Japan, and the Elizabethan theatre of Shakespeare in England.²

¹George H. Kerr, <u>Ryukyu--Kingdom and Province Before 1945</u>, (Washington, D.C.: The Pacific Science Board, National Academy of Science, National Research Council, 1953), p. 97.

²Ibid., p. 109.

There are now five groups under a strict guild-like system endeavoring to preserve the classical music which is already divided into three schools; Nomura, Yafuso, and Tansui. As for native dancing, prewar teahouses are still fertile ground for its heritage. There are four studios in which the younger generation gets training to become accomplished performers. Some teachers are even creating new forms of dancing based on their knowledge of the classics. In addition to the Okinawan local music and dancing, there are three studios for Western ballet and two studios for Japanese classical and contemporary dance.

The teachers and students in the field of dancing have not had much opportunity to show their accomplishment due to the lack of theatre facilities and also because of the lack of professional theatrical agents, though there has always been one hundred per cent support by the entertainment-thirsty people whenever the groups held their annual performances. Especially is this true at a so-called "Art Festival" sponsored by a newspaper company, <u>The Okinawa Times</u>, in which the best ten dancers in Okinawan classics are chosen. This has become a nationally established event on the island since 1954. Yet the theatre has never satisfactorily accommodated these enthusiastic audiences, some of whom came from the other side of the island.

A television station could solve many problems at once; it could bring out many talented people who are longing for more opportunities to perform before audiences of thousands; it could become a potential means of preserving and continuing the special attributes of the unique cultural heritage of the classics and at the same time encouraging the public to associate with new forms of culture which is created or otherwise imported from other countries. Furthermore, the television station personnel, through the use of costuming, make-up, lighting,

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and staging could provide an even more advantageous environment for the talent to achieve their goals.

Above all, the television station could contribute to the restoration of pride of the Okinawans in their own culture which has suffered from the Japanese prewar official view that every vestige of Okinawan provincial individuality must be erased.

Collapse of Okinawan theatrical activities. -- There are a few theatrical touring companies which preserve a unique repertoire of Okinawan local dramas, some of which are considered semi-classical. These companies, which once existed as the only source of public entertainment, are now performing in front of meager audiences, most of whom are older but enthusiastic people in rural areas. The companies are not even welcomed by regular theatres equipped with decent stages, and so they must stand all the handicaps of a primitive theatre. The future existence of these groups is now at stake. This impending danger of collapse was mainly caused by the prosperous motion picture business of 94 theatres all over the Ryukyu Islands in which 60% Japanese, 24% American, and 16% European and other countries' films are shown.¹ Some of these theatres are even equipped for the genuine Cinemascope exhibition. There were only four movie-houses in the entire Ryukyu Islands before the war.

The prosperous motion picture business, which draws five million spectators in a year,² does not necessarily constitute the only important entertainment for all the people on the island. The motion picture business is mainly supported by the younger generation. Traditional stage drama, spoken in Okinawan dialect, is still favored

¹"Movie, " <u>The Ryukyu Koho</u>, No. 168 (April 16, 1957), p. 2. ²Ibid.

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by a large number of farmers and the older and especially the illiterate segment which is estimated at 20-25% of the entire population, according to the UNESCO survey.¹

A television station should be established to operate for the "public interest, convenience, or necessity"² in the pattern of the American way of broadcasting, for this is the culmination of the firm belief in freedom of speech and of the philosophy that the electronic waves belong to the public. The station should include programs of what the people want plus what the people need. Then the tradition of the unique Okinawan dramas would be preserved; actors would be given more chance to display their talent; and the people would be entertained and informed or enlightened.

Artists and craftsmen. -- Like music and dance, the Okinawan arts and crafts of textile weaving and dyeing, lacquer making and ceramics producing also achieved a proficiency peculiar to the island as the result of years of importing and adapting the creative processes from China, Korea, and Japan. Fundamental changes in the organization of the island economy after becoming a province of Japan in 1890 had, however, made the arts and crafts professions unrewarding. The administrators from other prefectures who filled the Ryukyu government had been indifferent if not plainly hostile to the customs, traditions and physical culture of the Okinawan people.³

For more than fifty years the Okinawan school children had been encouraged by their Japanese teachers from other prefectures or by Okinawan teachers who were trained in normal schools in Japan, to

²U.S. Communication Act (1934), sec. 307 (a).

³Kerr, Ryukyu--Kingdom and Province, op. cit., p. 230.

¹UNESCO, World Communications--Press, Radio, Film, Television, (Third Edition, Paris: UNESCO, 1956), p. 171.

look upon the objects and customs of the mainland prefectures as being superior to anything native to Okinawa.¹ In consequence, many of the traditional techniques and skills of the artists and artisans were neglected.

The U.S. invasion of the island at the end of the last war caused almost complete destruction of the physical objects of the Okinawan cultural heritage. Ironically enough, the Okinawans were, however, encouraged by the American occupation authorities to preserve and continue their traditional arts and handicrafts. Among the Okinawans themselves, there were a few proud patriots who were concerned about the rehabilitation of their cultural heritage. Their seal and effort brought about the start of two museums as early as 1946. In this present Renaissance-like air, artists and handicraftsmen are given unrestrained opportunity to recall their forgotten tradition and to develop new arts which would bring national pride back to the general public. Although there has been the inevitable competition of cheaper machine-made goods, the consciences of the artists and handicraftsmen have helped to establish the fame of Okinawan arts and crafts among the world's connoisseurs of art.

The general public, however, is barred from the opportunity to see the artists and artisans in their work. Consequently the people do not acquire much respect for the artists and handicraftsmen and do not understand the real cultural value of the products. Television could bring their work to the general public's eyes with actuality and intimacy. The mechanical advantages of television are such that the details of the process could be presented to the people more efficiently than by the use of any other mass communications medium. The viewing of this type of program by school children could motivate their

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artistic creativeness as well as their interest in the local artistry.

Another contribution which television could make toward the promotion of Okinawan artistic activities is through visits to the art exhibitions. There are more artists and more frequent exhibitions for the size of the island than in any of the other prefectures of Japan. The most eventful activity of all is the annual Okinawan Art Exhibition sponsored by <u>The Okinawa Times</u>. For example, the ninth 1956 Okinawan Art Exhibition consisted of four departments: painting and sculpture; handicrafts (ceramics, textile weaving and dyeing, lacquer, and local toys); calligraphy; and photography.¹ The renowned artist, Kanjiro Kawai, who was at the time the head of a fine-arts investigating group from Japan, commented, "The exhibition surpassed, in its quality as well as quantity, any regional exhibition in Japan."²

The television camera, visiting the exhibition, would be able to present this "spectacular" to thousands more people than would be able to visit the exhibition place.

<u>The sights after the war.</u>--The craftsmen of the Ryukyu Islands also developed unique techniques and skills in architecture. Their designs and skills probably reached their highest degree of achievement in stone masonry. An exceptionally moist climate and the frequency of fierce storms stimulated the development of a style of masonry design which is peculiar to the Ryukyu Islands, but worthy of consideration among the best to be found anywhere in the world.³ Although many fine objects of architecture and masonry had been destroyed in the interest of "progress" during the prefectural administration of Japan,

The O	kinawa Times (March 23, 1957),	p. 3	•		
Ibid.,	(March 28, 1957), p. 3.				
Kerr,	RyukyuKingdom and Province,	op.	<u>cit.</u> ,	p.	95

some of them became national treasures of Japan before the war. A few objects remained in miraculously perfect condition while others were partial relics after suffering from the damage of World War II. But the gradual stabilization of livelihood after the war awoke those who were conscious of the Okinawan cultural heritage and drove them to work on the reconstruction of damaged historic structures. As a result, two masonries of prewar national treasure in Naha have been restored to their original forms by contributions of thoughtful Okinawans and Americans and this restoration trend is yet becoming stronger. There are more objects to be saved from complete destruction. In order to accomplish this purpose, extensive publicity and promotion are needed among the people to crystallize their loyalty to their homeland and to help them to a greater recognition of their own culture. Television could be able to carry on an aggressive campaign to help the people realize the goodness of their heritage. They would not only be motivated to preserve what they have but also would be encouraged to develop new techniques and, in consequence, better products. This motivation and encouragement could then be transferred to the recognition and promotion of scenic sites and historic spots as potential tourist attractions. The Ryukyuan people have not had much opportunity to re-evaluate their own tourist resources by any more than meager guide books or post cards and a limited number of motion pictures. A television station could give them new opportunities to discover the beauties of their own island. The television station could present programs in such forms as live remote sightseeing, filmed travelogues, dramatized folklore, folk dances and traditional observances, and museum visits. The Committee for the Preservation of Cultural Assets, the Tourist Association and other similar organizations could locate rare and artistic objects for display

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on these programs. Pride for the home country should help to develop the new Okinawan industry. There is already a favorable circumstance for potential tourist business in Okinawa; the Naha Air Port is an international stopping spot for the world's major airlines, such as PAA, Northwest, BOAC, KLM, CAT, and JAL.

Home improvement. -- The home improvement program, an American way of meeting the needs and improving the status of the farm women and the rural families, was formally introduced in 1951 and the program of home-life improvement was officially started in January, 1952.¹ Although the reception to the new idea was slow because of the traditional thinking that the woman's place was in the home, women later came to show a tremendous interest in improving their living conditions.

There are, as of December, 1955, 37 members in the government home improvement staff, including four specialists who are working closely with 332 home improvement groups in the various villages of the Ryukyu Islands.³ The number of home improvement groups is still increasing rapidly.

Television, supported by both the government home improvement agents and the home economics department of the University of the Ryukyus, could reach more women than those few who have had the privilege of attending the home improvement sessions.

Social problems. -- Jun Urasaki, ex-official of the prewar Okinawa Prefectural government comments about degradation of nationality after the war as follows:

The World War II brought almost complete destruction on the island of Okinawa by unprecedented destructive power

¹USCAR, <u>Civil Affairs Activities</u>, Vol. III, No. 1, p. 32. ²Ibid., Vol. III, No. 2, p. 33.

in the history of war. This enormous destructive power wiped not only visible materials on the island but also the invisible human mind.

. . . For long years Okinawans had been known as affectionate and naive people and also people who loved labor and peace; they were trusted, too. The Okinawans, however, changed a lot after the war; it is even fearful to see incredible transfiguration of some people.

Once Okinawa was famed for prefecture without brutal crimes, yet bordering the war there seems no evidence for decrease of malicious crimes.¹

Since 1946, immediately after the war, the number of crimes kept conspicuously increasing and by the end of 1954 the number reached almost seven times as many as that of 1946:²

1946	٠	•		•		•	•	•	٠	•	٠	•	•	•	•	•	2,725
1947	•	•	•	•	•	•	•	٠	•	٠	•	•	•	•	•		6,454
1948	•	•	•	•	•	•	•	•	•	•	•	•	•	•	٠	•	7,425
1949	•	•		•	•	٠	•	•	•	•	•	٠	•		•	٠	9,203
1950	٠	•	•	•	•	•	•	•	٠	•	•	•	•	•	•		6,661
1951	•	•		•		•	•	•	•	٠	•	•	٠	٠	•	•	15,776
1952	•	•	•	٠	•	•	•	•	•	•	•		•	•	•	•	17,460
1953	•	•	•	•	•	•	٠	•	•		•		•	•	•	٠	18,942
1954		•	•	è	•	•	•	•	•	•	•	•	•	٠	٠	٠	18,749

The above figures are shocking for the fact that approximately five out of every 200 people in Okinawa are involved in crimes in one way or another. This would also be a good basis for a need for special treatment of detective and law enforcement stories on television.

By the same token, juvenile delinquency also reflects the degrading deeds of those adults. A total of 2,613 (1953) and 2,616 children

¹Jun Urasaki, "The World War II and Okinawa," Okinawa Taikan [Okinawa Today] (Tokyo: Nippon Tsushin Sha [Japan News Service], 1953), p. 799.

³Okinawa Mayors Association, <u>Chiho Jichi Shichishunen Kinenshi</u> [Publication of the Seventh Anniversary of Municipal Government] (Naha: OMA, 1955), pp. 814-821. 1111-

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(1954) between the ages of 9 and 19 were involved in delinquency cases which were disposed of by various courts. In other words, it could be said that one out of every hundred children in Okinawa should be put under a disciplinary order.

Likewise, health and sanitary problems should not be overlooked. As one indication of the very low sanitary condition, the number of reported infectious cases during the yearsfrom 1951 to 1954 were very high. Two per cent of the entire population of the Ryukyu Islands were infected with one kind of epidemic or another during this period. The highest two categories on the list are venereal disease and tuberculosis:¹

	1951	1952	<u>1953</u>	1954
Venereal disease	2,440	5,927	5, 541	4,601
Tuberculosis	1,930	1,983	1,526	2,310
Total of infectious	· • •			
disease	13, 395	21,066	15.015	13,993

These figures reveal not only shortcomings of the society itself but also ignorance and decadence of the majority of the people. As the most convincing visual medium, television could present a series of programs dealing with such problems as: what health and sanitation mean; how good sanitation and health can be achieved; why and how tuberculosis and venereal disease should be prevented and cured; and where people could get periodical physical examinations.

As for social welfare, the statistical figure shows that in order to keep their minimum livelihood, three out of every 100 people need monetary, medical, or other material aids from the government and/or various social welfare organizations. As of January, 1955,

¹Ibid., p. 846.



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the government of the Ryukyu Islands spent ¥4, 165, 283 (\$34, 794) for the needy 9, 093 households which number 24, 862 family members.¹

The above mentioned facts and figures are actually nothing but a visible corner of an iceburg called "social problems." There are also many natural disasters which destroy or degrade human resources in Okinawa such as typhoons, floods, droughts, fires, insects, rats and mice, and snakes.

Television could offer challenging opportunities for mass education and the possible alleviation of these social problems. The station should take charge of careful planning, experimentation and regular, frequent presentation of programs designed to meet these needs. A variety of experts and organizations could be asked for their cooperation. The station should always be ready to cooperate with them through persistent promotional announcements, plugs in various programs or a variety of campaign programs such as Red Feather, community chest, TB Christmas seals sale, Red Cross fund raising, Arbor Day, etc. The major organizations with which the television station should always keep in contact are: Social Welfare Department of GRI; Okinawa Social Welfare Council: American and Ryukyuan Welfare Council; Ohtori Kai (ex-convicts welfare organization); Ryukyu Leprosy Salvation Association; Ryukyu Anti-tuberculosis Association; Blind Society; Ryukyu Federation of the Families of the Deceased Soldiers; Okinawa Disabled Veterans Association; Association for Protection of Children; the Children's Museum; and Okinawa Red Cross. Of course this does not mean that education by television is a panacea for all problems but television should be able to make positive contributions to the betterment of the society through its reality. immediacy and versatility.

¹Ibid., p. 842.

Religious activities. --Along with and related to these social problems in Okinawa, it could be said that spiritual enlightenment and religious promotion would take as important a portion of human life as material things because after all "Man shall not live by bread alone."¹

The religion as practiced at present in Okinawa is dominated by an indigenous animistic cult. This is a naturalistic religion and the people pay homage to the natural objects surrounding them, and endow these with spirits. Among these religious practices which still survive are worship of the god of fire and the spirit of the sea, of wells, of springs, and of groves.² Another peculiar feature of religious practice is the so-called "ancestor worship" which has been used to preserve devotion to the spirit of the dead, whether ascendants or descendants, and the long-continued remembrance of them by the living.

In addition to the above-mentioned two indigenous religions there has been much influence brought in by varying degrees of Confucianism, Shintoism, Buddhism, and Christianity. This complicated religious situation in Okinawa caused a geologist, Clarence J. Glacken to say as follows:

The study of religious ideas in Okinawa quickly involved one in a quagmire of beliefs, formal observances, and conventions, of such various origins and so often grafted on one another that it is almost impossible to disentangle them. There is a vagueness among the people, a lack of distinction among various types of belief, and this makes any analysis uncertain and subject to error.³

²Clarence J. Glacken, <u>The Great Loochoo</u> (Berkeley: University of California Press, 1955), p. 290.

⁹Ibid., p. 282.

¹Luke, 4:4.

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There are, however, two legitimately organized religions in Okinawa at present, namely, Buddhism and Christianity. Buddhism in Okinawa as a belief has never been of much importance to the majority of the people, even though there were twenty-nine temples erected before the war throughout the island, and the Okinawans, for almost seventy years, were a part of Japan, the greatest Buddhist nation on earth. Symbols, customs, and holidays inspired by Buddhism remain, but doctrines and ethics are not well understood by the people, who are hindered by unfamiliar scriptures written mostly in Sanskrit. The universal use of the Buddhist god shelf or household altar and the observance of Buddhist holidays are merely matters more of customs and traditions than of religious belief.¹ Some people even believe that Buddhism is a religion only for the dead because Buddhist priests practice rituals in funerals and memorial services, and they never conduct ceremonies in weddings and in other services for living people. Realizing these shortcomings, the Okinawan priests organized an association after the war and started initiating and/or participating in active social activities such as "peace promotion campaigns, " Children's Day, leprosy salvation and radio broadcasts. Nowadays some temples conduct regular Sunday services in intelligible language. Sunday schools are influenced by Christian churches. The size of the Buddhist congregation has never been announced.

Christianity in Okinawa has been missioned extensively with the direct assistance of American Christians on the island and in the United States and Japan. Although the first Protestant mission in Okinawa started as early as 1846 by Dr. Bernard J. Bettelheim from the England Anglican Church (who translated the Bible into the

¹Ibid., pp. 282-283.

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Okinawan language for the first and the last time) the size of the congregation grew very little due to its direct and indirect suppression by the Japanese prefectural government before and during the war. By 1955, there were six Christian sects in Okinawa (Baptist, Episcopal, Seventh Day Adventist, Church of Christ, Roman Catholic) with 46 churches and 5,515 church members.¹ All the Christian churches, assisted by American missionaries, funds, goods, and medicines, are carrying out religious tasks through churches, hospitals, orphanages, nurseries, schools and kindergartens. They are also active in radio broadcasting.

In order to cope with this complicated religious situation in Okinawa, television could be a strong persuasive means to let people learn about their backwardness in religious activities represented by such terms as animalism and ancestor worship. This, of course, requires the utmost care in planning and presenting so as to avoid the resentment of the viewers. Television should encourage missionary tasks by the legitimate religious organizations through the broadcast of services, sermons, choir singing or other appropriate forms of worship in language comprehensible to everybody. The religious promotional programs should be planned carefully in an attempt to stop present harmful and illogical practices. These include superstitious customs concerning the decoration of houses for weddings or magic for the sick; activities by <u>yuta</u> who is a type of shaman, usually a woman and who is believed by many older people to be a diviner and medium; the sacrifice of animals; etc.²

¹The Okinawa Mayors Association, op. cit., p. 328.

²F. R. Pitts, W. P. Labra and W. P. Suttles, "Post-War Okinawa" (Pacific Science Board, National Research Council, Washington, D.C., June, 1955), p. 194. (Mimeographed.)

Along with home and livelihood improvement programs, television could refine the spiritual life of the viewers by comprehensive religious and/or educational approaches. Dramatic presentations with religious concepts which are hailed as generally very popular and well received in the U.S. should also be considered in addition to straight religious programs to attract more people in the interest of clarification and comprehension.¹

<u>Sports activities.</u> --Okinawans are quite sports-minded and this national characteristic is, no doubt, one of the most hopeful means for eliminating many unfavorable social problems such as crimes, juvenile delinquency, and mental and physical sickness. After the war, when people still resided in postwar canvas-covered temporary houses and were totally supported by food and clothes distributed by the U.S. Armed Forces, they started a baseball league, volley ball matches, track meets and <u>sumo</u> wrestling matches between districts. Since then, the sports activities have made tremendous progress and have surpassed the prewar standards in records as well as in scale and frequency of sports events. This progress, of course, is largely due to the assistance of the U.S. military personnel.

At the present time, under the Okinawan Sports Conference, there are eleven affiliated organizations: baseball, track and field, swimming, tennis, table tennis, volley-ball, basket-ball, judo, kendo (Japanese bamboo fencing), <u>sumo</u> wrestling, and high school sports. Throughout the year, being benefited by the subtropical climate though disturbed by frequent rain, these eleven sports organizations perform eighty major sports events. The most popular sport is baseball. Except for February, there are some leagues going on

¹Judith C. Waller, <u>Radio The Fifth Estate</u> (Boston: Houghton Mifflin Co., 1956), p. 257.

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year around. The baseball leagues which draw the most spectators are: high school league, American-Okinawan friendship league, and the industrial league. Following baseball, the second and third most popular sports are track and field and volley-ball, both of which conduct eight major events a year. Track and field, volley-ball and basket-ball are more popular in the rural areas while baseball is primarily favored by the city people. There is, however, no socalled national sport in Okinawa which would be equivalent to baseball in the U.S. and sumo wrestling in Japan.

Since 1952, the Okinawan athletes have been participating in major sports events in Japan on the same competitive basis as all the other prefectures of Japan. For example, in 1954, more than a hundred Okinawan athletes were sent to ten different sports events in Japan. With government subsidies, the Okinawan sports organizations acquired enough funds to not only send their champions outside Okinawa but also to invite top coaches and athletes or even a whole baseball team from Japan. This is something which Okinawa had not been able to afford before the war. These visitors contributed to the improvement of the Okinawan sportsmanship. Through television presentation, the contribution of these visitors could be even greater by having more people share the opportunity of sports clinics or exhibition performances or friendly matches between the Okinawan team and the visitors. Television could be effective in the use of close-ups and in the selection of interesting game aspects for viewers. Television presentation of sports events or sports clinics could be advantageous for remote people who are now unable to attend the events or clinics.

Another aspect of the Okinawan sports world is the fact that there are frequent visits of American sportsmen and teams under the

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auspices of the U.S. State Department and/or the Department of Defense for goodwill and entertainment purposes. The New York Yankees (1955), the New York Giants (1956), the Ohio State University Big Ten Baseball League championship team (1956), and the Alabama University Baseball team (July, 1957) have visited the island. With each visiting group, the Ckinawan All Star Team had an opportunity to play and to test their abilities with the world's highest standard. By remote telecasting, the station would be able to send these major events to multiple sports fans who could not have the privilege of occupying the limited number of seats at the game. Furthermore, the goodwill could be effectively shared by more Okinawan people.

Despite the fact that Okinawans are so fond of sports events, there has never been a single stadium either for baseball or for track and field and other events. There is no standard-size swimming pool. Therefore, many records of track and field events have not yet been accepted as official records by international sports organizations. The government has already appropriated initial funds for the erection of a sports-center which would consist of a baseball stadium, a track and field, and a swimming pool, yet the site has not been determined and the matching funds have not been raised. The television station could be one of the strongest media for a money-raising campaign to finance this needed project.

Another challenging task which the television station should tackle is the promotion of the principle of "sports for everybody." This promotion should be designed to educate the people concerning the significance and advantage of individual sports, body-building and beauty gymnastics, and therapeutic sports. Finally, television could promote and introduce such new sports as boxing, wrestling, golf, soccer, football, bowling, and badminton.

CHAPTER III

DETAILED PLAN FOR ESTABLISHING AND OPERATING A TELEVISION STATION IN OKINAWA

Principles of Broadcast in Okinawa

Government legislation and regulation. -- Since the radio broadcasting station in the Ryukyu Islands was established as a part of the Information and Education Department of the United States Civil Administration of the Ryukyu Islands (USCAR), the operation of the station was carried out along the lines of an information and education program which was determined by a department or division head from time to time according to the existing situation. Therefore, there have never been any definite or precise policies for the operation of the station. In regard to judicial power over the operation of the radio station, there was a great deal of conflict in interpretation between the Civil Information and Education Department and the Telecommunication Department, and the radio station had to be shuffled back and forth between these two departments. Most of the time from 1950 (the year of the establishment of the station) till 1954 the station was under the supervision of CIE. In 1954, the station was turned over to the University of the Ryukyus Foundation with only technical advice and technical supervision provided by the Telecommunication Department.

During the first four years (1950-54) replacement of the person in charge of broadcasting occurred nine times. All of these people
were concerned about the expansion of programming and the reduction of the operating budget. None of them succeeded in establishing a philosophy of broadcasting for Okinawa. The present writer, who worked at the radio station first as chief announcer and later as chief producer-director from the time of the establishment of the station until June of 1953, cannot recall any attempt to define the broadcast service in Okinawa in the forms of the military ordinance or in directives.

Among these nine officials who occupied the position in charge of broadcasting, only one had previous experience as a radio program director, one had been a radio salesman, one was a former script writer for a network, and all the rest were new to broadcast administration. Although a considerable amount of contact was made by some officials with Radio Section, CIE, SCAP (Supreme Command in Allied Power) in Tokyo, knowledge of radio (e.g., programming policies, production procedure, directing cues, technique of transcribed programs, etc.) learned in Japan was not adapted to the situation in the Ryukyu Islands.

The ill-defined operational structure of the radio station made the situation even more complicated. The station belonged to the Extension Department of the University of the Ryukyus, but all of the station funds were budgeted by the Government of the Ryukyus while the actual operation was carried out by CIE, USCAR.

In early 1950, USCAR Directive No. 13 established an Information and Education Committee as an Okinawan advisory body for the preparation of necessary legislation concerning education, information, theatrical activities, motion pictures, broadcasting, museums, and libraries.¹ The committee became the Board of the

¹Choshin Kabira, "Broadcast," Okinawa Today (Tokyo, 1953), p. 216.

University of the Ryukyus by USCAR Ordinance No. 20 and was assigned to administer the university affairs.

In November 1954, the elected Ryukyus Legislature passed the first Ryukyu law in the field of broadcasting, the Government of the Ryukyu Islands Legislation No. 80 "Electronic Wave Act." This act compiled the adaptable portions from "Electronic Wave Act." and "Radio Act" of Japan and stipulated the government duties on engineering and the technical aspects of broadcasting as a controlling force for increasing the use of radio waves in the Ryukyu Islands. Out of 127 sections, only seven are concerned with the operation of radio broadcasting stations under such odd titles as: "Freedom of Programming"; "Programming Standards"; "Commercial Broadcasting"; "Limits of Commercial Messages" (limits are not indicated by time); "Political Candidates Broadcast" (equal time rules); "Responsibility of Correction"; and "Rules of Rebroadcast of Programs Originated by Other Broadcasting Stations." With respect to freedom of programming the section reads;

Broadcast programming shall neither be interfered nor be controlled by anyone unless he is entitled to do so under legislation.¹

As for rules for broadcast programming, four points are explicitly itemized as follows:

The radio broadcasting station, in programming, shall observe the following:

- 1. Programs shall not harm public security.
- 2. Programs shall politically be fair.
- 3. Newscasts shall not distort the truth.
- 4. Controversial issues shall be discussed from various viewpoints.³

¹GRI, Electronic Wave Act (1954), Art. III, sec. 72.

²Ibid., sec. 73.

Therefore, as far as broadcasting is concerned, Okinawa still lacks adequate legislation.

Incidentally, the only broadcasting enterprise for Okinawans, the Ryukyus Broadcasting Corporation (RBC) pledged at the beginning of the "Broadcast Code of RBC":

RBC shall devote itself as a most modern and powerful institution in mass communication to the development of indigenous culture and shall sincerely hope to contribute as a new medium of commercial advertisement to the prosperity of industry and economy.

RBC shall maintain public service as the highest obligation and the basic characteristic of broadcast enterprise.

RBC shall hold programming right of broadcast in order to obtain its authority and trust from the society. . . .¹

<u>Policies of the governments in the past and now.</u> --Although broadcast principles were never established by legal means, policies of the two governments--USCAR and GRI, were expressed by messages of military authorities from time to time on special occasions and even more by actions taken by officials in charge of broadcasting who were changed very frequently during the five year period, 1950-1955. These expressions, however, did not reflect much of the broadcast philosophy of the Radio Act of 1927 and the Communications Act of 1934 in the United States. Instead, they reflected administrative policies of USCAR, and the officials seem to have acted at their own discretion from time to time.

The writer believes that it is important, for possible future legislation and for improvement of the Radio Code, to trace the history of broadcast operation in Okinawa so as to avoid the inadequacies and shortcomings which occurred in the past.

¹Ryukyu Broadcasting Corporation, Broadcast Code, (not dated).

The radio station which was established for Ryukyuan people started the regular five-hour-broadcast from 6 to 11 P. M. on February 1, 1950 with the call sign, AKAR (1,400 KC, 500 watts) in temporary studios. These studios were moved twice until the fully equipped studio and transmitter buildings were facilitated in 1953 for eight-hour per day broadcasts with the new call letters, KSAR, frequency 740 KC, and an increase of power to 3,000 watts. During these first three years, the actual program planning and production had been executed by Okinawan employees under an Okinawan program director, yet the ultimate authority for budget execution and the hiring of personnel still rested in American employees in CIE, USCAR.

There was a CIE directive to appropriate "75% of the program to entertainment and the rest, 25% to education, "¹ but this directive was not actually followed due to the unparalleled lack of funds for talent and program materials, and also due to a lack of experienced employees.

Another authority adopted by CIE is censorship of news materials although actual rejection of news items rarely occurred. Thus, news items particularly concerning political affairs were discouraged for air presentation and the broadcasts of "rush" or scoop news were delayed frequently. Furthermore, the broadcast of news items obtained after regular working hours or during holiday was dependent upon the generosity of censors no matter how urgent the news was. The censorship was practiced without any established rules and by the personal judgment of American employees whose one qualification was ability to read the Japanese language. There

¹Choshin Kabira, op. cit., p. 221.

was an Okinawan news editor but he merely acted as a news compiler and did not have judicial power over newscasts.

The first official attitude towards operation of the radio station was expressed by Deputy Governor General, David Ogden of USCAR in February 1, 1953 when the new studio building on the campus of the University of the Ryukyus was dedicated. In his address General Ogden said: "This radio station was presented to the people of the Ryukyu Islands from the government of the United States, and so the station will be operated by your government, [Government of the Ryukyu Islands]."¹

Yet the station was kept under CIE's jurisdiction. In the latter part of the same month, February, 1953, the Okinawan program director was asked to resign by some of the station employees for want of confidence concerning these personnel. USCAR took the firm position of supporting the program director and promoted him to the capacity of station manager. At that time CIE released all the authority of programming, personnel, and technical operation to the Okinawan station manager except the censorship of news.

In April 1, 1954 Administrator of USCAR Brigadier General Brambley announced that the radio station would be released to the University of the Ryukyus Foundation as a source of funds and commercial broadcasting was to be started.² General Brambley explained that the radio station, like motion pictures and newspapers, became subject to the control of the people of the Ryukyu Islands, and the operational policies would be determined by the Board of the University of the Ryukyus Foundation. The Board, of which the

³The Ryukyu Shimbun (newspaper), March 4, 1957.

¹Jun Ishihara, "Brief Critique of Radio," <u>The Okinawa Times</u> (April 6, 1954), p. 4.

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chairman is the head of CIE, then agreed to leave the entire authority for operation of the station to an American station advisor (ex-chief of Radio Division of CIE). Thus, the Okinawan station manager came to exist in name only, and the previous CIE assurance was ignored. This American advisor, immediately before the start of commercial operation, dismissed the Okinawan station manager, who had worked since the planning stage, on the basis of differences of opinions and made a contract with the newly established advertising firm, "Radio Okinawa." According to the contract, Radio Okinawa agreed to provide eight hours of commercial programs and to pay ¥1,400,000 (\$11,666) monthly to the University Foundation.¹

This commercial operation which began in June, 1954 did not last longer than two months, for Radio Okinawa lacked skill and experience in radio advertising. The firm was unable to carry out the contract and the board dissolved the contract and the American advisor was replaced.²

In September, 1954 the Ryukyu Broadcasting Corporation was then established with direct support of <u>The Okinawa Times Company</u> which took over the commercial operation in the form of renting the facilities which belonged to the University Foundation. The corporation was assured of independent operation, and the censorship of news materials also ceased. Thus, after four years of the military control, RBC finally became the true "Voice of the Ryukyus." The monthly contract price was reduced to ¥300,000 (\$2,500)--about one fifth of the former contract with Radio Okinawa. Since then

¹"Radio Okinawa Born, " <u>The Ryukyu Shimbun</u> (April 20, 1954), p. 3.

²Jun Ishihara, "Radio Round Up 1954," <u>The Okinawa Times</u> (December 30, 1954), p. 4.

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RBC has been operating successfully and marked ¥2,400,000 (\$20,000) net profit at the settlement period in March 1957.

As for the present relationship between USCAR and RBC, Mr. Senjiro Hirakawa, general manager of RBC states as follows:

There has been no special directive or instruction officially delivered from USCAR, yet they demand us to cooperate with them whenever they need [broadcasting service]. Although RBC primarily holds a policy to meet USCAR's request, we have been having difficulty to adjust their demands [to the station programming policy] because of existing difference of sense between Americans and Okinawans. We anticipate that this difficulty would continue to remain in future.¹

Review of Radio Act in Japan and the U.S. -- Before investigating the establishment of suitable and appropriate legislation involving broadcasting in Okinawa, it is necessary to study and evaluate the already existing laws of other countries which have had longer experience in broadcasting. By doing so, valuable reference and adaptable information can be acquired, and in consequence the Okinawan television could be able to commence under the firm legal purpose and protection and with firmly defined standards of television operation. For this purpose, it seems quite reasonable to look into the core of the broadcast laws in Japan and the United States as the two most influential countries to Okinawa.

In America, the Radio Act of 1927 gave birth to the famous principle of broadcast service to be used for "public interest, convenience or necessity."³ Four major provisions of the act are: (1) the radio waves or channels belong to the people of the United States; (2) broadcast service must be equitably distributed;

²U.S. Communication Act 1934, sec. 309.

¹Personal letter from Mr. Senjiro Kirakawa, Manager, Ryukyu Broadcasting Corporation, May 30, 1957.

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(3) radio broadcasting is a form of expression protected by the First Amendment--freedom of religion, of speech, and of the press; and (4) the government has discretionary regulatory powers.¹ This act also created the Federal Radio Commission. Later the Federal Communications Commission was created by the Communications Act of 1934.²

In the case of Japan there was no specific principle for broadcast service until 1950 after 25 years of monopolistic broadcasting by Hippon Hoso Kyokai (NHK). This Japan Broadcasting Corporation was solely supported by listeners' fees. In May, 1950 the Broadcasting Act of Japan was enacted for the first time to vest the broadcast service in the people of Japan by cutting excess governmental control over it. This Broadcasting Act, which actually came into existence along with the mighty democratizing policy of General Douglas MacArthur, emancipated the electronic waves from the Japanese government's strict control and also from the monopoly by NHK. As a result, the act invited the appearance of commercial radio broadcasting by various private firms in spite of the strong opposition by NHK.

Thus, this act consists of ideas similar to those of the United States Radio Act of 1927. Three major principles of the Radio Act of Japan are: (1) maximum propagation of radio service throughout the entire country must be achieved; (2) impartiality and freedom of expression must be guaranteed; and (3) radio broadcasting must contribute to the healthy development of true democracy.³ This act

¹Ibid., secs. 301, 307, 326.

³Sydney W. Head, <u>Broadcasting In America</u> (Boston: Houghton Mifflin Company, 1956), p. 131.

³Shiro Nagano, "Hoso Kaisei Mondai No Teiryu" [Undercurrent of Problems of Amending Radio Act] Chuo-Koron (May, 1956), p. 272.

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created the Electronic Wave Control Committee, patterned after the organization and function of the Federal Communications Commission in the United States, and inaugurated the new era of commercial broadcasting in Japan. The system of NHK as a public service and educational broadcasting medium remained, and the unique dual system of broadcast service (public service broadcasting by listening fees and commercial broadcasting by advertising fees) started in Japan.

Factors to be considered for new legislation. -- Any legislation dealing with the principle of broadcasting in the Ryukyu Islands must be passed by the twenty-nine elected members of the Legislature of the Ryukyu Islands. The factors considered here should be a source of information which might enable the legislators to grasp the significance of an expanded broadcast service rather than dealing only with the technical aspects of broadcasting.

The most important factor of legislation in the opinion of this writer should be a vesting in the people of the Ryukyu Islands of the sole ownership of the electronic waves in order to protect them from exploitation by the government or business firms or any other group which engages in broadcasting. Certain possible dangers should be guarded against: censorship of broadcast materials other than enforcement of the program standards; discrimination of broadcasters and talent; and excess commercialization in the case of the commercial operation which could arise from monopolistic operation on the island. The economic situation of Okinawa would not allow two competing stations' existence. Therefore, the core of future legislation should be that the electronic waves belong to the people of the Ryukyu Islands, and they should be utilized so as to promote the living standards and to enlighten the livelihood of the people of the Ryukyu Islands.

The broadcasters should provide adequate amounts of educational and public service programs and the broadcasts should reach all the people living in the Ryukyu Archipelago.

The constitutional guarantee of freedom of speech by means of broadcasting in the United States is defined in the Communication Act of 1934 as follows:

Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication.¹

Freedom of speech in broadcasting should also be guaranteed in Okinawa, for this is one of the most important foundations of democracy. This, however, needs further discussion because the unique situation of Okinawa under the military occupation of the United States forces would inevitably require certain limitations. According to the directive issued on April 30, 1952 from the United States Far East Command to the Ryukyus Command, it is stated that as long as military occupation is not impeded fundamental freedom in speech, in assembly, in petition, in religion, and in press must be guaranteed to the people of the Ryukyu Islands.² Therefore the limitations depend on the definition of the term, impediment of the military occupation.

First, slander on the occupational policy may become subject to restriction by the military occupational forces' authority. Secondly, disclosure of military secrets over the air should voluntarily be withheld. Thirdly, any program which consists of an attempt to overthrow the occupational force's authority and democratic system in the Ryukyu Islands should be banned.

¹U.S. Communication Act 1934, sec. 326.

²The United States Far East Command Directive to the Ryukyus Command of April 30, 1952, Section C, Article 4. In the United States, these three factors are well distinguished from forms of speech protected by the First Amendment which guarantees the freedom of speech on the basis of consequences of speech and of the content of speech.¹ Accordingly, freedom of speech occasionally confronts certain restrictions depending upon circumstances in which the speech is involved. The basis of "the content of speech" is especially known as the "clear and present danger" principle. This principle first appeared in an opinion written by Justice Oliver W. Holmes in 1919 concerning a Supreme Court case which followed the first World War. The case involved a wartime attempt by a man called Schenck to obstruct the military draft by means of a circular intended to incite direct resistance. Said Holmes:

We admit that in many places and in ordinary times the defendants in saying all that was said in the circular would have been within their constitutional rights. But the character of every act depends upon the circumstances in which it is done. . . The question in every case is whether the words used are used in such circumstances and are of such a nature as to create a clear and present danger that they will bring about the substantive evils that Congress has a right to prevent. It is a question of proximity and degree.³

These aforesaid principles were already proved in the Supreme Court as workable methods to prevent the true freedom of speech in the United States by two incidents; the above mentioned Schenck Case of 1919 and the Dennis Case of 1951 in which his speech in advocating Communism caused the Supreme Court to uphold the Smith Anti-Subversive Act, under which Communist party leaders, like Dennis himself in America were jailed.⁹ Especially the Dennis Case brought

¹S. Head, op. cit., p. 354.

³Schenck v. U.S., 249 U.S. 47 at 52 (1919), quoted in S. Head, op. cit., p. 354.

⁹S. Head, op. cit., pp. 354-355.

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into sharp focus the outstanding political problem of the time--that of how Democracy can combat Communism without sacrificing the very things sought to be preserved.¹

Still concerning freedom of speech, there should be safeguards for broadcasters and participants of the broadcasts which deal with or consist of controversial materials, such as reversion to Japan, activities of the People's Party, the Land problem and the new Education Code. The only safeguard which has been used in the U.S. is that a literary work or political expression must be judged as a whole and in terms of the intentions of the author or broadcaster. This principle was established in 1933 in the Case of James Joyce's <u>Ulysses</u>.² Therefore, the censor or authority can not take a word, phrase, sentence, or passage torn out of context, declare it dangerous, and suppress the whole work.

Operational Forms and Financial Sources

Three hypothetical forms. --In the United States it is generally said that a television station demands a minimum initial investment of several hundred thousand dollars, and an annual operation budget is often equal to the capital investment.⁵ Some recent examples of estimated construction and first year operating costs by license grantees and applicants are as follows:⁴

²U.S. v. One Book Called "Ulysses," SF. Supp. 182 at 184 (1933), cited in S. Head, op. cit., p. 352.

³Robert B. Glynn, "Public Policy and Broadcasting," <u>Television's Impact on American Culture</u>, Editor, William Y. Elliot, (East Lansing: Michigan State University Press, 1956), p. 59.

⁴Broadcasting Telecasting, June 3, p. 87, 17, p. 103, 24, p. 103; July 22, p. 106; Aug. 8, p. 109, 1957.

¹Ibid., p. 355.

City	Channel	Estimated Construction Cost	First Year Operating Cost
Seattle, Wash.	7	\$534, 354	\$560,000
Weston, W. Va.	5	600, 586	360,000
Lafayett, La.	3	702,838	525,000
Vail Mills, N.Y.	10	764,630	1,200,000
Moline, Ill.	8	877,467	495,000
New Orleans, La.	12	1,666,385	600,000

The capital burden may become even higher in Okinawa because almost all of the equipment must be brought into the island across the sea from Japan or from the United States while the operating cost may not be as high as the construction cost because of considerably inexpensive talent, personnel, and labor.

Three possible types of station could be considered for Okinawa and each would require different methods for financing. These are: (1) non-commercial government station, (2) non-commercial community station, and (3) commercial station.

A non-commercial government station in Okinawa could be possible under two different government organizations and financial sources. One would be operation by the Office of Public Relations and Information, USCAR, with direct finance from the United States fiscal budget. The other one would be operation by cooperation of the Information Section and Department of Education, GRI with revenue derived from two main sources; (1) Special budget allocated through these two departments and appropriated by the Okinawa Legislature, and (2) license-fees paid by owners of receiving sets.

Of 53 countries where television programs are seen, 19 have government owned and operated television stations. These countries are Austria, Belgium, Bulgaria, Colombia, Csechoslovakia, France, Hungary, Italy, Korea, Norway, Poland, Rumania, Spain, Switzerland, Thailand, Tunisia, Uruguay, U.S.S.R., Venezuela, and Yugoslavia. In eight countries (i.e. Australia, Canada, Germany, Japan, Netherlands, Sweden, Turkey, United Kingdom) there is television service by public franchised corporation. Among these eight countries, the dual commercial and non-commercial system exists in the United Kingdom, Australia, Canada, and Japan.¹

The second possible form of operation is non-commerical community station. This form of station is a non-profit, non-commercial organization primarily representing important and varied interests of the community at large. Therefore the community is responsible for supporting the station by means of donation or subscription. In the United States, the majority of non-commercial educational television stations on the air as of May, 1957 were community types.²

Three most outstanding of the nine community stations are as follows:

WQED, Pittsburgh, Pennsylvania--This station was established as the very first community station in April, 1954, and is operated by the Metropolitan Pittsburgh Educational Television Association. The Board of Directors control the policies of the station and is made up of 25 members engaged in varied occupations in the community. Much of the equipment was purchased with money granted by foundations. Some foundation money was secured for operation but most of it has come from two sources; a small assessment per pupil in the public schools and from contributions.

KETC, St. Louis, Missouri--This station is operated by the St. Louis Educational Television Commission which was formed in 1952. Its Board of Trustees is composed of fourteen educational, business, civic and labor leaders. Donations were

¹1956-57 Telecasting Yearbook-Marketbook (Washington, D.C.: Broadcasting Publications Inc., 1956), pp. 268-270.

²JCET Factsheet and Box Score, May, 1957, p. 1.

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made by a foundation in the form of matching funds and by a large business concern in St. Louis. In consideration for programs for children, more than twenty-five school systems in St. Louis and St. Louis County agreed to make payments to the station. Door to door solicitations were conducted mainly by parent organizations.

WTTW, Chicago, Illinois--This station is equipped with facilities secured by the Chicago Board of Education. Community organizations, business corporations, foundations, schools and individuals contributed the funds to build the station. The station expects to finance operation from these sources: (1) contributions from viewers, (2) school boards on a <u>quid pro quo</u> basis, (3) public subscription, and (4) subscriptions to a monthly TV program guide.¹

Martin found the average installation costs of American educational television stations started between 1953 and 1955 between \$300,000 and \$350,000, and the average annual operating budget of seven community stations was \$208,428.²

The third possible form of operation is as a private commercial enterprise. In consequence, the enterprise is solely financed by commercial advertising. Many examples of this form of operation are commonly found in Japan and in the United States. Here are three examples of American commercial stations in different kinds of markets:

WWJ-TV, Detroit, Michigan--This station, affiliated with AM and FM operation, is owned and operated by The Detroit News. The operation was inaugurated in 1947 as the first television station in the State of Michigan. WWJ is known as one of the most outstanding stations in the U.S. for its facilities and a two-million dollar, three-level television structure, and for broad public service programs dating back to the very birth of broadcasting, 1920. The station is on the

¹Report of the New York State Temporary Study Committee on Educational Television (January, 1956).

²Leo A. Martin, "The Educational Television Stations," Elliott, op. cit., p. 212. air from 6:55 A.M. to 1 A.M. daily. Besides NBC network programs, WWJ-TV produces various local live programs and commercials. The two most outstanding productions are half-hour weekly <u>Michigan Outdoors</u> (a sponsored conservation, sports, recreation and travelogue production) and a two-hour weekly <u>Teen Room</u> (a sustaining teenagers participating variety show). Frequently WWJ-TV covers special and sports events by its remote unit.¹

WOI-TV. Ames. Iowa--This is an educational commercial television station owned and operated by Iowa State College. In 1947, when WOI-TV was licensed, there was no such thing as a non-commercial educational TV license. Consequently the station is technically licensed as a commercial station in the same manner as that granted to all U.S. stations licensed before the so-called FCC's "freeze" in 1948. During the "freeze" between 1948 and 1952 WOI-TV was the only station authorized to serve the central Iowa region. By public demand WOI-TV started relaying the commercial networks' programs. The station, at the present time, is affiliated with ABC and all the local programs are devoted exclusively to the production of educational and public service programs of interest and value to the cities, farms, and schools of Iowa on sustaining basis. WOI-TV and FM are purely non-commercial and educational stations.²

KTLA-TV, Los Angeles, California--This station was licensed to Paramount Television Inc. which owned 26.6% of the DuMont Broadcasting Company in 1947. Since the DuMont Television Network suspended its operation in 1954, the station became the only independent station in Southern California. That is, KTLA-TV is not affiliated with any one of three networks, NBC, CBS and ABC. Consequently the station originates extensively its own productions from its studios located on the Sunset Boulevard in Hollywood.³

¹The Detroit News, WWJ (pamphlet, undated).

²WOI-TV, Iowa State College, <u>Television Management Seminar</u> (Urbana, Ill.: National Association of Educational Broadcasters, 1955), p. 4.

³1956-57 Telecasting Yearbook-Marketing (Washington, D.C.: Broadcasting Publications Inc., 1957), p. 59.

In this writer's opinion, which was derived from the conditions in Okinawa which were described in Chapter II, the television station on the island should emphasize the educational and public service type of programming. Consequently, the station should reflect the programming pattern of the non-commercial stations in the U.S. Nevertheless, it seems impossible to be solely financed by subscriptions and/or donations by individuals, private and public organizations. Therefore, the mixed government and non-commercial community type station could be appropriate to Okinawa. In other words, the television station subsidized by the government would broadcast educational and public service programs. In case a commercial operation is the only permissible way to begin television broadcasting in Okinawa, the educational and public service programs should still take the larger time segment. In order to materialize this programming principle, the television station may be established by a public organization (preferably the University of the Ryukyus Foundation which owns KSAR and KSBK radio stations) and the station could be turned into a commercial firm (preferably RBC which operates KSAR and KSBK radio stations) under lease.

Organization and Personnel of Station

Functional organization. -- The general concept of organization, based on agreement of various authorities, is a purposive and systematic arrangement of function, duties, and responsibilities. Yoder explains it as:

Equally or more important, it [the organization] is a purposive, systematic assignment of jobs to people. It defines the tasks, duties, and responsibilities of each member of a team.¹ On the other hand, Jucius refers to organization as a result of the process called "structure":

This structure provides an invisible framework by which the work of various individuals is fitted into an effective team. It provides a means for assigning authority and responsibility to individuals, for communicating between experts at various levels, and for enforcing accountability.¹

This systematic arrangement, or organization is framed in a structure in which each specialized department, division, section, and employee is assigned a duty and responsibility. In the case of a television station, systematic arrangement must be moulded into a structure so as to inform, to enrich, to persuade, to influence viewers with a variety of entertainment and cultural and educational programs through the means of electronic engineering. To accomplish this recognized purpose, there are usually four basic departments in the broadcast station regardless of whether it is an AM, FM or TV station. These basic departments are (1) management, (2) program, (3) engineering, and (4) commercial.²

For the most effective operation of a television station, every advantage should be taken of so-called "functional organization" in the field of personnel management. Jucius defines functional organization as that form in which each person reports to each superior for only a specific phase of his work. The advantage of this kind of organization, according to Jucius, are:

Each person has the opportunity to become an expert in his field of specialization.

¹Michael J. Jucius, <u>Personnel Management</u> (Homewood, Ill.: Richard D. Irwin, Inc., 1955), p. 50.

²E. F. Seehafer and J. W. Laemmar, Successful Radio and Television Advertising (New York: McGraw-Hill Book Co., Inc., 1951), p. 30. F .

Subordinate personnel and executives are assured of better technical supervision, because each person to whom they report is supposed to be an expert in his field of specialization.

It is easier to find people who are trainable in a few lines than it is to find and train supervisors in a wide variety of tasks.¹

These features are appropriate for successful television station operation. For example, the cameramen during the rehearsal or production at the studio get orders from the director, but on such technical problems as repair or adjustment they report to the chief engineer. Another example is that the director reports to the traffic section on scheduling, to the accounting section on production cost, and to the engineering department on special effects.

There are, however, two precautions to be made for this type of organization:

The normal failing of experts to work together smoothly when all seemingly have 'equal' authority.

The organization gives conductive situation to 'buck passing.¹²

In order to avoid the above-mentioned two disadvantages and to carry out effective and efficient television broadcast operation, the station could incorporate the following six features which are criteria of other organizations as recommended by Jucius:

Stability, or ability to replace key personnel, executives or employees with a minimum loss of effectiveness.

Flexibility, or the capacity to handle effectively shortrun changes in the volume of personnel work or in the personnel problems encountered.

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<sup>1</sup>Michael J. Jucius, op. cit., p. 55.
<sup>2</sup>Ibid.
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Growth, or the feature of being prepared with advance plans to handle permanent changes in personnel problems or in underlying labor conditions.

Balance, or the feature of having authority and resources adequate in amount to handle the functions for which it is made responsible.

Simplicity, or the feature of keeping personnel lines of raltionship to others clear and simple.

Objectivity, or the feature of having definite objectives for each unit.¹

Duschinsky says that in planning a television station in accordance with programming and technical experiences, personnel sources, administrative and sales efficiency, and financial support it is clear that the planner, if already in possession of a radio station, should consider the possibility of combining television operations with the radio station operations.² The organization of a television station follows the general organizational structure of an AM station. In this sense, a television station operated in conjunction with Ryukyu Broadcasting Corporation would involve the least difficulty in the process of establishment and operation.

In the program department personnel of a station, additional personnel from those assigned to radio are needed as directors, film editors, motion picture cameramen, projectionists, art directors, floor managers, and property men.³ In the engineering department, more technicians and engineers are needed as television cameramen, video engineers, boom microphone operators and lighting technicians.⁴

¹Ibid., p. 72.

³Seehafer and Laemmar, <u>op. cit.</u>, p. 51. ⁴Ibid., pp. 50-51.

²Walter J. Duschinsky, <u>TV Stations</u> (New York: Reinhold Publishing Corporation, 1954), p. 16.

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In the fields of administration and sales, the organization needs a special television sales manager, additional salesmen, accountants, traffic and promotion personnel.¹

Chester and Garrison list the following additional program and engineering personnel as representative for a metropolitan station:

PROGRAM DEPARTMENT

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Remote Director	
Remote Announcer-Sportcaster 1	
Film Director	
Studio Director	
Floor Manager	
Studio Assistants	
Announcers	
Program Supervisor	
Supplemental personnel	
Newscaster	
Continuity	
Music Librarian	
Art Director	
	-
Total 16	
ENGINEERING DEPARTMENT	
Transmitter Technician	
Transmitter Technician 2 Film Projectionist 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technician 1 Remote Technician 1 Remote Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2 Studio Audio Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2 Studio Audio Technician 1 Studio Video Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2 Studio Video Technician 1 Studio Cameraman 1 Studio Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2 Studio Technician 1 Studio Technician 1	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technician 1 Remote General Assistant 1 Studio Cameraman 2 Studio Audio Technician 1 Studio Video Technician 1 Studio Technician 1 Remeral Supervisor 1 Relief and Maintenance Technician 2	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2 Studio Technician 1 Studio Cameraman 1 Studio Technician 1 Relief and Maintenance Technician 2 Master Control Technician 2	
Transmitter Technician 2 Film Projectionist 1 Remote Cameraman 2 Remote Audio Technician 1 Remote Video Technician 1 Remote Technical Director 1 Remote General Assistant 1 Studio Cameraman 2 Studio Cameraman 2 Studio Technician 1 Reneral Supervisor 1 Relief and Maintenance Technician 2 Master Control Technician 2	

¹Girard Chester and Garnet R. Garrison, <u>Radio and Television</u> (New York: Appleton-Century-Crofts, Inc., 1950), p. 183. This list is based upon the weekly forty-nine hour program schedule with a normal five-day operation of a network-affiliated TV station with a skeleton crew on the other two days of the week. (The weekly forty-nine hour air time is the average figure of the early days of the American television operation; at present most of the stations are on the air 120 hours a week on the average. In the beginning stage, however, 49 hours are more reasonable to Okinawa than 120 hours a week.) This forty-nine hour program schedule is divided roughly into the following categories: fourteen hours from the network, fourteen hours of film, fourteen hours of remotes, and seven from the studio.¹

It should be understood that the expansion of RBC to television operations cannot be patterned after this list with the full face value because there are no immediate assurances of acquiring skilled and experienced personnel and of securing programming resources such as network affiliation and film rental. This list, however, could be used as a basis for further study and adjustment in accordance with actual problems which RBC would confront at the time of planning for the television operation.

The following discussion, compiled from various sources is expanded on the hypothesis that the television operation would be attached to RBC. This compiled information could, however, only be a guide for various personnel functions which would be needed in the station on the island of Okinawa.² All the job categories described here may not be required in the Okinawa station, but job

Ibid.

²American Broadcasting Company, "Your Future With the American Broadcasting Company," not dated. (Mimeographed); National Broadcasting Company, "Job Inventory," not dated. (Mimeographed); Chester and Garrison, <u>op. cit.</u>; WOI-TV, Iowa State College, <u>op. cit.</u>

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specifications are all essential to a television operation with size of staff dependent upon the size of the operation. A break-down of the various personnel functions and qualifications in each of the major departments follows:



This department would be responsible for the following aspects of the television operation: Policy, Administrative Operations, Finance, Personnel and Payroll, Public Relations and Information, Legal, Office Services and Building Services. Some of these could be absorbed in the existing sections by the personnel for radio operation. This department would be directly under the television operation manager.

General
ManagerIn addition to the present responsibility and
authority for the operation of two radio stations,
KSAR and KSBK, and three branch offices, the

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general manager of RBC would extend his span of authority over to the television operation with the close assistance of the television operation manager. He would be responsible particularly for coordination of two existing radio stations and the new television station in terms of finance, personnel and division of functions. At the stage of building the television operation he would approve and/or decide details of construction plans, procurement of equipment, contract with builders and manufacturers, appointment of key personnel, and such operating and programming policies as were submitted by the television manager. During the closed-circuit experimental operation and after the regular broadcasting was started, the general manager would be kept posted with the financial and personnel status of the television operation, and with program content. This is extremely important in the event that the television operation is entirely supported by the income from the radio operation.

Television
Operation
ManagerHe would be in complete charge of, and have supreme
authority in, the television operation of RBC. He
would be responsible only to the general manager or
to the governing body of the station. He would have
under him all departments and personnel concerned
with the television operation including administration,
programming, engineering and sales. Because of
this wide span of authority and responsibility, it
would seem logical to have him take the second most

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important position of the entire broadcast operation of RBC. That is, the capacity of assistant general manager. The success or failure of the television operation (on a profitable basis in the case of commercial operation) would be largely dependent upon the administrative skill of the operation manager in selecting, training and supervising an efficient staff, on the quality of his daily programming judgments, and on his sensitivity to public service. He should be aware of the wants and needs of the Okinawan audience so that he can develop the size of audience on the island. In order to fulfill these multiple functions, the television operation manager should be a man of integrity with a broad cultural and educational background, wide experience and abundant creativity, and administrative ability and leadership.

Budget
ManagerHe would be directly responsible to the Television
Operation Manager, but most of the time he would
work closely with the Television Program Director.
His main task is to determine the exact estimates
for each production and to prepare daily, weekly,
annual and/or quarterly budget forecasts and monthly
estimates of actual proposed expenditures for the
entire television operation. He would also handle
and supervise the proper recording and financial
analysis of other business transactions concerning
the television operations, i. e. payroll, income,
insurance, etc. He would analyze financial reports
prepared by accountants before submitting them to

the Operation Manager and the General Manager. It would be desirable if he were a college graduate with two to four years accounting and financial planning experience.¹

- Accountant He would handle details, figures and administrative work in connection with business transactions. He would assist in the preparation of statements and reports. In addition, he would perform clerical duties, such as making copies of statements and reports and the keeping of records and files of the television operation finances. He would be under the supervision of the station's Chief Accountant and the Television Budget Manager. High school diploma, accounting and bookkeeping training and/or one to four years accounting experience would be desirable for this job.²
- Personnel Director He would be responsible for recruiting, interviewing and testing of applicants, the maintenance of employee files, and the assignment of salary ranges in cooperation with other related departments and sections. It might be more effective for inter-office cooperation if one man would be in charge of all television personnel services.³

¹National Broadcasting Company, <u>op</u>. <u>cit.</u>, p. 1. ⁸Ibid. ³Ibid., p. 4.

The Legal section would handle corporation and industrial matters; advise other departments on a variety of legal problems; clear literary and recording rights in the use of program material; negotiate and prepare talent, program and station contracts. It would also be responsible for negotiation and contact with agencies of USCAR and GRI which regulate broadcast enterprises on Okinawa.

Attorney or Legal Director He would negotiate, draft and approve all types of contracts and agreements. For the television station, he would interpret laws, rules and regulations in the specialized area of broadcasting and communications. He would advise operating personnel on legal matters. He should have a law degree. Three or more years of legal experience, preferably in communications, labor and talent contracts, or copyright matters would be ideal.¹

Public Relations and Information would be responsible for promotion and publicity, audience information, guest relations and mail messengers. Promotion and publicity would be concerned with the preparation of promotional announcements for air use, newspaper and magazine advertisements or articles, materials for direct mail, booklets, poster displays, window displays, and outdoor advertisements about the station, programs or talent. Audience information would deal with compilation and analysis of audience surveys and replies to calls or letters from viewers. Guest relations would distribute program tickets and work for the safety and comfort of guests during their visits to the studios and offices. The mail messenger would sort and

¹Ibid., p. 3.



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deliver incoming mail and calls and prepare outgoing materials such as press releases and advertising copy.

Public
Relations
ManagerHe would prepare publicity and promotional materials
and approve all the outgoing materials. It would be
his function to analyze and evaluate audience letters,
prepare a compiled report to the Operation Manager
and write necessary replies to certain viewers. He
would also develop and maintain personal contact
with newspaper and magazine editors, columnists
and merchandisers. A college degree or the equiva-
lent in training and experience would be the basic
requirement. At least three years of publicity experi-
ence should be required for a satisfactory job.1

Publicity
WriterHe would prepare story lines, feature materials,
bibliographies, and human interest stories concerning
television programs from information acquired
through personal contact with program personnel,
advertising agencies and publicity agents. One to
three years journalistic experience in addition to a
college degree would be a desirable qualification.²

Office Services mainly deal with duplicating and reproducing necessary numbers of continuities, scripts, program logs, operating schedules, press releases, interoffice memos and other written materials. This section negotiates, purchases and maintains office

¹National Broadcasting Company, <u>op</u>. <u>cit.</u>, p. 26. ²Ibid.

and studio supplies, materials and equipment, keeps an up-to-date inventory and directs transportation and communication for and within the television operation. By adding a clerk-typist who would perform general copying and typing and other clerical duties, the existing section in the radio operation could provide these various office services to the television station.¹

Building Services are responsible for maintenance of studios and for meeting a demand for small changes and large alterations in the building and the site to adapt them to improvements in telecasting.²

In summary, the General Management Department includes: Finance, Personnel, Legal, Public Relations and Information, Office Services, and Building Services. The existing management department in the radio operation would not need major modification or large expansion for the television operation.



¹National Broadcasting Company, <u>op. cit.</u>, pp. 4-5. ²Duschinsky, <u>op. cit.</u>, p. 54.

PROGRAM DEPARTMENT

This department is responsible for all the non-engineering operations in planning and producing programs in a manner satisfactory to the audience, to the management and, in the event of commercial programming, to the sponsors. The department is responsible for: screening new ideas, formats, and scripts; clearing materials for broadcast to protect the legal rights of the originator and the ethical standards of the viewer; producing; directing; kinescoping and filming; auditioning; casting; announcing; selecting and checking films, kinescopes and network live programs for local telecast; news editing and broadcasting; in short, performing and coordinating all the functions involved in developing ideas into television programs.¹

The department should emphasize the initiation and development of local program ideas by doing the necessary research for the development of scripts.² Department personnel must have keen intelligence, creativity, thorough educational and cultural background, and the ability to get along well with people.³ A most important function is to select and train program personnel and talent, for there is no source of experienced television program personnel on Okinawa. One possibility would be to import personnel from Japan proper, but the Japanese networks and major television stations are busy themselves training their own personnel.

Program Director He would be the top authority of the programming department and would be directly responsible to the Television Operation Manager. The Program Director would supervise the following sections: Production (including Traffic and Continuity);

¹American Broadcasting Company, op. cit., p. 5. ⁸WOI-TV, op. cit., p. 8. ⁹Ibid.

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News; Public Affairs and Education; Art; Film and Music Library; and Cinematography and Photography. His responsibilities would include: program logging; suggesting and creating program ideas for sustaining or local programs; working with the commercial department in suggesting program ideas for the various advertisers on the station; and keeping a close check on the quality of production and over-all balance of the station's program structure.¹ He would also be responsible for preparing and maintaining written program reports in terms of types, originations, hours and minutes, and percentages for a week, month, quarter and year. He would have jurisdiction over producers and directors; traffic, staging and writing staffs; studio personnel; some engineering personnel (video and audio engineers and cameramen) and program talent. As for qualifications, a broad educational and cultural background and actual experience and knowledge in television programming would be desirable. Sympathetic understanding. natural showmanship, creativity with abundant imagination, authoritative but not dictatorial, and a sensitive but not a reserved personality are recommended characteristics for this position.² He would preside over the meetings of the Programming Committee (this committee will be explained in detail in Chapter IV).

¹Chester and Garrison, op. cit., p. 173.

²Class notes from Speech 486, Radio and Television Programming by Prof. Leo A. Martin, Spring Term, 1957.



The name Production seems to imply the only responsibility for the planning and interpretation of a script or program format and their presentation on the air. But for the practical purposes of better coordination, economical expenditures, and multi-functional personnel, in the initial television operation on Okinawa the production section would consist of two other functions: Traffic, and Script and Continuity.

The Traffic unit of the Production section would act as the communication center of the program and its presentation. It would receive information about programs, commercial messages, commercial spot announcements, and public service announcements to be aired from other sections of Program and Commercial Departments; furnish information about available times when new programs and/or announcements might be aired; and provide information about all scheduled programs and announcements in the form of a Master Program Schedule. This schedule would be divided into days of the week, and filled out as much as possible several weeks in advance. A Spot-Commercial Schedule and Daily Program Log would be circulated to all personnel involved in the presentation of these programs and announcements.

The Master Program Schedule would consist of program titles, origination and type of productions and the expected starting and/or terminating dates of programs. The commonly used codes for the Master Program Schedule are: C-commercial, S-sustaining, P-participating, LS-local sustaining, KC-kinescope commercial, KS-kinescope sustaining, FS-film sustaining, and FC-film commercial. [See Appendix B]

The Spot-Commercial Schedule would indicate only names of sponsors and advertisers, length and types of spots and length of contracts. This schedule would use particular types of abbreviations

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and codes as follows: (1) one minute, (2) twenty seconds, (3) ten
second ID (station identification), (4) IP-participating minutes,
(5) NA-not available, (6) ixo-one time only, (7) s-start, (8) x-expire,
(9) tf-till further notice, and (10) a/w-alternate week. [See
Appendix C]

In the compilation of the final program log, four persons would be involved: the Chief Producer (supplying information on the sustaining programs to be logged, indicating whether originations are local or network, whether programs and/or announcements are completely live or involve film, slides or art material in whole or in part, and listing the names of the directors for the specific programs); the Commercial Manager (to supply, either before or after the final duplication of the log, the names of the announcers assigned to handle the specific announcements and programs); and the Chief Engineer (to assign personnel to cover the technical needs of the programs).¹ As the result of the final compilation, the Daily Program Log would indicate: (1) exact time each program or part thereof begins and ends, (2) whether a program or announcement, (3) name of sponsor, (4) video and audio sources, (5) name of announcer, (6) type of program, (7) place of origination, and (8) other pertinent information. The codings and abbreviations used in the Daily Program Log are complicated and intricate and require skill, knowledge and comprehension in their preparation. Program types can be indicated by numbers: 1-speech, 2-speech and music, 3-variety, 4-drama, 5religion, 6-sports, 7-political, 8-educational, and 9-public service. Six abbreviations may be used to indicate video and audio sources: R-recorded, ET-electrical transcription, T-tape recorded, F-film, SL-slide, and L-live. There are thirteen ways to indicate program

¹Chester and Garrison, op. cit., p. 180.

sources: NC-network commercial, NS-network sustaining, WS-wire sustaining, LC-live commercial, LS-live sustaining, SA-commercial spot announcement, PSA-program spot announcement, NCSA-noncommercial announcement, SBA-station break announcement, and SNCA-commercial station break announcement. [See Appendix D]

After the log has been prepared the announcer's copy book could be made up in a loose-leaf notebook. All material that the announcer reads should be included in chronological order corresponding to the log, along with directions for all the duties he must perform within the announcing booth. Transcriptions, films, kinescopes, and slides should be kept in chronological order in designated places or in an active file or classified in terms of product or sponsor. Duplicate copies of the announcer's copy book should go to the director on duty. In making up the announcer's book, it would be necessary for the Traffic unit to work far enough ahead of the station operation so that all necessary material would be secured in time for broadcast. This would mean checking constantly with the Production, Continuity and Script, and Commercial staffs to see that all necessary material would be ready when needed.

As the material is used by the announcer during the progress of a day's operation he should initial the log to indicate that the material has been aired and initial and record the exact time of airing. After the material has been used, it should be collected by the traffic staff and placed in use again (mainly to bill clients and advertising agencies). It should then be sent to the Continuity and Script department for filing and then returned to the Commercial department.

It would also be the function of the traffic unit to make "fill" material available to the announcer at all times. The "fill" material for the television operation usually would consist of emergency

announcements and stand-by slides for technical interruptions and other difficulties. Another function of this unit would be to analyze program types and other statistical data when required by the Program Director. It would also schedule the use of station facilities for program announcements and other program materials. This would involve the assignment of studios and accessory equipment and notifying those involved (usually the producers and directors who in turn would notify others concerned). Careful planning for adequate set-up and rehearsal time would be needed to avoid back-to-back shows being presented from the same studio, or the possibility of two shows being scheduled for simultaneous presentation over the same facilities.

The production unit of the Production section would be responsible for the creation and development of all local programs according to the assignments established by the Programming Committee and then in the coordinating of any or all necessary elements for the actual presentation of the local programs. "Any or all necessary elements" would include: staff, outside talent, settings, props, art and graphic materials, slides and films, lighting, etc. into a unified whole.¹ The production unit would also be concerned with collecting information on available program materials from networks, key stations, film companies, advertising firms in Okinawa, Japan, and the United States; then would select and/or audition network programs, kinescopes and films and decide which should be aired in Okinawa according to the assignments and the master program plan decided by the Programming Committee or according to the time availability established by the traffic department.

¹American Broadcasting Company, op. cit., p. 9.

The continuity and script division of the Production section would provide written materials for the introduction of programs and for on-the-air promotion. It would also be responsible for providing scripts for sustaining and/or local programs, commercial messages, and public service announcements. Another responsibility of this division would be the checking of scripts, commercials and announcements from outside sources to see that they comply with government regulations and with the standards of REC. This continuity acceptance function should involve the responsibility for getting all material to Production in time to be cleared for broadcast, and for routing approved material to all parties concerned with putting the show on the air,¹

Concerning the commercial messages, the continuity and script staff should perform four functions: (1) receive ready-made commercial messages from sponsors or advertisers through the Commercial department and send them to the traffic department; (2) receive materials for commercial messages from the Commercial department and write appropriate commercial messages and send them back to the Commercial unit to have the sponsor or advertiser check the copy; (3) rewrite the commercial message sent from the sponsor and then send it back to the Commercial Department for the sponsor to check up; and (4) see that the commercial message copies are properly delivered to the traffic unit and placed in the Announcer's Copy Book.

Chief Producer He should control over-all production and business management of all local programs; should direct and assign the activities of the producer-directors and should supervise the budget of all program production. He also would supervise and participate in

¹Ibid., p. 10.



the planning, scheduling and execution of all major local production details.¹ He should be responsible for certain other projects including film, kinescopes and remotes. He should take charge of script clearances and prepare necessary information in connection with music recording, film and other copyrighted materials.² On certain occasions, he would act as producer-director and writer. He should have a broad cultural background. Three or more years of well-rounded experience in all the production phases of radio, motion pictures or the legitimate theatre would be desirable for the job.³

Traffic
ManagerHe would coordinate, in advance, information on all
programs, facilities, sales, production and person-
nel in order to set up such operation schedules as
the Master Schedule, the Spot-Commercial Schedule,
the Daily Program Log and the Announcer's Copy
Book. These schedules should be forwarded to all
departments, sections and personnel concerned.
The traffic manager would be responsible for main-
tenance of liaison with every aspect of the television
operation. He would coordinate the receiving and
scheduling of program transcriptions, recorded
materials, commercials, announcements, film and
slide facilities and kinescopes used on each show,4

¹Ibid., p. 19. ²Duschinsky, <u>op. cit.</u>, p. 53. ³American Broadcasting Company, <u>op. cit.</u>, p. 10. ⁴Ibid., p. 14.

Producer-Director

His primary functions would be the assumption of full responsibility for quality of final production. analysis and interpretation of the intention of the writer or creator of a program, clearance of copyrighted material, organization and direction of rehearsals and broadcasts of the programs. More specifically, he would audition and select talent, secure announcers, musicians, audio-technicians, cameramen and other engineers, and plan camera action and prepare cue sheets for the program.¹ Following the production conference, and in accordance with his interpretation of the intent of the program, he would give assignments to the art director concerning the design of settings, scenery, props and graphic materials, and to the music director concerning the selection of music numbers and musicians. He would assign the Stage Manager to the creation, construction, transfer, assembly and placement of props, scenery, lighting facilities and stage materials in cooperation with the Art Director.² He would take charge of establishing individual program policy, conceiving and auditioning program ideas, estimating production costs, and supervising and editing scripts.³ In many instances, he would write narratives or dramatic scripts. For large scale production, he would need

¹National Broadcasting Company, <u>op. cit.</u>, p. 16. ²Ibid., p. 19. ⁸Chester and Garrison, <u>op. cit.</u>, p. 176. an assistant director and a switcher (for more efficient camera movement and editing and use of film, slides, music, sound effects and lighting) but for small productions he should be able to do switching by himself. As for his qualifications, a broad cultural background is the first requirement, and professional experience as a director in radio, theatre or motion pictures is desirable. He should have some technical knowledge about camera operation, equipment, lighting, and staging. In addition to general directing abilities and experience, it also would be ideal to have directors who have specialized in different types of programs such as drama, music, sports and special events. After the broadcast, the producer-director would be responsible for preparing a production record or report covering the final outcome of the production including cost, evaluation of personnel, a copy of a marked final script, and an over-all appraisal of the production.

Assistant Director He would be responsible for informing the cast and production staff of the production schedule and for the preparation and distribution of copies of scripts to all persons concerned. He would assist the director before and during rehearsals and broadcasts in checking the production requirements with respect to the use of film, slides, title cards, props, lighting, make-up orders, art requests and transcriptions in cooperation with the Art Director,

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Stage Manager and Floor Director. He would be in charge of the timing of the program, the preparation of cue sheets and "idiot" sheets, and would take notes during rehearsals. He would occasionally do switching and floor directing. He would assist the Producer-Director in gathering necessary information and data for preparation of the production record or report.

Floor He would maintain liaison between the Producer-Director Director or Assistant Producer-Director in the control room and all personnel in the studio except the cameramen and other engineers. Before the rehearsal of the program he would; (1) check the set against the floor plan with regard to settings and props; (2) act in the capacity of public relations man to meet and orient the talent concerning dressingrooms, cue signals and other details of the production, and to answer their questions; and (3) see that the crew and talent are in place when the rehearsal is ready to start. During the rehearsal and broadcast he would be in sole charge of the studio in (1) relaying directions, sight cues and time signals to the talent; (2) marking the position of scenery, props, and actors on the set; (3) arranging and placing all types of visuals on the floor of the studio; (4) helping move camera cables; and (5) giving assistance to anyone needing it in the studio. At the conclusion of the broadcast, he would make sure that all outside

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properties and all floor director's materials were returned to designated places.

Stage
ManagerHe would plan and supervise the handling, securing
and setting up of studio and stage equipment,
scenery and draperies for the production. He would
supervise the work of stagehand crews. He would
be responsible, in accordance with the stage plan,
for all the physical property, and lighting equipment
in the studio with the exception of the electronic
equipment.¹ He would also be in charge of the build-
ing, maintenance and repair of all scenery and
property, working closely with the Art Director.
He would also be responsible for the storage and
repair of costumes.

ArtHe would be responsible to the Chief Producer-
DirectorDirectorDirector and would have under him any form of art
work for the television operation.² He would design
settings and backgrounds for live programs. After
conferences with the producer-director of the pro-
gram, he would draw plans indicating style, proper-
ties and furnishing of sets; and would select furniture,
draperies, pictures and miscellaneous properties.
The Art Director would also be responsible for the
designing, lettering, illustrating and retouching of
titles, according to the grey scale, for programs

¹National Broadcasting Company, <u>op</u>. <u>cit.</u>, p. 21. ²Duschinsky, <u>op</u>. <u>cit.</u>, p. 55. and station breaks. He would plan and execute charts, graphs and posters for program material. He should be able to supervise the make-up of television performers to conform with the type of program, characterization to be projected and the costume period.¹

Film
DirectorHe would procure 16 mm film and/or kinescope
features, package shows, newsreels and commercials
for local programs. He would screen films and/or
kinescopes for acceptance or rejection on the basis
of entertainment and educational value, subject
matter and technical quality. His responsibilities
would include the clearance of films through the
Continuity and Legal sections. He would edit prints
of films and/or kinescopes in accordance with
program and/or commercial requirements and would
restore the prints to their original condition if
required.² He should have a technical knowledge of
film processing.

Film
LibrarianHe would review films and/or kinescopes for faulty
prints, torn sprocket holes, and other defects, and
would check to see that they met broadcast require-
ments and standards.³ He would assist the Film
Director in cutting film to the desired time, would

¹National Broadcasting Company, op. cit., pp. 17, 20-21. ²Ibid., p. 23; American Broadcasting Company, op. cit., p. 19. ³National Broadcasting Company, op. cit., p. 24.

provide blank film for combination live and film commercials, and would edit film commercials.¹ He would catalogue and maintain the file of film and kinescope footage owned by the station and would store the film systematically in order to expedite the obtaining of particular film or scenes as required. He would maintain a complete index system of individual subject matters included in the film library footage.² He would be responsible for not only receiving film and/or kinescopes but also for returning them to their original sources.³

Continuity Editor He would check and approve the contents of scripts, commercial copy, film and kinescope, recordings and tapes received from outside sources. Checks would be made on the over-all timing of the productions and their compliance with governmental regulations and the RBC program standards. He would supervise the investigation of acceptability of new advertisers, their products, and any premiums or offers. He would write copies of station breaks, promotions, and even commercials and public service announcements upon the request of the Commercial Department and the Public Affairs section.

MusicHe would be responsible for selecting the musicalDirectornumbers for the various programs, for auditioning

¹American Broadcasting Company, <u>op. cit.</u>, p. 19. ²National Broadcasting Company, <u>op. cit.</u>, p. 24. ³American Broadcasting Company, <u>op. cit.</u>, p. 19.

talent, and for developing standard instrumental and vocal units.¹ He would contact the staff producer-director, the band manager, singers, guests, and the music librarian for music to be cleared for broadcast. In cooperation with the Legal section he would check each selection for copyright clearance, using information from the music files or from the publishers.²

Music Librarian He would receive and catalogue music transcripts and records, and would be responsible for maintaining a transcription and record library as well as a library of whatever special and stock arrangements would be kept on file for use on live music programs.³ He would check rehearsal and program times, studio and orchestra changes, musical additions and deletions and would supply artists with music manuscripts. He would often suggest appropriate music selections to the Music Director or the Producer-Director.

The News and Special Events section would be located in the Program Department. Its functions would include, in addition to daily coverage of the international and local news obtained from wire services and by staff news reporters, the arranging and supervising of special events or remote features such as political talks, conventions,

¹Chester and Garrison, <u>op. cit.</u>, p. 175. ²American Broadcasting Company, <u>op. cit.</u>, p. 11. ³Chester and Garrison, op. cit., p. 175. elections, fairs, and sports. This section would maintain various information files, news photographs and slide libraries. It would work closely with the Public Affairs and Education section in the Program Department.

News Editor He would be in charge of checking, rewriting, condensing and processing all news material submitted by news reporters or delivered by news machines or secured from outside sources for local news programs to be presented by staff announcers. In many cases, he would write news feature stories and commentaries and present them over the air. Another of his responsibilities would be to assign news reporters to cover special events in specific areas. He would be in direct contact by telephone with the Weather Eureau. Police and Fire Department and other emergency organisations. He would be given the authority to interrupt programs at any time for special broadcasts. His background should include at least two years of practical news writing and editing experience.

NewsHis main function would be to gather and write newsReportermaterials in the field and to conduct on-the-spotinterviews.His reporting and/or interviewing mightbe filmed and recorded for later air presentation.He would assist in the production of news programsthrough the collection of background informationand through contacts with the people concerned.

As for his qualifications, a college degree and at least a year's experience in broadcasting or newspaper reporting would be desirable.

- Photographer He would cover, with a press camera, (1) special events such as political elections, inaugurations, festivals, and public ceremonies; (2) on-the-spot news such as disasters, floods, fires, typhoons, etc.; and (3) on-the-spot interviews and newsworthy events for visual presentation of news programs in accordance with his assignments from the news editor. In close cooperation with the publicity writer, he would also photograph personalities, broadcasting events and station activities for publicity purposes.
- Motionpicture Cameraman His functions would be the same as those of the above-mentioned photographer except that he would photograph with a 16 mm sound motion picture camera. After the photographing, he would take charge of rush developing and would assist the Film Director in editing for the air presentation. He would occasionally plan and photograph material for commercial messages upon request from advertisers or the Commercial Department.

The Public Service and Education section in the Program Department would deal with education, religion, farm and home programming, political campaigns, public issues and safety, health and fund-raising campaigns, and other similar appeals. Almost all

the material and personnel would be provided by outside government agencies, educational institutions, and civic, religious, charitable, health and safety organizations. The Office of Public Relations and Information of USCAR and the Public Information Section of GRI, would be the main sources for public issues programs. The education programs would be provided by the Education Department, GRI and the University of the Ryukyus with close cooperation of the staff Producer-Director. The farm and home shows and adult education programs would be provided by the University of the Ryukyus Continuing and Extension Services, and Farm and Home Improvement Section of the Economic Department, GRI. All these programs would be produced and broadcast with close assistance of the station Producer-Directors.

Public Service
CoordinatorHe would be responsible for keeping contact with
the government information and education agencies,
educational institutions, and public service and
safety organizations in connection with scheduling
public service and educational programs and announce-
ments. He would originate, plan, and present, in
conjunction with the Chief Producer-Director, special
interviews and documentaries for sponsorship or as
sustaining features. It would be ideal if he would
have highly specialized and extensive experience in
education and related professional fields in addition
to experience in either journalism or broadcasting.

ChiefHe would be in charge of announcers and would beAnnouncerdirectly responsible to the Program Director.

¹National Broadcasting Company, op. cit., p. 8.

It would be desirable for him to have more talent and experience, and be more versatile than the other announcers and possess administrative ability as well. He would be responsible for assigning and scheduling the announcers to make sure that their capabilities would be used to the best advantage.

They would undertake announcing in one or more Announcers capacities: introduce features programs or announce news, weather forecast, musical continuity, station identification, and promotional messages. They also would serve as masters of ceremonies, be featured as personalities in their own right, and do some selling.¹ Since the station is judged in large measure by its spokesmen, the announcers, they should be selected after an audition, based on voice quality, diction, pronunciation, extemporaneous speech, sales ability, acting ability and preferably pleasant appearance and personality. It would be desirable if they had at least two years experience in radio broadcasting before they start the television announcing. These qualifications should be well accompanied with broad cultural and educational background.

The Program Department would be the core of the television operation, for this department would actually handle the chief products of the station--the programs which would be subject to judgment by audiences and advertisers. No matter how well the station is

¹Chester and Garrison, op. cit., p. 174.

physically equipped, if the programming is poor and its presentation lacks quality and effectiveness, the reputation and the future prospect of the station could be endangered. It may not be far from the truth to say that the creativity and practicality of the programming staff would be decisive factors in the future of the television operation, though this statement does not mean that other administrative, engineering and commercial aspects could be overlooked. Therefore, the selection of programming personnel requires careful consideration with regard to educational and cultural background, personality, past experience and capacity for future development. Concerning the selection of the programming personnel, Edward Wegner, former Program Development Director of WOI-TV, and now Director of TV at Alabama Polytechnic Institute, states:

In selecting this staff, it is better to hire intelligent and well educated people who have had no previous television experience than to sacrifice these traits for ones who have had some television experience.¹

This statement could be interpreted as meaning that quality programs could be produced by hiring intelligent and well educated people and by training them to be television broadcasters rather than by hiring those who have less intelligence but who do have broadcasting experience. Education, in this case should not necessarily mean length of stay in educational institutions but broadness of knowledge in various cultural aspects of study.

The size of the Program Department staff may be determined by the amount of programming, particularly of a local nature, which the station might present. At WOI-TV, one man-hour of time is devoted by the Production Department for every minute of show time

¹WOI-TV, op. cit., p. 8.

on the air.¹ Since the Production Department of WOI-TV does not include traffic, film, continuity staff and announcers these amounts of time should be added. Application of this figure to the situation of RBC would require some adjustment and modification. One and 2/7 man hours would be needed for every minute of show time on the air at RBC. Two-sevenths more production staff would be needed in the REC television production section than used at WOI-TV.

<u>Production Procedure.</u> -- The chart of production procedure on page 108 indicates where each stage in the comprehensive process of production takes place and what department, section and position are involved at each stage. In other words, the production procedure identifies the series of steps necessary to carry out the master plan and assignments determined by the Programming Committee and finally get programs on the air.

Engineering Department

This department would be responsible for the design and procurement of engineering equipment, and for the design and construction of RBC television studios, transmitting plant and office building. The department would also be responsible for the operation and maintenance of the electronic equipment used in presenting programs including the tape, recording and kinescope processing equipment as well as studio cameras and microphones. The maintenance should be constant so as to effect the highest possible performance standards.³

ChiefHe would hold the top technical position in the stationEngineerand would be responsible directly to the Television

²American Broadcasting Company, op. cit., pp. 16-18.

¹WOI-TV, op. cit., p. 9.

PRODUCTION PROCEDURE



Operation Manager. As the technical executive, he would be responsible for the development of physical plans; the preparation of budget estimates; the specification of equipment, parts and supplies to be purchased; and the supervision of the installation, operation and maintenance of transmitter, audio, video and film projection equipment and studio lighting system.¹ According to the requirements of program production, he would assign engineers and technicians, make out technicians' work schedules and arrange for necessary changes, and supply full technical information to the engineering staff and the Program Department. He should have a First Class Radio Operator's License as required by the Electronic Wave Act of GRI.² In addition to his technical knowledge and experience, he should have administrative ability, for he would be responsible for budget estimating, procurement of new equipment, and engineering personnel administration.

Master Control Room Engineer He would be responsible for the technical integration and the quality of the outgoing picture and sound. He would be in charge of operation of the following equipment: master control console for video and audio programs (with an outgoing and line monitor and a single switching panel and monitors for TV and film camera), and video and audio master

¹Ibid., p. 16.

⁸The Ryukyu Islands, <u>Electronic Wave Act</u> (1955), Art. 4, sec. 41.
equipment such as synchronizing generator, distribution equipment and switching units.¹

Video He would have direct control of the pictures being Control picked up by all the cameras in the studio or in the Engineer field. He would regulate brightness, contrast and shading controls, and also help the Stage Manager in his choice of lights for illumination of sets and talent. In the event of equipment failure or other technical emergency during production, he would have the authority to improvise as needed in order to keep the program on the air if possible. Occasionally he would manipulate the switching of the cameras under the Producer-Director's supervision during rehearsal and broadcasts of complicated productions. In such cases, he would confer with the Producer-Director prior to the camera rehearsals to obtain the information necessary for the preliminary set-ups of camera shots.²

Audio Control Engineer He would arrange microphone placement and would be responsible for blending the output of the individual microphones, turn-tables and recording reproduction equipment, and for the maintenance of correct transmission levels. He would supervise and adjust acoustical treatment within the studio. Any audio switching necessary for production would always be under his supervision.³

¹Duschinsky, op. cit., p. 83.

⁸National Broadcasting Company, <u>op. cit.</u>, p. 12; Duschinsky, op. <u>cit.</u>, p. 55.

³National Broadcasting Company, op. cit., p. 12.

They would operate the television cameras under direct supervision of the Producer-Director during rehearsals and broadcasts. They would make emergency camera repairs and adjustments. Their function would also cover the setting up of cameras and lenses, and the checking of mechanical operation.¹ It would be ideal if they had photographic experience along with mechanical and electronic knowledge. The number of cameramen would be determined by the number of camera chains and frequency and size of live productions.

Microphone
Boom
OperatorHe would operate the microphone boom and assist
the Audio Control Engineer in Setting, placing and
striking audio equipment and microphones in the
studio and on remote locations. This may be the
most appropriate job for beginning studio technicians,
for this job requires little experience, and further-
more he would be able to observe closely other
aspects of the studio operation.

Film Projectionist He would operate the 16 mm projection equipment, the slide projector, the opaque projectors and the rear screen projector. He probably would be required to obtain a projectionist's license which is issued by the government. The Engineering Department of NARTB says that, contrary to what might be expected, motion picture theatre projectionists are not easily

'Ibid.

adapted to television film work, primarily because of the fact that they are experienced in 35 mm work and have had little or no experience with 16 mm film. Two suggested sources for personnel are: (1) camera stores doing motion picture work, and (2) private motion picture companies or audio-visual institutions that send projectionists to show films at clubs, schools, community halls, etc.¹

Kinescope Recording Engineer He would operate the kinescope film recording equipment and the optical sound recorders. He would also perform adjustments and minor repairs of the kinescope recorder. For this position, motion picture or photographic laboratory experience would be very helpful.²

Maintenance Engineer He would apply theoretical and practical knowledge to the problems involved in maintaining high electronic performance standards. He should be able to use complex test equipment to evaluate electronic performance and to rectify faults occurring in the television system. He would be responsible for making rapid analyses of circuit failure, and for making correct diagnoses. Adequate ability to make temporary or permanent repairs on any electronic equipment would also be required. Sometimes, he would need to uncover equipment design defects and

¹NARTE, The Planning and Construction of Television Broadcasting Stations (Washington, D.C.: NARTE, 1952), p. 9.

³National Broadcasting Company, op. cit., p. 11.

make recommendations for improvement. Manual dexterity in the use of small hand and machine tools would be another requirement.¹

Transmitter
EngineerHe would be responsible for controlling the operation
of and making adjustments on all equipment associ-
ated with the audio and video transmission units of
the station. He would perform emergency and
routine maintenance on all components of the trans-
mitters, power equipment, etc. His other functions
would consist of monitoring the transmitter during
operation; maintaining transmitter, program, and
other logs; and assisting in the design and execution
of plant modification. A First Class Radio Operator's
License and several years of high-power transmitter
experience are required qualifications.

In regard to the problems of securing and training engineering personnel for the television operation, it may be almost impossible to find experienced engineers and technicians for studio and transmitter work on Okinawa. It would be very doubtful whether the U.S. Armed Forces Television Service on the island would have Okinawan technicians for this television operation. Even though there are some Okinawans on the U.S. Armed Forces Television engineering staff, it would not be ethical to ask them to come to RBC. In consequence, the first and best source of personnel supply on Okinawa would be among the AM engineers and technicians of RBC who have kept abreast of the development of television by home study or other means. It is said

¹American Broadcasting Company, <u>op</u>. <u>cit.</u>, p. 18; National Broadcasting Company, <u>op</u>. <u>cit.</u>, p. 11.

that TV studio operations may present some problems to AM technicians, but the differences between AM and TV transmitter techniques should not prove too difficult.¹ Short training courses concerning the operation and maintenance of equipment might be arranged for the studio technical personnel by manufacturers during the initial planning and installation stages of the television operation. The program production training involving studio and control room operation should be jointly planned and conducted by the Program and Engineering Departments.

Thus far, personnel factors for the television operation have been discussed on an "ideal" basis as compiled from practices by television networks and stations in the U.S. In the U.S. there were 500 television stations (commercial: 477; educational: 23) as of July, 1957 according to the "Telestatus" of <u>Broadcasting Telecasting</u> magazine.² There are also 34 training institutes specializing in Radio-TV and 113 colleges and universities where radio and television courses are offered. In consequence it could be concluded that personnel sources are abundant and that the required qualifications for each job as described above could have some possibility of being fulfilled.

In Okinawa it is almost impossible to recruit and employ those who would be able immediately to meet the requirements and execute the functions described in the preceding pages. Two main problems exist: (1) there are no immediate personnel sources on the island; and (2) there are practically no experienced people in television operation.

Therefore, a compromise in personnel standards would be unavoidable and special consideration would need to be given to securing

¹NARTB, <u>op</u>. <u>cit.</u>, p. 9.

²Broadcasting Telecasting (July 1, 1957), p. 91.

personnel from related fields of activity in Okinawa such as radio stations within RBC, literary or theatrical groups, newspapers, and electronic and electrical firms. Another consideration should be given to employing people who have desirable backgrounds for future training and development. No matter how desirable their characteristics may be the training program must be conducted because the station could not operate smoothly without the personnel having some actual knowledge of and experience with the facilities, procedures, and methods employed by and peculiar to the station.

Some of the RBC staff, who have strong aptitudes and interests in television operation could be utilized immediately. There might be less difficulty in securing personnel for the general management of the TV operation, since the characteristics of the work are very similar to those in the same aspect of radio operation, and some of the staff from the radio operation could be transferred and resulting vacancies filled by staff promotion within the station. The program production personnel could be selected from the radio personnel on the basis of their past experience and the prospects for future development. For example, it would be desirable if the radio directors had some theatrical knowledge or experience, if a radio announcer had a photogenic face and acting ability, and if the technicians had both knowledge and experience in photography or motion pictures in addition to their electronic skills. Vacancies in the radio operation after transfers to the television operation could be filled by promoting subordinates in accordance with seniority and by recruiting personnel from outside sources for lower levels which require the least skill and training.

Directors and producers of local commercial and amateur theatrical groups could be trained to be television directors and producers for dramatic presentations on the air. Literary groups are

organized by those who regularly contribute their literary works to the local newspapers and magazines. Their literary works include novels, short stories, stage plays and other writings. The most outstanding and active organization is called Bungaku Tomono Kai (Society of Literary Friends). There are also free-lancers in the field of so-called newspaper novels. These people would be prospective television writers either on the staff or as free lancers.

According to the <u>Seventh Anniversary Publication</u> by the Okinawa Mayors' Association published in 1956 there were more than one hundred college and university graduates coming back to Okinawa each year from Japan and the U.S. plus almost 400 graduates of the University of the Ryukyus. Of these graduates, those who majored in law, political science, literature, dramatics, journalism, adult education, farm and home extension, social work, business administration, accounting, electronic and electrical engineering, etc. would be potential candidates for positions in the television operation.

As for the training programs there could be two major methods:

(1) Training program in Okinawa. An inexpensive type of training in Okinawa could be provided during the installation of equipment. The training staff would be organized mainly by those sent by manufacturers who could teach the engineers and technicians how to operate and maintain the equipment. Also, RBC could invite outside instructors from television networks or key stations to teach writing, directing and staging. It would be almost impossible for any Japanese television station to spare a group of its personnel for this purpose, for it has to train its own personnel and maintain operation as well. It would be ideal to invite a mission from one of the outstanding radio and television training institutions in the U.S. This kind of project would need a large budget but the financial burden could be shared by other television

stations in Japan which might be interested in the project. Since Michigan State University and the University of the Ryukyus have had relationships for seven years a consultation team from the Radio, Television and Film Area of the College of Communication Arts at Michigan State University might be secured in the same manner as was the Michigan State Mission. This, of course, would require an interpreting staff that would profit by the instruction of advanced American techniques (in Japan directing terms such as dolly-in, dolly-out, panleft, pan-right, etc. are used in English language).

(2) <u>Training programs outside of Okinawa</u>. A training program is regularly conducted in Japan by NHK. By special agreement, it might be possible to send key Okinawan personnel to participate in various training programs dealing with specific phases of TV operation. At the same time, through these training programs, executive personnel and instructors could be secured. If RBC could spare some of these key personnel for a year, in view of the language ability it might be more effective to send them to specialized training schools or universities in the U.S. instead of having them learn second hand knowledge and techniques from Japan.

The result of both the training program and actual operation experience would be a preliminary closed-circuit experimental operation. Through practical program productions, personnel and facilities would be improved and various program production and operational procedures most suitable to the television operation of RBC would be established. During this period an appropriate number of personnel should complete their training in order to be capable of carrying out the regular program schedule, particularly in terms of local live productions. The number of personnel should, of course, be commensurate with the amount of programming. In other words, the master

program plan should be made first and then adequate personnel should be selected to meet the requirements of the program schedule.

Program quality is dependent primarily upon the quality of the personnel and secondarily on the quality of the equipment. Personnel can be improved by effective training programs. Money should be spent for good equipment but, an adequate amount of funds should also be appropriated for training to develop quality personnel. The funds for training should be considered as a part of the capital investment. This investment would ultimately bring returns to the television operation and RBC in the nature of quality programs.

Physical Structure and Equipment

The nature and amount of programming would be decisive factors in determining the kind of structure, equipment and facilities which would be needed. In the case of RBC, its television programs at first would have to consist mainly of films and kinescopes with more live studio production to be added later. It will probably take quite a while for the link with Japanese television networks to develop. Such will never develop, of course, until a station is established in Okinawa. As for remote facilities, they logically should come after the studio live production has been regularly scheduled and technicians have become skilled in operating the equipment and facilities. The equipment and facilities for the RBC television operation, however, should be planned so they may be expanded ultimately to cover four types of programming: film and kinescope as well as local studio production at the beginning stage, and remote unit production and Japanese network origination at the final stage. These are necessary in order to fulfill the primary purposes of promoting the living standards and enlightening the people

of the Ryukyus by providing adequate amounts of educational and public service programs discussed at the beginning of this chapter.

Since the writer of this project is not qualified to discuss details of engineering, he will attempt to discuss the technical requirements only from the viewpoints of management. General requirements for television equipment with which the planning group should be acquainted, consist of five categories according to Duschinsky.¹ These are:

(1) Economy and quality.

(2) Self-sufficiency.

(3) Standardization.

(4) Interchangeability.

(5) Expandability.

These five categories need further discussion as applied to the situation in Okinawa.

(1) Equipment must be economical and must maintain quality. --Practically all equipment to be used for the television operation must be brought into Okinawa across the sea from Japan or the U.S., and this means added costs. Therefore, extreme care should be exercised in the selection of the equipment to meet program needs, and provide for future expansion and adequate financial resources for management. Economy in this case, refers not only to the original costs but also to operating and maintenance expenses. Concerning the quality of equipment, two questions should be thoroughly studied and answered: (1) what are the actual possibilities of use so that the cost can be carried and amortized at the lowest per-hour rate? (2) what is the likelihood of rapid obsolescence?² In connection with amortization of equipment, the climate in Okinawa must be taken into consideration, for it would be

¹Duschinsky, op. cit., pp. 28-30.

²Ibid., p. 28.

one of the factors which would determine the life of the equipment. The climate of Okinawa can best be understood by a description from a USCAR publication of March, 1953:

CLIMATE. Although located within the temperate zone, the islands have a subtropical marine climate. In summer the heat and humidity of the sultry monsoon winds from the south are intensified by the Japan Current, and in winter the cold monsoon winds from the north are warmed and moistened by it. Extreme temperature variations are seldom experienced.

HUMIDITY. The mean annual moisture content of the air is extremely high, averaging 76 per cent. This factor, together with the rather high year-around temperature, would make the climate quite oppressive were it not for the fresh monsoonal winds and breezes which blow steadily throughout the year.

RAINFALL. Rainfall is heavy in the Ryukyu Islands. There is, however, considerable variation in the amount of rainfall from place to place. Mean annual rainfall at Naha, the capital, is 84.4 inches.

WINDS. The prevailing winds are monsoonal in character. The winter monsoon usually sets in suddenly during September, when as a result of the rapid rise in pressure over north central China, northerly and northeastly winds begin to blow off the mainland and over the islands with great steadiness and considerable force. Northerly winds prevail until March, when a period of extremely variable wind occurs and the mean wind direction gradually shifts toward the east and south. This transitional period continues until June, at which time the southerly winds of the summer monsoon become firmly established and continue to prevail until late August or early September.

STORMS. Thunderstorms occur occasionally, particularly in the southern islands. April through August are the months of greatest thunderstorm frequency.

The islands lie within the typhoon belt of the East China Sea. From 12 to 45 typhoons affect the Okinawa region each year. Of this number, from three to six can be expected to cross directly over the area. Such typhoons usually cause great property destruction. Most typhoons occur from May to October. It is comparatively rare for a typhoon to strike during the November-April period.¹

In order to cope with these natural disadvantages the physical set-up should meet special requirements. First of all, locations of office, studio and transmitter buildings should be surveyed carefully in order to avoid soft soil, watery land, floods, land slides, tidal waves and other consequences of severe rain and wind. The office, studio, and transmitter buildings should, of course, be typhoon-proof. Particularly the antenna tower should be designed and constructed so as to stand up against a sultry typhoon of 150 miles per hour, the strongest ever recorded in Okinawa. As a precaution against the possibility of the power and water sources becoming disconnected, the emergency power plant should be annexed to the station and transmitter buildings. It would be desirable to have a water-supply system for cooling devices and also for other uses at the station. The studios and control room should be air conditioned to avoid overheating and discomfort to talent and personnel. The record and film library should always be kept de-humidified. Finally, all the equipment, particularly the transmitter, must be equipped with de-humidifying devices to avoid excessive depreciation.

(2) Equipment must be designed for self-sufficiency.--Selfsufficiency means "no more nor no less" than is necessary for economic return as well as for effective operation. Duschinsky states that "the minimum requirements for any given type of station are well defined."² Efficiency of equipment for the use of RBC could be determined by calculating the relationship of each additional part to the whole operation

¹USCAR, The Ryukyu Islands At A Glance, op. cit., pp. 5-6. ²Duschinsky, op. cit., p. 28.



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and by estimating the modifications and adjustments needed for the situation peculiar to Okinawa. An estimate of modifications and adjustments would be particularly necessary because there seems to be a trend among the major suppliers of television equipment to provide so-called "basic buys," which are often over-equipped.¹ Selfsufficient equipment would relieve many obstacles of the television operation on the island subject to such technical disadvantages as remoteness from manufacturers and suppliers and a lack of skilled consultants. It would be very important for the planning engineer to know the program policy clearly, for this would provide him with the fundamental information for recommending the equipment for purchase. This is one of the reasons why the Chief Engineer should be a member of the Program Planning Committee.

(3) Equipment should be standardized. --Since there is no manufacturer in Okinawa, RBC would be forced to purchase equipment from various manufacturers both in Japan and the U.S. Therefore, before the purchase of any part of the equipment, the possibility of unification and integration of the equipment from various manufacturers should be carefully checked. However, American firms have made progress in mutual agreements to produce equipment which meets uniform requirements.³ As far as the engineering standards are concerned, there would be no difficulty in adjustment, for Japanese standards are patterned after those of the U.S. These standards include a 525 line picture, 30 frames per second, a 6 megacycle band, and fm sound. The standardization of station equipment includes not only the primary equipment such as cameras and consoles, but also such secondary items

¹Ibid. ²Ibid. as dollies, racks, storage facilities, lighting fixtures and sound gear. This standardization avoids complications in installation, operation, and maintenance of equipment.¹

(4) Equipment should be interchangeable. --It would be ideal from personnel as well as economy viewpoints if certain parts of the equipment could be used for multiple purposes. For example, field equipment should be adaptable to the studio operation and the boom microphone, cameras, lighting fixtures, monitor television set and rear screen projector should easily be moved from one place to another. Equipment could only be interchangeable if it were mobile and durable.

(5) Equipment must be expandable. --Dates for expansion from film-kinescope and simple local programming to large scale local live production and thence to network and remote production could not be precisely predicted because of the variable factors dependent upon the political and economic situations on Okinawa. Yet, the basic equipment system should be planned and designed to allow these expansions at future dates. Especially, the master control console should include adequate out-puts and in-puts for an increase of camera chains, kinescope recording equipment, and remote and network feeds.

<u>General arrangement and space.</u>--The programming plan of the station would determine the actual needs and limits of area and space. There are, however, fundamental requirements as pointed out by Duschinsky. [See Appendix E] These requirements would provide a starting point for the Chief Engineer and the architects to plan the basic physical structure and arrangement of the equipment. The dimensions for each part of the three main areas of the station: Administration and Commercial (or Sales), Program, and Engineering, were specified

¹Ibid., p. 29.

by the Engineering Department of NARTB in 1952 as the result of a survey among 108 television stations in the U.S. The figures in this research should be useful as a check list in determining the space needs for the television operation in Okinawa. [See Appendix F]

Since the television station in Okinawa would plan to originate a number of local programs it would be desirable to have a studio building at the central location in the city of Naha where talent and program sources are abundant. By constructing the studio building in Naha, operational economy could be achieved. Although land in Naha is very scarce and expensive, cost for electricity, public transportation and communication, and sewage would be less than in any other city in Okinawa. The site should be carefully checked, however, for the future expansion of the station.

Theoretically the transmitter building and antenna should be built at the center of Okinawa, the service area. Such a location, however, would not be practical due to the high operational expenses. From the economic viewpoint, it would be desirable to house the television transmitter in the same building where two radio transmitters of RBC are in operation. The location is about five miles from Naha. The expansion of the building may be necessary for the television transmitter. Then the AM antenna may possibly be shared by the television transmission.

Before any plan is definitely decided, it would be advisable to consult the communication engineer on future coverage for a contemplated site, condition of ground conductivity, and structure.¹

At the beginning stage of the television programming, it would be more workable to establish one studio to achieve the economy of the operation due to the unskilled and limited station staff, space, and

¹Ibid., p. 58.

facilities. The studio's space should be more than 40x60 feet, sufficient for production, staging, camera movement, and auxiliary technical areas. The staging area should be able to serve from three to five different set arrangements, some of which may be permanent like a kitchen for the home show and others for news and weather shows. Besides the home, news, and weather shows, the following live programs would be originated in this studio:

1. Interviews with personalities, celebrities and others.

- 2. Lectures by officials and educators.
- 3. Panel discussion, public service and educational features, including quiz shows.
- 4. Home and farm demonstrations for vocational and in-school programs.
- 5. Children's show of out-of-school features.
- 6. General entertainment by solo musicians, dancers, singers and narrators and also by small groups providing band music, chamber music, chorus and dances.

For this type of studio operation the following equipment should be used:

2 Television studio cameras (one of them with a pedestal)

- 1 Boom microphone
- 1 Table microphone
- 1 Suspended microphone
- 1 Set box, with built-in rear projection screen
- 3 Lighting fixtures.¹

An adjacent storage area should be about half as big as the studio.

In addition to the space for the production personnel, the control room would then include all necessary video and audio control equipment and light control board. It would be desirable to locate this

¹Ibid., p. 79.

control in the area where the announcer's booth and the film-slide projection room could be seen. In other words, this control room would function as the master control room.

Expenditures

<u>Capital expenditures.</u>--The amount of capital expenditures could be estimated by figuring all the physical elements, some of which have already been discussed in the preceding pages. For purposes of estimating expenditures, the following list of items would be useful:

- (1) Application for construction permit; engagement of planner, engineer and lawyer.
- (2) Cost of site.
- (3) Cost of survey of audience, program sources, and reception.
- (4) Expenses for travel on research visits to manufacturers, television stations and networks.
- (5) Cost of construction of studio, transmitter building, tower.
- (6) Cost of equipment--electrical, mechanical.
- (7) Cost of transmitter and studio equipment.
- (8) Cost of landscaping.
- (9) Cost of financing.¹
- (10) Cost of establishing group-viewing system.

The last item, cost of group-viewing system, is a unique necessity in Okinawa where the majority of the population cannot afford a television set even at an average cost of from \$150 to \$200. (The yearly income per household is approximately \$615.)²

The minimum cost requirements ascertained by the Engineering Department of the NARTE provide excellent reference material for

²USCAR, Civil Affairs Activities, Vol. II, No. II, p. 148.

¹Ibid., p. 108.

study of the proposed costs of television operation in Okinawa. [See Appendix G] In connection with the capital equipment, its depreciation rate must also not be overlooked.

DEPRECIATION RATE¹

Television camera chain pickup equipment	4 years
Camera dollies	4
Field synchronizing and switching equipment, field master monitor, studio synchronizing generator	4
Film slide projection equipment 16 mm, including multiplexer and slide projector	10
Film camera equipment, flying spot	4
Studio lighting equipment	8
Studio audio equipment	6
Microwave link	13
Transmitter equipment, with input and monitoring equipment	10
Antenna equipment	12
Test equipment	10
Studio air-conditioning equipment	10
Construction on new transmitter building and studio building	20

Operating expenditures. -- The article entitled, "Bookkeeping, Key to Better TV Management," written by Walter J. Damm, Vice President and General Manager of WTMJ-TV (Channel 4, Visual power 100 kw, Aural power 50 kw), owned by the Milwaukee Journal, Milwaukee, Wisconsin, explains precisely how profit and loss statements and various accounts should be classified.

¹Duschinsky, op. cit., p. 109.

Audience Limitations

Since the U.S. Armed Forces Television Service went on the air in December, 1955, in Okinawa the number of TV sets has increased, but only among American military personnel and their dependents and a few Okinawan restaurants, bars, and night clubs whose business depends greatly upon American patronage. There has been no television ownership reported among the Okinawa population. As a consequence, television programs in the Japanese and Okinawan languages go on the air under extreme handicaps. Therefore, the prospects for an audience for an Okinawan television operation should be discussed.

The first problem is whether the average Okinawan household would be able to afford a television set or not. The answer is emphatically "no." It is almost impossible to expect an Okinawan family with an average income of \$615 per year to buy a television set which costs from \$155 for a 17 inch screen to \$246 for a 24 inch screen.¹ It becomes necessary, therefore, to consider the alternative to such a system, that is, having RBC in cooperation with the Department of Education, city and community governing bodies, and set dealers, install receivers in schools and public halls (komin-kan). RBC should also recommend that dealers sell sets to public institutions on installment or discount bases. In return, service stores for maintenance would be assigned and recommended by RBC. In Okinawa, public assembly halls are supported by the government and protected as institutions for the promotion of general education in each school district.² Furthermore, the RBC should recommend to the government that special arrangements

²USCAR, Education Code (1957), Art. 14, secs. 1-12.

¹"Television Set, A Dream for Commoners, "<u>The Okinawa Times</u> (February 12, 1956), p. 3; USCAR, The <u>Civil Affairs Activities</u>, Vol. II, No. II, p. 148.

be made in the form of subsidies, tax exemptions and long-term loans or the lending of sets. It would be good if the government would appropriate adequate funds for the purchase and installation of sets as it did for the radio broadcast group listening system. It was reported as of June, 1955 that 74 group systems with 22, 200 speakers were in use by 61 towns and villages.¹ This figure totals one-fifth of the entire number of radio sets in all Ryukyus--103, 545 as of December, 1956.² Since these government-installed systems are not operated for profit, a charge of 50 yen (42¢) per month per speaker is made to cover maintenance costs and the cost of generating electricity.³ A similar system for television viewing would no doubt encourage the station to produce more education or public service programs rather than those programs which might be more appropriate to the environment of bars, restaurants and night clubs.

A group viewing system would require people to leave their homes. Therefore, the leisure time of the population would have to be considered in determining viewing.

As indicated in Table 1 on the next page, half of the labor population are engaged in agriculture, forestry and fishing. The work schedules of these occupations vary with weather and seasons. A geographer, Clarence J. Glacken, who spent seven months from July, 1951 to January, 1952 living in fishing and farm villages observed the typical Okinawan farmer's life as follows:

¹USCAR, <u>Civil Affairs Activities</u>, Vol. III, secs. 1-12, No. II, p. 110.

²Letter from Choho Kabira, Traffic Manager of KSAR, Okinawa, May 11, 1957.

^USCAR, Civil Affairs Activities, Vol. III, No. I, p. 62.

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TABLE 1

INDUSTRIAL LABOR POPULATION IN THE RYUKYUS AS OF DECEMBER 1954¹

Industries	Number	Percentage
Agriculture	159, 100	49.60
Military Installation	34,100	10.63
Commerce and Banking	33,400	10.41
Manufacture	24,000	7.49
Service	23,500	7.33
Construction	13,100	4.09
Transportation and Communication	10,100	3.15
Civil Service	9,100	2.84
Forestry	4,400	1.37
Fishery	4,000	1.25
Unemployed	5,900	1.84
TOTAL	320,800	100.00

Note 1: Labor population of Okinawa is 261,900, 82% of the entire Labor population of the Ryukyus.

¹The Okinawa Mayors Association, "Labor," The Seventh Anniversary Publication of Local Self-Government (Naha: The Okinawa Mayors Association, 1955), p. 232.

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A farmer's work day in summer begins about eight or nine in the morning and ends almost the same time in the evening, full advantage being taken of the daylight hours. In summer, the evening meal is not eaten until nine and often later; by the time it is finished and the table cleared, it is ten. After short visits within the family, or with neighbors, the farmer retires about eleven. In the winter, the day's work stops earlier, and the evening meal is at about six. The fishermen do not have this unbroken routine because their activities are more sensitive to present and anticipated weather. There is often night work and the day may be used for sleeping. Intense activity is often followed by periods of leisure.¹

Contrary to the general characteristics of viewing by women in the U.S., Okinawan women for economic reasons and because of the peculiar division of labor have less time available for viewing. Nevertheless they, like their American counterparts, are the biggest purchasing group.

In the rural villages women are constantly busy with multiple duties such as caring for children, maintaining the house and its surroundings, laundering, preparing food, taking rice to the mill, hoeing sweet potatoes and feeding animals. In the town, women actively participate in selling, most of the small shops generally being operated by women. Men who work in the shops are likely to be in poor health, or disabled so that they cannot do heavy work.

As is shown in Table 2 one-third of the working women are engaged in service enterprises such as restaurants, night clubs, tea houses, and in transportation where there is little likelihood of their being available for night viewing. Another one-third are in the fields of teaching, manufacturing, advertising and banking, and health in which there is regularity in the working schedules (usually from 8:00 A.M. to 5:00 P.M.). In Okinawa, all stores are open during the day

¹Glacken, op. cit., p. 227.

TABLE	2
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INDUSTRIAL FEMALE LABOR POPULATION IN OKINAWA¹

Industries	Number
Service	2, 781
Education	1,644
Transportation	953
Manufacture	906
Advertising and Banking	379
Construction	266
Health	244
Civil Service	217
Theatres	137
Warehouses	34
Cleaning and Butchery	5
Animal Husbandry and Fishery	2
Communication	2
Others	64
TOTAL	9,013

Note 1: The figures represent the female labor population by the various institutions and firms which are subject to the Labor Standards Act of Okinawa.

Note 2: Date of survey, 1954.

¹The Okinawa Mayors Association, <u>op</u>. <u>cit.</u>, p. 222.

and evening, even on Saturday and Sunday. Government and company offices, factories, and military installations give holidays to their employees only on Sunday.

In addition to the above working schedule, there are seasonal limitations on viewing conditions. During the summer, which starts in May and ends in September, outdoor recreational activities might keep the people from watching television unless the programs had greater appeal than the outdoor activities.

Limits on the availability of electricity in Okinawa may impose limitations on the installation of any kind of viewing system. In the Southern part of Okinawa where Naha is located, 56.3% of all homes have electricity. The Central area of Okinawa has the largest percentage, 60.9%. The mountainous and predominantly rural Northern part of Okinawa has the lowest figure, 34.4% of the homes having electricity.¹ These figures represent the electrification situation on the island as of June, 1956. There may be more electrification at the present time.

In conclusion, the audience limitations can be summarized as follows:

- 1. The majority of Okinawans could not afford to buy a television set, thus requiring that a form of group-viewing be established.
- Daytime viewing availability among the majority of the population, except school children, is low, and weekend viewing availability shows little advantage over other days in the week.
- 3. Electricity is not yet available in all parts of the island of Okinawa.

¹"Public Works Department Report on Electricity, " <u>The Okinawa</u> Times (December 20, 1956), p. 1.

Programming Limitations

There are four major sources of television programs: local studio live, local remote live, film and kinescope recordings, and networks. In the interest of clarity, limitations on each programming source will be discussed.

Local Studio Live Programs

The biggest limitation on local studio live programming lies in the fact that Okinawa lacks talent in many fields of television programming.

Drama:-- There is only one professional playwright in Okinawa who might be able to adapt his talents to television drama. He is a retired playwright, Eikichi Yamasato. There are no professional stage actors in modern style theatre in Okinawa who could be trained to become television players in the Western sense of the term. There are only a few dramatic activities on the island. These include an annual stage play production at the University of the Ryukyu which might be presented over the air with some adaptation. There are no theatres equipped with standard stage facilities other than the primitive theatres using only the curtain and backdrop style where Okinawan classical and dialect plays are performed. Consequently, there are no professional stage directors and producers who would be able to handle stage drama other than the Okinawan dialect plays. Another limitation for local studio live production is that there are at best very few experienced personnel such as lighting men, stage carpenters, make-up artists and stage managers.

Music programs. -- Regular music programs may be difficult to present in Okinawa, for there are no Western style music groups such as symphony orchestras and opera companies. Exceptions are one small orchestra and one chamber music group which hold recitals not more than once a year. Okinawa also lacks accomplished solo singers and musicians (e.g., pianists, organists, and violinists). In addition to this lack of talent, the majority of Okinawans have very little interest in classical and other sophisticated Western music other than dance music and popular songs which are becoming accepted among the younger generation. There have been very few musical events in Okinawa except the Annual Music Contest, the KSAR weekly amateur song contest, and occasional Armed Forces Band concerts. There is no popular personality in the Okinawan music world who might be able to handle a music variety show equivalent to the Bob Crosby Show or the Perry Como Show in the U.S.

<u>Guest entertainer programs.</u>--Importing talent from Japan would be a financial burden to the station because such talent could be brought into Okinawa by airplane only. Japanese entertainers would be unwilling to spend the necessary money for sea voyages to Okinawa since a round trip usually takes more than one week and even more when boat schedules are not normal. There might be less difficulty connected with bringing in a solo performer than bringing in a group of musicians or entertainers. Because of language as well as financial reasons it would be impossible to invite talent from foreign countries other than Japan.

Variety programs. -- In Okinawa it would be difficult to secure performers for a variety show such as singers, movie actors, ventriloquists, jugglers, magicians, trained animals, acrobats, and comedians unless invitations were made to those in Japan or other countries. Since there has been no vaudeville in Okinawa with emphasis on comedy acts and stunts, no real comedian has been developed that is popular and in demand. During the prewar years and those immediately after

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World War II local dialect groups practically monopolized the entertainment business in Okinawa.

<u>News programs.</u> -- There are no experienced radio commentators other than the usual newscasters in the radio operation of RBC who might be able to transfer to television news commentary. Because of the long years of military government news censorship there has been no opportunity for radio news commentary to develop in Okinawa. As for straight news programs there may be difficulty in obtaining visual materials along with wire news, for there is no photo facsimile equipment in Okinawa yet. Locally filmed newsreels have to be sent outside of Okinawa for processing. Special negotiations should be made for news slide service, network news film and syndicated newsreel service with Japanese, American and other news agencies which have no offices in Okinawa.

Film production. --Motion picture cameramen should be secured from elsewhere, for the television station would be the first to employ such personnel on a full time basis in Okinawa. The biggest problem would be processing. There is no firm in Okinawa which could process the film. Therefore any film productions would have to be sent to the closest processing firm outside Okinawa. This handicap would delay the air presentation in Okinawa and would result in higher costs.

Remote Live Program

No standard stadium or field has yet been established in Okinawa for sports events. There would have to be some special camera platforms made and mobile electric power generating equipment would have to be carried to the locale of remote origination. This disadvantage would cause more financial and personnel problems for the station.

The outstanding sports are baseball, volley-ball, basket-ball, tennis, table tennis, judo, kendo (Japanese bamboo fencing), sumo wrestling, and track. None of these is really considered the national sport of Okinawa which might be expected to draw a large audience equivalent to American football and baseball. The only baseball league in Okinawa once tried to charge admission, but this attempt was in vain, for the game needed spectators, more than money. People refused to pay to see the game.

Another difficulty exists in the fact that there have been no radio broadcasts for the above mentioned sports other than baseball. Therefore if the station were to broadcast the other sports, the announcers would have to be trained or brought from Japan. Even though there are a number of sports writers in Okinawa, they may have little chance of becoming sportscasters because they lack the speaking ability.

Film and Kinescope Programs

Since there is no film production firm in Okinawa, all films and kinescopes would have to be brought into Okinawa from outside the island. Limitations exist on the method of transportation. News programs might be delayed considerably by weather conditions and airplane schedules. Farm and home programs may not be suited to the situation of Okinawa because of difference of crops and patterns of living. Such entertainment programs as Japanese classical music, classical Noh plays, Kabuki plays would not appeal to Okinawan viewers, since they have not been conditioned for these types of entertainment. In connection with film programs there has not been a television transcription service reported in Japan as of the time of the writing of this thesis. Negotiations to import film and kinescope programs would have to be undertaken with individual television networks and key stations in Japan.

Network Programs

The live presentation of Japanese network programs could not be arranged without the establishing of a microwave relay system between television stations in Japan and the one on the island of Okinawa.

Kiyoshige Ohsawa, Director of the Science Department of a leading Japanese economic newspaper, The Sangyo Keizai, who advised the interim Okinawa Television Broadcasting Company which submitted an application for license to GRI in July, 1956 stated:

The television network would be completed from Sapporo, the capital city of Hokkaido, the Northernmost island, to Kagoshima, the city located in the Southern-most island, Kyushu within 1957. It is scheduled that the network of Japan would be extended to Okinawa in 1958.¹

At the time of the writing of this thesis, there is no way to test the validity of Ohsawa's statement. If this is reliable information it might be that the immediacy and actuality of current events and first grade Japanese entertainment with name talent could be seen in Okinawa by the next year, 1958. Even if such a Japanese network had become a reality there still would remain the problem of its programs being accepted by the Okinawan audience.

¹The Okinawa Times (July 18, 1956), p. 2.

CHAPTER IV

PROGRAMMING

Preliminary Operation

Thus far, the problems involved in establishing a television station on the island of Okinawa have been described mostly from physical standpoints. In this chapter the problems of programming will be discussed and programs will be proposed for the beginning stage of the television operation.

<u>Program Planning Committee.</u> --In order to commence, maintain and develop a variety of programs worth-while for Okinawan viewers, as many opinions and ideas as possible should be drawn upon and used by the television station. The primary reason for establishing the Program Planning Committee is to coordinate various functions of the station personnel who are engaged in this new enterprise for the first time. This committee should be designed to serve as the core of the television program operation. It would be ideal if everyone on the station staff could become program conscious because the value of the station would ultimately be judged by what the station offered to the Okinawan public. The program planning committee would decide the master programming plan including the assignment of tasks to each station department for development of the planned programs.

The committee would be under the chairmanship of the Program Director (in the case of commercial operation, the Commercial Manager would be co-chairman) and would include the Budget Manager, the Chief

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Engineer, the Traffic Manager, the News Editor, and the Public Affairs Coordinator. The Television Operation Manager would attend the meetings as an observer. The Program Planning Committee would always be conducted according to an agenda planned and prepared by the Program Department. At first, the Program Director would inform the committee regarding objectivity, organization, content, production procedure, staff, talent and facilities needed, and estimated production cost of each program. In the general discussion each member of the committee would express his opinions and/or make suggestions.

The Chief Engineer would point out technical possibilities and/or difficulties in connection with the proposed program, and he would advise the Program Director from the technical and engineering angles. The Budget Manager would contribute to the committee with his knowledge of the financial status of the station and program costs. The Traffic Manager would mainly offer information concerning availability of film and kinescope programs from outside sources; he would also advise the committee with regard to the fitness of the proposed program based upon the results of a survey of the audience's viewing trends. The Public Affairs Coordinator would be responsible for providing the committee with information regarding educational and public service features; he would report to the committee about the result of contacts with various outside organizations (e.g., government information agencies, Ryukyu Red Cross, Safety Council, etc.) which are closely related to educational and public service programs. The Public Affairs Coordinator would advise the committee on the matter of policy on the handling of political, religious and controversial issues. The News Editor would provide information of coming special events and would evaluate them from the viewpoint of possible programs. He would also recommend the nature of news programs. After general discussion

and agreement on the master programming plan each member of the committee would take responsibility for keeping his respective staff members posted on the development of the over-all programming plan and would make specific assignments to individuals in the department.

During the planning stage and the closed-circuit experimental operation (discussed later in this chapter) the committee may have to meet frequently at the call of the chairman. After the start of regular station operation, the Program Planning Committee would then meet once every one or two months to discuss the outcome of past programming and promotion, audience development and reaction, and financial, technical, and personnel potential (and if the station were commercially operated, the business potentials, too).

<u>Surveys</u>. -- Efficiency of the Program Planning Committee activity would immediately affect the whole operation of the television station. This efficiency of the committee could not possibly be attained without verified and reliable results of various surveys and extensive researches with regard to prospective viewers, talent, program sources and, in the case of commercial operation, the business potential.

Since there would be no immediate possibility of affiliation with Japanese television networks, in order to secure ample time for personnel training, a talent survey should first be conducted.

In addition to research on available musical, dancing, singing, acting and other entertainment talent in Okinawa (individuals and groups), the survey should include potential talent for television programs in educational, vocational and public service fields. The collected information should be compiled and catalogued for the convenience of future auditions and other programming use. Organizations and institutions connected with these educational, vocational and public
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service programs should also be contacted in the interest of efficient coordination and cooperation with the station.

The above mentioned organizations would also be requested to answer various questionnaires prepared on the matter of "what viewers need from television" and "what the organization could offer to viewers through television." These questionnaires should be sent to every political, social, educational, religious, industrial, commercial and cultural group in Okinawa in order to get a true cross-section of public opinion. The established channel through these questionnaires would be kept for later use with regard to programs presented by the television station.

Audience surveys would produce the most important information for programming content because the surveys would deal with such qualitative subjects as: sex and age, educational level, occupation, time of availability for viewing, and program preferences. The audience survey after the regular programming began would mainly deal with opinions, desires, suggestions, and criticism in connection with program productions. The latter survey would also deal with qualitative aspects of programs.

As for the method and technique of the audience survey, the personal interview method would be the most appropriate in Okinawa where from 20 to 25% of the population are illiterate¹ and where mechanical devices (radar, telephone, recorder) are not common. Concerning this method, Martin states:

In 1941, Dr. Sydney Roslow formed Pulse, Inc., and audience measurement service based on a personal interview roster recall method. This technique involves showing the respondent a program roster, enabling him to give more complete information and at the same time reducing the "memory factor." This type of survey permits an accurate sampling, since every type of person or family, in both phone and non-phone homes, can be interviewed about desired information. It also makes it possible to have a longer interview, and gain such information as:

- 1. Program opinions
- 2. Program preferences
- 3. Buying habits
- 4. Viewing flow¹

Furthermore, Martin points out the disadvantages of this system:

Extreme caution must be taken in the wording of the questions to avoid bias in the results. Therefore, a large group of expertly trained interviewers are required, which is very expensive.

The memory factor can not be totally eliminated.

The slowness of obtaining results, and thorough tabulation, requires much time.³

These disadvantages would, however, not be a serious problem in Okinawa due to the fact that personnel cost is comparatively low (30¢ per hour would be the reasonable rate for interviewers). Furthermore the television station would not face a time factor barrier comparable to an American competitive station situation.

In planning questionnaires for an interview, again Martin suggests that the following should be kept in mind:

The questions must have a direct bearing on the survey. The questions must be formulated, keeping tabulation in mind. Avoid personal questions. Ask questions which respondents can answer accurately. Keep questions, brief, clearly stated, and in a logical sequence.

If possible, use "catch" questions to check consistency.⁹

¹"Audience Measurement, " a class circular in Speech 486, Radio and Television Programming by Prof. Leo A. Martin, Spring term, 1957, III-4, (dittoed).

²Ibid., III-5. ³Ibid., III-6.



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The results of surveys are dependent entirely upon a sample selection, and the selection of sample will depend on: (1) the desired accuracy of the results; (2) the type of audience to be studied; (3) the desired breakdown of the findings; and (4) the time and money available.¹

The results derived from the aforesaid surveys would be important as a guide to program development and production. The information would also serve as information to prospective advertisers and sponsors in the case of commercial operation.

Programming policies. --Once television programs are aired, these programs would be seen and heard instantly wherever a television set is available and in operation on the island. These places may vary from private homes to public gathering places which include children and adults of all ages, embrace all occupations and varieties of religious faith and races, and reach those of every educational and economic background. Therefore, the television programs should be properly designed and should be presented with a positive sense of responsibility.

In the interest of definition, an adequate statement of "television's accountability" appears in <u>The Television Code</u> of the National Association of Radio and Television Broadcasters in America:

Television and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the . . . home, applied to every moment of every program presented by television.²

'Ibid.

³NARTB, <u>The Television Code</u> (Third Edition, July, 1956), Preamble, p. 1.

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The acknowledgment of this responsibility by the television station in Okinawa would be particularly important, for the station would be the only national station on the island.

Based upon the foregoing responsibility of television and for the purpose of its implication the station should establish a code which would include program policies and standards. The code would vest the station with responsibility and authority for controlling all aspects and sources of program production for the sake of the public interest. The code would, at the same time, function as the ground of selfdiscipline and would pledge public service to the society of Okinawa.

In general, the television code could consist of three main elements: Operation Procedure, Requirements for Program Participants, and Program Contents. In the event of commercial television broadcasting, advertising standards should be included in the code.

The Operation Procedures would deal with the following station responsibilities and rights:

- (1) The right to request submission of broadcast materials, including continuities, speeches, and addresses, well in advance of any broadcast in order to screen, clear and accept or approve them. (NBC requires at least 13 days before the studio rehearsal and ABC requires 14 days in advance of broadcast.)¹
- (2) The responsibility to obtain copyright clearance for titles, scripts, songs, music, film and photography before any broadcast.
- (3) The right to revoke at any time approval of any program continuity and to require the elimination or revision of any

¹National Broadcasting Company, <u>Radio and Television Broadcast</u> Standards (1956), p. 28; American Broadcasting Company, <u>Program and</u> Advertising Policies (September, 1955), p. 1.

script, speech, or message which was judged inconsistent with the policies and standards.¹

- (4) The right to interrupt or cancel programs in order to present news or bulletins or programs of special importance.²
- (5) The right to fade on-the-air program content when it is considered objectionable to viewers.³

The Requirements for Program Participants would mainly concern the use of language and the appearance of persons seen on television. The requirements should include the following:

- (1) Nudity, immodesty in dress, costumes permitting indecent or immodest exposure should not be allowed.
- (2) No scenes of disrobing should be allowed unless the scene is considered absolutely essential to the production.
- (3) No dances, gestures, or movements which are considered immodest, indecent or obscene should be allowed.
- (4) Expression of profanity, vulgarity and obscenity in jokes, songs and other forms of utterance should be avoided.
- (5) The talent appearing in programs should be informed about the policies and standards described in the other two sections.

The Program Policies and Standards would consist of a section for general program production principles and various sections for specific programs in order to maintain good taste in programming.

¹Ibid.

²Ibid.

⁹National Broadcasting Company, op. cit., p. 15.

The general section should cover rules for the treatment of subject, the abuse and misuse of which might have a harmful impact on the society of Okinawa. The subjects which need special care and treatment are:

- (1) Marriage and family life including sex, adultery, and divorce.
- (2) Race, creed, color and national origin.
- (3) Mental and physical afflictions and infirmities including insanity and suicide.
 - (4) Alcoholic beverages, insobriety and narcotic addiction.
 - (5) Crimes, delinquency and law enforcement.
 - (6) Gambling, betting, games of chance, premiums, contests and give-aways.
 - (7) Defamation, impersonation, and unkind references to living persons.
 - (8) Appeals for charity.
 - (9) Treatment of animals.

In addition to the aforesaid general content areas, the following program types should be treated with special consideration:

(1) Children's programs.

- (2) News programs.
- (3) Crime and mystery programs.
- (4) Religious programs.
- (5) Political programs.
- (6) Controversial issue programs.

For details of general rules in each program category The Television Code of NARTB would serve as the ideal model, for it was developed by leading authorities in television in the U.S.¹

As for advertising content, the NBC standards could be one of the most dependable references.² The standards are itemized by NBC under the following ten sub-titles:

(1) Acceptability of Advertisers and Products--General

- (2) Advertising of Medical Products
- (3) Trade Name References
- (4) Product or Service Claims
- (5) Testimonials
- (6) Presentation of Advertising
- (7) Sponsor Identification
- (8) Length of Advertising Message
- (9) Dramatized Appeals and Advertising
- (10) Offers of Premiums

In conclusion, the whole matter of policies and standards for television in Okinawa should be established with a precaution not to hinder but to accelerate the program development. A thorough study of existing legal circumstances in Okinawa would also be necessary and would be strongly recommended. Accordingly, the Ryukyus' Electronic Wave Act, Criminal Code, Education Code, and Commercial and Trade Code would be important references.

<u>Closed-circuit operation.</u> -- This is the final stage of establishing a television station; it is the stage which makes the station, as a complete organization, ready for the actual and regular broadcasting schedule. The closed-circuit operation would have a threefold purpose:

²National Broadcasting Company, op. cit., pp. 17-26.

¹NARTB, Television Code, 1957.

coordination, experimentation and evaluation. By the time the closedcircuit operation begins, the physical structure, equipment and facilities of the station should be in order; personnel should be properly trained for basic functions and should be placed in every phase of the television operation; the operations budget should be secured; and administrative, programming, and engineering policies, standards, rules, and procedures should be tentatively established. As a result of the closed-circuit operation, these various organizational aspects of the station could be adjusted, coordinated and then integrated into a flow of smooth program production in preparation for regular air presentation. Then actual experimentation with program production should be commenced.

Production units would be organized, under the leadership and supervision of a producer-director. Each of these units would be made up of a staging crew, control room, studio, and projection-room engineers; as well as an art director, announcer, and other staff members who would be concerned with production. These units would undertake actual productions, involving prospective talent, from its planning stages, through rehearsals, to final presentation. During this experimental production, such unfavorable conditions as stagnation, confusion, misunderstanding, and errors might be unavoidable because of the unfamiliarity of the production team with the medium. The assigned producer-director has the sole responsibility of reducing the time needed to produce a program. He must do this by making every effort to minimize the foregoing unfavorable condition. The producerdirector should also encourage his staff to make suggestions and express opinions although he would reserve the authority to make the final decisions. Needless to say, everybody in the production should

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become aware of, and accustomed to, the time, speed, and other factors of the production which often result in pressure.

Each closed-circuit production should be considered complete only after it has been constructively and objectively criticized by selected viewers drawn from various backgrounds; as well as by the management, program, and engineering staffs. These criticisms should be discussed, analyzed, and evaluated with key production personnel for further improvement in the program before actual air presentation. Although there is no specific time limitation for program tests, prior to a station's going on the air, provided in the Ryukyu Radio Act of 1955, it might be desirable to establish, as a basic limit for the closed-circuit operation, four weeks or longer depending upon the technical and financial factors.

Programming Reference

<u>Program types.</u>--It would be desirable to establish official program types for the station. These types would simplify the methods of logging, recording and reporting the station's programming. From another administrative viewpoint this scheme of program types could serve as a method of dividing programming functions among the staff of the Program Department. The Program Director might assign producer-directors to one or more of these types of programs. The scheme would be particularly important in developing local programs because of the increased personal responsibility felt by each producerdirector in his own areas.

In America, the FCC has set up eight categories for the purpose of broadcasters' reports:

(1) Entertainment--music, drama, variety, comedy, quiz, breakfast, and children.

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- (2) Religious--sermon, church service, religious news, religious music, and religious drama.
- (3) Agricultural--all market and farm information and other programs for farm population.
- (4) Educational or public service--all programs prepared by or on behalf of educational institutions, and non-profit organizations. (Exceptions: discussion programs)
- (5) News--newscasts and news commentaries.
- (6) Discussion.
- (7) Talks--all those that do not come under other categories, includes all sports program.¹

In addition to the FCC's method of classification Martin recommends the following as a most useful one:

- (1) Non-dramatic programs
 - a. News
 - b. Sports (events and reporting)
 - c. Interviews
 - d. Discussions and panels
 - e. Quizzes, Stunts, and Contests
 - f. Special events
 - g. How-to-do-its
 - h. Straight information (as documentaries and/or educational)
 - i. Religious programs
 - j. Variety
- (2) Dramatic programs (with sub-headings for the various dramatic formats)
 - a. Serious drama
 - b. Comedy
 - c. Melodrama
 - d. Adventure drama



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- e. Tragedy
- f. Farce
- (3) Music programs (with sub-headings for the general divisions of music, i.e., classical, semi-classical, popular)¹
 - a. Japanese classical and folk music
 - b. Japanese popular music
 - c. Okinawan classical music
 - d. Okinawan folk music
 - e. Western classical music
 - f. Western semi-classical music
 - g. Western popular music

Compared with these American systems NHK uses a simpler method

of three classifications:

(1) Educational and information

- a. School programs
- b. Informal adult education programs
- c. Children
- d. Home and farm
- e. High cultural (lecture, interview, panel discussion, demonstration)
- f. Newscasts
- g. Commentaries
- h. Documentaries
- (2) Entertainment
 - a. Music (Japanese and Western, modern and classical)
 - b. Drama (Japanese and Western style, modern and classical)
 - c. Quizzes and audience participation programs
 - d. Variety
 - e. The dance and ballet
- (3) Films (any program broadcast on film and/or kinescope belongs in this category).

¹"Programming, " a class circular, in Speech 486, Radio and Television Programming by Prof. Leo A. Martin, Spring term, 1957, II-4, (dittoed). Because of an anticipated close relationship with Japanese television, the television station in Okinawa may have to adapt the NHK scheme, though the categories in this system seem too broad in their scope. On the other hand Martin's recommendation seems, in this writer's opinion, to be extremely sub-divided for a television station in Okinawa. The station could not possibly have such a variety of programs on the air. In conclusion, the writer recommends the more moderate FCC system for use by the television station on Okinawa.

<u>Audience factors.</u>--For effective programming the programming staff should know the characteristics of the station's audience to whom the programs are beamed. The characteristics of the audience, in the U.S. are usually classified into six categories, as identified by Martin;

(1) Sex.

- a. Men--more interest in sports, out-door activities, social and political affairs.
- b. Women--more interested in homemaking and consumer's goods.

(2) Age.

- a. Children
 - 1) 3-8 (age of fantasy)
 - 2) 8-11 (adventure loving period)
 - 3) 12-19 (popular music loving period--more interest in radio than television)
- b. College students and young married people--a little more sophisticated; therefore want more variety.
- c. Middle age--reminiscent programs preferred.
- d. Old age--back to radio listening due to poor sight.
- (3) Income--an important factor in set ownership.

- (4) Education--usually in direct proportion to income and a factor in program likes and dislikes.
 - a. College graduates
 - b. High school graduates
 - c. Junior high school graduates
 - d. Primary school graduates
 - e. Less than primary school education
 - f. No education
- (5) Occupation--parallel with income and education and a factor in program likes and dislikes.
 - a. Executive and professional workers
 - b. White collar workers
 - c. Laborers

(6) Place of residence.

- a. Metropolitan--more sophisticated and diversified
- b. Suburban--more white-collar people
- c. Rural area--farm population and less sophisticated.¹

<u>Time factors.</u> -- The type of audience, and its activities, must be taken into consideration when a variety of programs are to be presented. Both the nature and the activities of the potential audience would constantly vary during the day. In American radio and television programming, a day is divided into eight blocks, as interpreted by Martin:

(1) Block One--Confusion Period (6:00-9:00 A.M.)

- a. The busiest time for the audience, and second fastest time of the day for programming.
- b. Audience is not in the frame of mind for thinking.
- c. News should be brief and cover only headlines.
- d. Music should be of a fast tempo and instrumental rather than vocal. Introductions should be brief.
- e. Television programs should be so designed that the audience can comprehend them without constant viewing.
- (2) Block Two--Realism Period (9:00-12:00 Noon)

¹Class notes from Speech 486, Radio and Television Programming by Prof. Leo A. Martin, Spring Term, 1957.





- a. The pace is slowed down, now the dominant viewers are housewives feeling discouraged.
- b. More realistic programs would be appropriate (i.e., soap operas centered about plots of sadness and tragedy).
- c. Commercials should be designed so as to tell the housewives of practical household goods and foods which are labor-saving.
- (3) Block Three--Relaxation Period (12:00 Noon-1:00 P.M.)
 - a. Neutral and transition period.
 - b. Long newscasts, weather forecasts, and farm news could be presented.
 - c. "Man of the Street" type of programs would be also possible.
- (4) Block Four--Romance and Dream Period (1:00-4:00 P.M.)
 - a. These are the women's hours, and the time of slowest pace of the day in programming.
 - b. Music programs should consist of more romantic and smooth melodies or of semi-classical and old standard jazz music.
 - c. Soap operas should be centered around themes of glamour, fantasy, and romance.
 - d. Most appropriate commercial period for such luxury products as cosmetics, beauty aids, jewelry, etc.
- (5) Block Five--Children's Hour (4:00-6:00 P.M.)
 - a. The fastest and noisiest period of programming.
 - b. Up-tempo and popular music for teen-agers (during the early part of the period).
 - c. Pre-school programs (during the middle part of the period).
 - d. Junior high school programs with a great deal of action and movement; such as Adventure and Western stories.
- (6) Block Six--Courteous Period (6:00-7:00 P.M.)
 - a. The second transitional and neutral period with the environment of more formality and respect in the homes.
 - b. Newscasts should have only highlights of the day's activities.

(7) Block Seven--Variety Period (7:00-10:00 P.M.)

Monday

- a. Realistic night, there are four more working days to go.
- b. The audience would be in a sober and serious mood.
- c. This is the night with the slowest tempo.
- d. Programs could, in general, be longer and slower.
- e. Classical and semi-classical music are appropriate.
- f. Heavy dramas might be presented.
- g. News analysis and heavy cultural programs would be acceptable.

Tuesday

- a. A slightly more hopeful night of the week--three more working days to go.
- b. Serious programs, transitional programs, and stimulating programs are appropriate.
- c. Quiz programs are popular on this day.
- d. Half hour dramas can be scheduled "back to back."
- e. News analysis and documentaries would be acceptable.

Wednesday

- a. The audience has an "over-the-hump" feeling and is now in the mood for a minor kind of mental celebration.
- b. One hour musical and a variety program are welcome.
- c. One hour drama and straight news shows appeal to the audience. Detective and romantic dramas are popular.
- d. Comedy programs, as well as sophisticated comedy, become important. Music programs require more variety not in popular features, but less emphasis on the classical.
- e. Sports (especially boxing and wrestling) are more in demand.

Thursday

- a. The atmosphere is more realistic but not too sophisticated.
- b. Short programs are best; mostly consisting of the escape type although a slightly heavier theme than Wednesday's programs would be permitted.



- d. News should be flavored with more human interest stories.
- e. Sophisticated comedies are more in demand.
- f. Various sports programs can be programmed through the weekend.
- g. Stories about law enforcing agents are acceptable.
- h. A greater number of current popular numbers should be played in musical programs.

Friday and Saturday

- a. The night of relaxation, and carefree festivity, the audience feels released from all responsibility.
- b. Programs should be designed with short, light and breezy contents to keep viewers at home.
- c. News should be headlines only.
- d. Situation comedies are the most popular type of drama.
- e. Detective, mystery, adventure and Western dramas are also common.
- f. Sports programs are more important because of the high percentage of males in the audience.

Sunday

- a. Pure and uplifting features should be programmed in keeping with the sober mood of the day.
- b. More programs designed for family viewing which generally give a message and stimulate the "innerself." The programs should be designed to instill confidence for the week ahead.
- c. Clean variety shows are in great demand.
- (8) Block Eight--(10:00-12:00 P.M. and after)
 - a, Feature programs and other (side-show) types.
 - b. News should include only headlines until 10:45 when a longer newscast is in demand by those who are about to go to bed.¹

¹Class notes from Speech 486, Radio and Television Programming by Prof. Leo A. Martin, Spring Term, 1957. Radio Listening Survey of 1952 in Okinawa. -- This survey was conducted jointly by the CIE, USCAR and the Bureau of Statistics, Office of Chief Executive with two major objectives as its goal. These objectives were to: (1) provide data basic to any intelligent use of radio on Okinawa as a CIE informational medium, and (2) assess the effectiveness of AKAR broadcasts as well as to develop new emphasis in the AKAR offerings.¹ This survey employed the interview method and was carried out during the first week of January 1951. Survey respondents numbered 632 persons, all 20 years of age or older and residents of Okinawa. This survey report consists of five classifications of findings:

(1) Radio Listening

- a. Listening and Non-Listening Groups
- b. Composition of Groups
 - 1) Sex and Age
 - 2) Educational Level
 - 3) Occupation

(2) Listening Habits of the Audience

- a. Number of Listening Days per Week
- b. Listening Places
- c. Group Listening
- d. Station Heard

(3) Convenient Listening Hours

(4) Program Likes

a. Topic Choices of Listeners and Non-Listeners

- b. Discussion of 13 Program Topics
- (5) Opinions and Desires of Respondents

¹USCAR, <u>Report on Radio Listening Survey by Plans Branch</u>, <u>CIE</u>, April 23, 1952 (in the files of the Office of Public Information, USCAR), p. 1.

Among the aforesaid findings which were originally compiled for the radio programming, the categories (3) Convenient Listening Hours and (4) Program Likes, would be valuable information in projecting future television programs.

In the following table responses are given for the listeners, nonlisteners, and for all respondents. For the purposes of this study the listener is considered anyone with access to a receiver; the nonlistener has no access to a radio receiver.

In TABLE 4 the order of program topics are ranked by popularity as measured by the total responses. This order, however, differs considerably between the listening and the non-listening groups. The rank order of the non-listening group follows the arrangement according to the summed responses more closely than does the order of the listening group's responses. In application to program planning this means that a somewhat different emphasis should be given to these types of programs, according to whether the broadcast is directed at the present listening audience or whether its aim is to attract new listeners, presumably from the present non-listening group.¹

Proposed Live Programs for Initial Operation

Considering the various limitations which were discussed at the end of Chapter III, this writer proposes three hours of live broadcasting at the first stage of the station's development. The programs are to be broadcast for one hour in the afternoon primarily for schools and vocational training purposes and then for two hours at night for the purpose of general public service and entertainment. These programs would serve as a springboard for the future development of various new programs.

¹Ibid., p. 15.



TABLE 3

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			Non-		
	Hours	Listeners	Listeners	Total	Percentage*
AM	5-6	2	5	7	0.6
	6-7	29	25	54	4.4
	7-8	14	17	31	2.6
	8-9	3	9	12	1.0
	9-10	2	4	6	0.5
	10-11	0	3	3 ·	0.2
	11-12	3	4	7	0.6
РМ	12-1	25	24	49	4.0
	1-2	6	17	23	1.0
	2-3	0	9	9	0.7
	3-4	1	8	9	0.7
	4-5	0	3	3	0.2
	5-6	11	4	15	1.2
	6-7	32	61	93	7.7
	7-8	86	204	290	23.8
	8-9	97	263	360	29.7
	9-10	65	143	208	17.1
	10-11	16	16	32	2.6
	11-12	2	4	6	0.5
Tota	al Responses	394	823	1, 217	100.0

CONVENIENT LISTENING HOURS 1

*Percentage of responses in "total" column for each listening hour to total responses.

Results of the above analysis may be summarized as:

- (1) Evening hours between 7 and 10 P.M. are the only period when a significant listening audience can be expected.
- (2) Three other separate one-hour periods show slight to moderate listener convenience: 6-7 A.M. and 12-1 P.M., and 6-7 P.M. (best).
- (3) Other periods measured, between 5 P.M. and 12 P.M. give little to virtually no listening convenience.



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PROGRAM TOPIC LIKES¹

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		Responses		д	ercentage *	
Topic	Listeners	Non-Listeners	Total	Listeners	Non-Listeners	Total
Ryukyu Music	121	345	466	85	71	74
News	125	266	391	87	54	62
Japanese Music	103	215	318	72	44	50
Agricultural	76	212	288	53	44	46
Entertainment	95	173	268	66	35	42
Women's Programs	61	174	235	43	35	37
Educational	06	139	229	63	28	36
Children's Programs	68	124	192	48	25	30
Sports	69	75	144	48	15	23
Religious Programs	43	61	122	30	16	19
English Study	52	.61	113	36	12	18
Western Music	34	55	89	24	11	14
Total Responses	1002	2042	3044		4. 1	:
Total Respondents	143	489	632	: ;	1	1
Responses per Respondent	7.0	4.1	4.8	:	;	:

¹Ibid., p. 14.

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<u>School programs.</u> -- Three guiding principles in the use of television in the Philadelphia Public Schools, because of their success, should be adopted by the Okinawa television station.

To produce telecasts which would provide materials, personalities, and skills that otherwise would be unavailable to the classroom.

To feature unusual projects or techniques under way in a few schools, in order to encourage other teachers and classes to undertake similar projects.

To encourage the use of television in the classroom when history-making events are televised.¹

TABLE 5 indicates the availability of audio-visual teaching aids in the Itoman school district, one of the best equipped districts in Okinawa. As the order of the subjects which appear in this table indicates need, it could be interpreted as the order in which television programs would assist classroom teachers to the greatest extent.

The programs (2:00-2:30 P.M., Monday through Saturday) should, of course, be planned, designed and presented with the close cooperation of the Department of Education, GRI, the University of the Ryukyus, and the Okinawa Audio-Visual Aids Institute. The six days of the week would be divided among the school levels as follows:

Monday--Primary school, low level (kindergarten, 1st and 2nd grades).

Tuesday--Primary school, middle level (3rd and 4th grades). Wednesday--Primary school, high level (5th and 6th grades). Thursday--Junior high school.

Friday--Senior high school.

Saturday--Remote or film production on tours to places of interest.

¹Franklin Dunham and Ronald R. Lowdermilk, <u>Television in</u> Our Schools (Washington, D.C.: U. S. Government Printing Office, 1953), p. 16.



TABLE 5

Required On-hand Course Subject Amount Amount Percentage 1,265 Arts and Handicrafts 36 2.05 9,263 Science and Nature 7.96 120,820 1,515 194 12.84 Music Japanese 990 142 15.35 21.42 1,110 Home 5, 183 Social Study 624 142 22.75 Arithmetic 2,704 888 32.80 Health 3, 396 24.25 832 136, 492 12,977 TOTAL 19.04

AVAILABILITY OF AUDIO-VISUAL TEACHING AIDS ITOMAN SCHOOL DISTRICT¹

¹Okinawan Mayors Association, op. cit., p. 303.



Monday: Primary-low

Title: Wonderland

Purpose of this series is to:

- Develop pupil's ability in vocabulary, pronunciation, and spelling.
- 2. Suggest, explain and demonstrate desirable personal manners and habits.
- 3. Stimulate appreciation for, and participation in the artistic world--music, dance, arts, and handicrafts.
- 4. Stimulate and guide physical dexterity and development.
- 5. Meet other specific needs of this age level group in the various subject areas.

Contents of this series are:

- 1. Story telling with kamishibai (picture strips) by the hostess.
- 2. Demonstration and/or instruction in singing, painting, handicrafts, dance, games, etc.
- 3. Performance of dances, songs, and skits by the pupils.
- 4. "Today's Word" for reading and writing improvement.

Some topic ideas:

- 1. Greetings
- 2. Stop-Look-Listen (traffic safety)
- 3. Sleep-Eat-Play (health and diet)
- 4. Let's write a letter (mail).



Tuesday: Primary-middle

Title: Rhythm and Form

Purpose of this series is to:

- 1. Stimulate appreciation and creativity for art, sculpture, music, and handicrafts.
- Supplement teachers in the classroom with authorities in the field together with audio-visual aids designed to improve teaching.
- Provide opportunities to schools on the island which are ready for a public performance of music, songs, dances, etc.
- 4. Develop the pupils' urge to participate in artistic and musical activities.
- 5. Explain the significance of the arts and music as the aspirations of individuals for a more beautiful world.

Contents of this series are:

- 1. Demonstration and instruction by accomplished artists on how to draw objects.
- 2. Demonstration and instruction by accomplished musicians on how to play different musical instruments.
- 3. Lessons about such basic elements of music as tempo, rhythm, scale, notes, etc., accompanied by singing and playing practice.
- 4. "A Song for the Week"--singing lesson.
- 5. "A Painting for the Week"--painting lesson.
Wednesday: Primary-high

Title: Nature Study

Purpose of this series is to:

- Encourage a receptive attitude in the pupils for scientific concepts.
- 2. Stimulate scientific observation as well as the study of nature and basic laws of science by the pupils.
- 3. Arouse curiosities about things and phenomena which exist and happen inside and outside of their environment.
- Satisfy, as well as encourage, curiosity about those aspects of nature which the teachers find difficult to re-create or explain in the classroom.
- 5. Contribute to the pupils' understanding and appreciation of their environment.

- Talks and demonstrations by members of Children's Museum in Naha, the Shuri Museum, the Science and Arts Department of University of the Ryukyus, and other organizations concerned with the study of nature.
- 2. Appearance of guest authorities concerning such subjects as weather, trees, birds, fish, animals, plants, etc.
- Broadcast of series of photographs and/or films of interesting places such as the radio station, the television station, the weather station, the airport, the botanical gardens, etc.



Thursday: Junior high school

Title: Our Town and City

Purpose of this series is to:

- Create an awareness of the historical and cultural background of towns and cities in Okinawa.
- 2. Develop a broader acquaintance between the pupils and these historical and cultural places, things, and events of the town in which they are living.
- 3. Stimulate further study and observation of industries, educational background, traditions, etc. of the town.
- 4. Develop a feeling of pride and awareness as a future citizen of his own town and country.

- Photographic or motion picture presentation of general geography, topography, and historical background of the town such as development of the town, historical places, industries, etc.
- 2. Presentation of outstanding farm crops, handicrafts, and other local products.
- Demonstration or performance of peculiar customs and traditions of the town by participation of the town's residents.
- 4. Performance of local folk songs, music, and dances.

Friday: High school

Title: A Topic of the Week

Purpose of this series is to:

- 1. Encourage students to be actively aware of current topics and happenings in Okinawa and the related world.
- 2. Stimulate critical thinking and participation in discussion for problem solving.
- 3. Stimulate students' concern for accepting responsibility as citizens of Okinawa.
- 4. Broaden their knowledge concerning political, social, and cultural activities on the island.
- 5. Provide an opportunity to become familiar with personalities, authorities, and specialists in various professional fields in Okinawa such as government, politics, industry, etc.
- 6. Provide additional information and criteria for analysing and appraising various career possibilities.

- 1. A regular moderator, a guest, and four panel members selected from high school students.
- 2. A topic which was considered most appropriate at the time of broadcast and most worth-while discussing from the students' point of view. (The topic could be concerned about almost anything, i.e., politics, events, international news, science, career, university education.)

Saturday: General

Title: Saturday Visit

Purpose of this series is to:

- Provide an opportunity to teachers and pupils to share their successful practices and classroom instruction with other teachers and pupils, regardless of the types of school.
- 2. Improve the community-home-school relationship and stimulate the community concern and awareness of the importance of education.
- 3. Provide an administrative information medium to the Department of Education, GRI, the Teachers Association, and the PTA.

- Photographic or motion picture presentation of the classroom activities at the actual locale of the school with comments by the host of the program.
- 2. Re-creating the activities in the classroom, in the studio, with the participation of both the teacher and the pupils.
- Visual report of the current status of education in Okinawa in order to promote the public interest and concern about schools.
- 4. Information and instruction for the teachers from the Department of Education, and other educational institutions and organizations.



All the school programs mentioned above should be conducted according to the study guide for each subject. The guide leaflet would consist of instructions for preparation and follow-up activities, lesson outlines, and the teaching concepts used in the lesson. The station should circulate this study guide well ahead of broadcast time and might be able to put it on sale as one of the sources of station income. In this study guide teachers would be asked to express their opinions concerning the betterment of the programs.

Vocational training program. --A half hour segment of time between 2: 30-3:00 P.M. (Monday through Saturday) would be devoted to vocational education primarily for employees working in the U.S. military installations. They could easily gain access to television sets placed by the U.S. Armed Forces for viewing the Armed Forces Television Service programs which go on the air at 4:00 P.M. daily. Since the language barrier is the most serious problem in the military employment situation, this half-hour segment would be programmed as training in English. "Conversational English" would be scheduled on Monday, Wednesday, and Friday for those who already have the basic English education and are willing to improve their ability in spoken English. "Elementary English" would be designed to train those who have never had previous English training, to become capable in reading and writing fundamental vocabulary.

Instructors should be selected from the English staff of the University of the Ryukyus who are presently conducting the night classes for adults. Although this series is primarily planned and presented to military employees, this does not preclude its use in other institutions, firms, and schools if it contributes something worth-while to the viewing audience. In the same manner as school

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programs, this English series should be carried out according to a pre-circulated study guide which includes preparation, lesson outlines, and follow-up activities.

<u>Night programs.</u> -- During the hours from 7:00 to 9:00 P.M. (8:00-10:00 P.M. during summer time) when the largest general audience could be expected, ¹ two live programs would be presented. One would be a program for children entitled <u>Children's Island</u> (daily, 7:00-8:00 P.M.) while the other program, <u>This is Television</u> (daily, 8:00-9:00 P.M.) would be designed for a general adult audience.

Children's Island

This daily program could be presented fundamentally to appeal to the imagination and fantasy of children. The program's main emphasis would be placed on entertainment for children. Contents of the program should be carefully designed and prepared to accomplish the following purposes:

- To help children in developing their social consciousness and awareness of their relationship with family, friends, and other people in society.
- (2) To stimulate the children to develop desirable personal habits, manners and behavior, and to accept certain responsibilities.
- (3) To improve their knowledge about health and food, use of money, significance of time, and the care of goods.
- (4) To develop their respect for truth and their ability to distinguish between fact and fancy, as well as good and evil.

¹Class notes from Speech 486, Radio and Television Programming by Prof. Leo A. Martin, Spring Term, 1957.





(5) To develop their respect for labor and work at home, at school, and in the community.

The large part of this program, <u>Children's Island</u>, would be carried out by "Grandpa Shima, " a child-loving patriarch of the island. He is the "show-wise" personality needed to host the program. In Okinawa, as in any part of Asia, the elder is without question considered to be respected and wise. Therefore Grandpa Shima could create an authoritative, yet pleasant and informal, atmosphere.

This program would be divided into three portions. The first portion would take place at the "Story Stump" where Grandpa tells stories to little visitors with the assistance of a puppet pig, "Ton-chan" who brings drawings, paintings, toys, and other necessary things from the "Magic Tree Hollow." At the Story Stump, Grandpa Shima would tell stories mostly concerned with current topics and morals.

Grandpa Shima would then lead his audience to the "Fun Plaza" of the island where in the second portion guests of the show (adults and children) would play musical instruments, sing songs, and perform dances, stunts, and other entertainment features. The final portion would take place at the "Wonder Spring" where Grandpa Shima would tell a story about people and customs of foreign countries, science, nature, and other subjects. The selection of these subjects would depend a great deal upon the availability of photographs and/or motion pictures. The "Wonder Spring" would be supposed to function as a screen for viewers. Occasionally the "Wonder Spring" would show cartoon movies, travelogues and other films or kinescopes prepared for children in Japan and the U.S.



This is Television

The idea of this program was derived from NBC's Today, Tonight, and Home, so-called "magazine-concept" programs. The magazine concept was originated and developed by the former president of NBC, Sylvester L. Weaver. The idea was primarily to put television program sponsorship within the financial reach of the relatively small advertisers.¹ Today and Tonight consist for the large part of news and feature stories (with remote live or filmed materials), weather reports, interviews with famous or news-worthy persons, and brief, small-scale entertainment usually limited to music, songs and dances. Home, which was suspended during the 1957 Summer season due to financial reasons, stressed information for the housewife on all phases of operating a household. This program also offered much information of interest to the housewife on such topics as fashion trends in clothing and accessories, the care and feeding of children, marketing data, and reports on news events.² This Is Television would combine all the elements of the above NBC programs and would even expand its scope for farm news and featured entertainment. From time to time This Is Television might devote its entire broadcasting hour to special events, dramatic programs, or longer feature programs. Most of the time, however, this program would consist of the standard format plus the features as described in the latter part for each day of the week. In general, the program format would remain flexible and versatile. This Is Television would also serve as an excellent training device for the program production staff and talent at the initial stage of the operation. They would be

¹Head, <u>op. cit.</u>, p. 263.

²Ibid., p. 161.

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able to associate various types of production in frequent short segments. <u>This Is Television</u> would be carried out by the Program Director as the executive producer with three Producer-Directors in charge of one or more segments of the production. The talent would include a host and hostess (selected from the experienced radio announcers) one pianist, one Okinawan musician, one female and one male singer who could sing both semi-classical and popular songs. As a standard format <u>This Is Television</u> would follow the six-segment production format:

- (1) Newscast and weather reports (10 minutes)--would be compiled by the RBC newsroom with emphasis on visual materials such as news photographs and news-reels.
 (NHK and VOA or USIS television news reels may be used here.)
- (2) "Today's Women" (10 minutes)--would consist of much information of interest to the women as a whole but special emphasis should be made on the following subjects:
 - a. A more nutritious and balanced diet consisting of foods rich in proteins, minerals, and vitamins.
 - b. Improved diet with proper use of animal milk for the general care of infants.
 - c. Methods of home preservation of surplus fruits and vegetables as a part of increased food production and as an addition to the family diet.
 - d. The abolishment of such customs as drinking at parties which cause waste money and time.
 - e. The values of keeping home accounts in an attempt to avoid unnecessary expenditures of time and money in the traditional celebrations of birthdays, marriages, funerals and other ceremonies.

- f. The significance of the New Civil Code, which became effective on January 1, 1957, raising women's legal status literally to the same level as men. During weekends the emphasis would be shifted to trends of clothing, new cosmetics, market information, or beauty care. (The segment of "Today's Women" may not be broadcast at all to expand the entertainment segment during weekends.)
- (3) Farm News (10 minutes)--would provide daily market information and other valuable farming information concerning practical economic and scientific practices. The particular emphasis would be placed on the following projects:
 - a. Intense cultivation and use of arable land.
 - b. The improvement of deep, marshy land where rice yields have been low.
 - c. Use of scientific fertilizer and composts.
 - d. Insect and disease control.
 - e. Better rice culture.

(The segment of farm news would not be broadcast during weekends in order to give more time to the entertainment segment.)

- (4) "TV Bulletin" (5 minutes)--would deal mainly with public service information and promotional announcements furnished by the government, public health and safety institutions, civic, educational, and religious organisations, etc. This segment would also include promotional announcements for the station's programs and activities.
- (5) "Person a Day" (5 minutes)--would interview celebrities or newsworthy persons.





(6) Entertainment (15 minutes during weekdays and 35 minutes during weekends)--would vary each day of the week in the following sequences:

Monday

"TV Recital" would consist of the performance of classical and semi-classical music and songs by artists and/or students on the island (i.e., vocal solo, piano solo, violin with piano, chamber music, etc.).

"The Corner of Society" would be a documentary treatment of the topic which involves the society's shortcomings and evils. This feature would stimulate the society's interest in facts to be learned and would try to give answers for the problems. The program would be presented with photographs or motion pictures.

Tuesday

"Recreation Party" would turn the studio into a recreation hall and would show the audience (in the studio and in front of the TV set) how to conduct home, small group or community recreation. The party would feature both social and square dancing. A chorus group from schools, industry and other organizations would appear on the program every week.

Wednesday

"TV Chronicle" would photographically and cinematographically feature each town and city in Okinawa with emphasis on local industry, historical sites and tourist spots. The peculiar folk songs and dances and other interesting



traditions would be re-created in the studio.

"Champion of Songs" would feature those who won awards at the weekly radio show of KSAR, <u>Amateur Song Contest.</u>

Thursday

"Growing Industries" would deal with the activities of firms, plants, and factories which are owned and operated by Okinawans. This segment would feature the past development and future prospects of the local industries and would promote local products.

"Swing Time" would, in cooperation with the Okinawa Professional Musicians Association, feature a dance band every week. The band would only play Western style dance music featuring Okinawan singers who usually sing American songs.

Friday

"Americans in Okinawa" would present American talent on the island. The personnel would be provided by the U.S. Armed Forces Special Services, and the Army, Navy, Air Force, and Marine units stationed in Okinawa. The entertainment could consist of songs, instrumental or band music, stunts, magic, and anything which does not require translation from English into Japanese as a part of the entertainment (e.g. narrative, drama, and jokes).

Saturday

"Night of the Island" would present Okinawan classical and folk music, dances, and classical and contemporary

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dramas. This program would feature Okinawan talent (amateur and professional) and especially encourage the novelties in entertainment performed in the Okinawan dialect.

Sunday

"Winning Team" would feature the winning team from <u>Singing Match</u>, one of the audience participation programs of KSAR. Since the match is held between two teams (five members on each team) entered by various firms, companies and factories, the program would be carried out with short interviews with each member of the winning team.

The above mentioned different types of entertainment features should eventually make up the full-fledged featured program, This Is Television. When such a time comes, one complete production unit would become independent under the leadership and supervision of a producer-director. As the name, This Is Television implies, this program would mainly serve to promote the new medium and the station. This program would be designed to stimulate the receiving set circulation at the initial stage of the operation. Therefore, as soon as television has established itself as a part of Okinawan life, the hour and the title should be changed as well as its format. Whatever the title, hour and format are, this 'magazine concept' should be used in the programming for flexibility and versatility. It will benefit the station particularly when the operation becomes commercial because this type of programming will be feasible for participation and cost sharing sponsorship as was originally planned at NBC.



CHAPTER V

CONCLUSION AND RECOMMENDATIONS

Television's impact on various phases of human society has been evaluated favorably as well as unfavorably. It is established that its use can benefit human life depending upon how the medium is used. Therefore, in Okinawa where many improvements need to be made in every aspect of the society, television must be utilized for education, public service and wholesome and refined entertainment.

This is the principal reason why the writer of this thesis strongly recommends the establishment of a non-commercial, community television station at the initial stage of operation.

A leading monthly magazine in Japan, <u>Bungei Shunju</u> labeled television as a "monster" and said:

The Japanese air once monopolized by radio broadcasting waves is now being infiltrated by television broadcasting waves. And now television receiving antennas are becoming to stand close together upon the roof of homes. In America, television ate up movies, sent many magazines to bankruptcy and attacked newspapers heavily. This magic power is about to do the same things in Japan. Television is claimed to be 'the Window of the 20th Century' but it also certainly is a 'monster.'¹

Even in America, television has been called "The New Cyclops" in an article which appeared in a leading business magazine. The article describes some of the outstanding television influences on American life:

¹Bungei Shunju, op. cit., p. 56.



TV has been blamed for eyestrain, stomach troubles, illiteracy, juvenile delinquency, marital problems--even the common cold. It has been praised as the solace of the ill, the infirm, and the lonely, and upheld as the greatest educational tool in the world.

Last year [1954], in homes with television sets--three-quarters of all the families in the country--more total time was spent watching television than in any other single activity except sleep.

Advertisers last year spent slightly more than \$1-billion on TV.

Weekly attendances of movies dropped from 90-million in 1948 to about 45-million in 1955.

Radio's still a long way from dead, though. The 1954 radio time billings of \$565,000,000 weren't much below the 1952 peak of \$624,000,000.

Actually, book sales have been moving up: hard-cover "adult" books from 110-million copies in 1947 to 115-million in 1954, with another 8% rise estimated for 1955; paper-backs from 92million in 1947 to 190-million in 1955.

Newspaper circulation has kept on going up as if nothing had happened.

Earlier reports of TV's deep inroads into magazines would seem somewhat suspect. Over-all magazine circulation has been rising without a break since 1948--advertising, too.¹

The establishment and maintenance of television on Okinawa, in terms of economic standards there, will involve a large amount of capital. Consequently, Okinawa could afford only one television station if the island decides to have one. Considering the monopolistic aspects of this and its possible effects on Okinawan society, the government as well as the public should directly or indirectly be concerned about funds to provide a television station.

¹"Television: The New Cyclops, "Business Week (March 10, 1956); Appendix in W.Y. Elliott, loc. cit., pp. 341-348.

In the United States, a television station requires a minimum capital of about a half million dollars, and about an equal amount for annual operation.¹ These figures suggest that the television station would become the largest single enterprise as far as initial capital is concerned. The required capital would be six times as much as that of the Ryukyu Broadcasting Corporation or ¥ 10,000,000 more than the capital of the present largest firm on the island, the Okinawa Power Company. It is not likely that the non-commercial television station could survive without substantial financial aid from the government and other public sources.

There are two other factors to be considered by the government as well as the public for the development of the television service in Okinawa. One is set circulation. This should be accelerated through subsidies by the government or other indirect governmental aids such as tax exemption, for sets are not yet in the realm of consumers' goods in Okinawa.

Another factor is the establishment of a relay system between Okinawa and Japan proper. This would require additional funds for establishment, operation and maintenance. Since this link would be possible only through diplomatic agreement, the government should be responsible not only for the financial problem but the administration of the relay system as well.

The television operation would involve expensive equipment, and complex and intricate procedures. Therefore, the personnel training in every aspect of the operation should be thorough. Unless employees can become skilled and proficient they should never be placed on the station staff. For the faster recruitment of the staff and the early

¹Head, op. cit., p. 352.

beginning of television in Okinawa, RBC should take the sole responsibility of the television operation.

Okinawa is a remote island and is so far from various manufacturers that the station would have to pay more money for and spend more time to get, equipment, parts and supplies. Because of this disadvantage, the station could not afford to take any risk on unskilled and incompetent employees. From the standpoints of equipment and programming it would not be economical or wise. Effective training is an investment which would pay off in the form of good programs and a good reputation for the station. The television station should hire promising young Okinawans who have intelligence, personality, and above all, potentiality for future development.

Even if the commercial operation is the only possible and permissible way of establishing a television station in Okinawa, the station should maintain the policy of programming "educational and public service features and wholesome and refined entertainment." This principle, however, could only be assured by the positive cooperation and assistance of the government and public organizations, for educational and public service programs would have to be produced on a sustaining basis on most occasions.

Educational and public service programs are not considered by many advertisers to be as popular as some other types in America.

For example, many educational programs on American television networks are unsponsored, such as NBC's short-lived <u>How-to-do-it</u> <u>Show and Watch Mr. Wizard</u>, CBS's \$500,000 production of a 26-week film series <u>The Search</u> and the first year of ABC's <u>Medical Horizon</u>. In Japan, only the television stations owned and operated by the public corporation, NHK are presenting school programs and other educational features. For the commercial operation, the television station should add a new department and staff. The department would be called the Commercial Department.

The Commercial Department is a revenue-producing department with the primary function of selling air-time and programs. This department should consist of two sections: (1) Sales, and (2) Research and Promotion. The Sales Section would be responsible for analyzing clients' needs and presenting them the best possible suggestions for increasing their sales. The Sales Section would also prepare presentations, both oral and visual, to show the prospective sponsor the popularity, coverage, and cost of a program series.



The presentation should also show how the program would serve the sponsor's special needs and increase his sales. After the programs and/or time is contracted, the Sales Section would keep the sponsor informed about his program's rating or popularity, and would suggest possible changes to increase the size of the audience and to improve the effectiveness of the sponsor's sales messages.¹

¹American Broadcasting Company, op. cit., pp. 21-22.

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The Research and Promotion Section would be responsible for analyzing statistics to determine potential and actual station coverages, and for predicting and confirming audience reaction. This section would also conduct surveys concerning the number of viewers any particular program would have and the effectiveness of the program's sales messages. The Research and Promotion Section, in close cooperation with the Publicity Section of the Management Department, would also deal with promotion aiming at prospective advertisers and sponsors. This section would prepare sales-aids, letters, direct-mail circulation and leaflets which would be sent to advertising agencies, firms, stores, companies, etc.¹ Credit status of clients would be surveyed by this section.

Commercial He would supervise and check the preparation of Manager promotional brochures and sales negotiations and would contract with networks in other countries. advertising agencies and advertisers in close assistance with the salesmen. He would be responsible for the establishment of the rate card and any rate changes which might become necessary. He would keep all necessary information available concerning time periods which might be open for sponsorship, and he would keep the sales staff and the station representative posted with this information. The scheduling of commercial announcements and programs would be checked by this Section through the Traffic Section in accordance with the terms of the contracts. The commercial



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manager should advise the Program Department in the building of sponsored programs and the writing of commercial copy serving as an agent of the advertisers.¹ All the principal negotiations with advertising agencies, sponsors and advertisers would be assigned to the Commercial Manager. Reinsch characterizes the qualifications of the Commercial Manager as follows:

The commercial manager should have a keen program sense and work as a partner with the program director.

Primarily the commercial manager should be a top-notch salesman, but he should also be a good administrator, know how to handle people, be a good student of his media and all advertising in general, know programs, and have an intuitive sense of showmanship. Experience in selling other media--as an advertising director, in agency work, and in program development-contributes to valuable background.²

Salesman His function is to sell time availabilities and programs to advertising agencies, advertisers and clients by supplying them with information concerning ratings, population covered by the station and availabilities of programs. He would recommend merchandising ideas to the advertiser, and suggest formats and times best suited to the advertiser's needs. He would write commercial contracts and

¹Chester and Garrison, op. cit., pp. 179-180.

²J. Leonard Reinsch, <u>Radio Station Management</u> (New York: Harper and Brothers, 1948), p. 88.



check them for accuracy. His function would cover the compilation of all data for contract on new accounts or for changes in existing accounts. Selling experience in the broadcasting or advertising fields would be a primary requirement for this position.¹ The number of salesmen would increase along with the scope of the commercial operation; during the initial operation two may be adequate.

Junior Salesman He would assist the Commercial Manager and salesmen in figuring rates, discounts, and data pertaining to costs. He could be assigned direct agency contacts relating to sales costs. He would maintain a filing system of client and agency correspondence, consultations, reports, etc. and he would also maintain sales records for salesmen.² During the initial operation two junior salesmen may be adequate.

Research Director He would be responsible for research policy, for the construction of samples, questionnaires and other details of program surveys, and for the organization and implementation of all station and program research. He would study the audience in terms of listening and viewing habits, seasonal trends, and social stratification, and would analyze this data and make reports on it. By studying coverage and market

¹American Broadcasting Company, <u>op. cit.</u>, p. 24 and p. 26, ²National Broadcasting Company, <u>op. cit.</u>, p. 26.



reports, he would assist the Commercial Manager in compiling station coverage data. The Research Director would prepare the basic coverage map and the radius of signal strength. A college degree and practical experience in marketing, statistics, economics and advertising are desired characteristics for this position.¹

"Better programs make listeners; listeners are circulation; circulation makes for effective advertising; effective advertising means increased revenue; and increased revenue makes possible better programs.³ This strongly implies the necessity for a close link between the Commercial and the Program Departments. All staff personnel in the Commercial Department should have a keen interest in the station's programming and they should help to satisfy the clients' and advertisers' wants and needs by means of suggestions to the Program Department. The personnel in the Commercial Department should also have a keen sense of the broadcasters' responsibility to the public, so that they can exercise cautions against overselling or sensationalism in programming and commercial content. Advertising messages would be always accepted according to the station advertising standards.

The television commercial staff would be made up of personnel from the radio commercial section within RBC.

¹Ibid., p. 27; American Broadcasting Company, op. cit., p. 24.

²Reinsch, op. cit., p. 84.

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APPENDICES

APPENDIX A

KSBK MASTER SCHEDULE

MONDAY THROUGH FRIDAY

Sign On and News	
Breakfast Nook	
News	
B rea kfast Nook	
Okinawa Today	
News	
Rumpus Room	
News	
Rumpus Room	
News	
Rumpus Room	
Quiet Corner	
News	
Trend	
When A Girl MarriesWhispering Streets	
News	
Mr. Music	
News	
Open House	
News	
Open House	
News	
Women's Magazine Of The Air	
News	
Melody Lane	
Repeat Performance (Mystery Series)	
News	
Music of Manhattan	
Quickie Quiz	
Music Fill	
Coke TimeMonday	
Freddy MartinTues. Wed. Thurs. Fri.	
Four Star Final	
Lawrence WelkMonday	
Alan RothTuesday	
Hawaii CallsWednesday	
Wayne KingThursday	
Norman CloutierFriday	
	Sign On and News Breakfast Nook News Breakfast Nook Okinawa Today News Rumpus Room News Rumpus Room News Rumpus Room Quiet Corner News Trend When A Girl MarriesWhispering Streets News Mr. Music News Open House News Open House News Open House News Open House News Women's Magazine Of The Air News Melody Lane Repeat Performance (Mystery Series) News Music of Manhattan Quickie Quis Music Fill Coke TimeMonday Freddy Martin Tues. Wed. Thurs. Fri. Four Star Final Lawrence WelkMonday Alan Roth Tuesday Hawaii Calls Wednesday Wayne King Thursday Norman Cloutier Friday

7:00	News
7:05	Musically Yours
8:00	Sportscope
8:15	Vocal Parade
8:30	Mystery Stories
9:00	News
9: 05	Rock and Roll Beat
10:00	News
10:05	Rhythm On The Rock
11:00	News
11:05	Rhythm On The Rock

11:05Rhythm On The Roc.12:00News and Sign Off

SATURDAY

SUNDAY

6:00	Sign On and News	6:00	Sign On and News
6:05	Coffee Call	6:05	Music For Sunday
7:00	News	7:00	News
7:05	Coffee Call	7:05	Music For Sunday
8:00	News	8:00	News
8:05	Coffee Call	8:05	Music For Sunday
9:00	News	8:30	Voice Of Prophecy
9:05	Teenage Review	9:00	News
10:00	News	9:0 5	Christian Science
10:05	Disc Derby	9: 20	Religious News
11:00	News	9: 30	Back To The Bible
11:05	Disc Derby	10:00	News
12:00	News	10:05	Sunday Serenade
12:05	Disc Derby	11:00	News
1:00	News	11:05	Oral Roberts
1:05	Flips and Misses	11:35	Church of Christ
2:00	News	12:00	News
2:05	Flips and Misses	12:05	Old Fashioned Revival Hour
3:00	News	1:00	News
3:05	Navy Hour	1:05	On A Sunday Afternoon
3:30	Marines In Review	2:00	News
4:00	News	2:05	On A Sunday Afternoon
4:05	World's Great Operas	3:00	News
5:00	News	3:05	On A Sunday Afternoon
5:05	Magic Melodies	4:00	News
6:00	Four Star Final	4:05	On A Sunday Afternoon
6:30	Candlelight and Silver	4:30	Hour Of Decision
7:00	News	5:00	News

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SATURDAY

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SUNDAY

7:05	Dance Party	5:05	Concert Hall
8:00	News	6:00	Four Star Final
8:05	Dance Party	6:30	Candlelight and Silver
8:30	Suspense	7:00	News
9:00	News	7:05	Lamplighter's Serenade
9:05	Latin Rhythms	8:00	News
9:30	Grand Ole Opry	8:05	Lamplighter's Serenade
10:00	News	8:30	Meet The Press
10:05	Music On The Town	9:00	News
11:00	News	9:05	Dance Party
11:05	Music On The Town	10:00	News
12:00	News and Sign Off	10:05	Music In The Air
	-	11:00	News
		11:05	Music In The Air

12:00 News and Sign Off

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APPENDIX B

WJIM-TV MASTER PROGRAM SCHEDULE



I FIE GILL



Morning	SUN.	MON.	TUES.	WED.	THURS.	FRI.	5
6:00							
6:15							
6:30							
6:40		Test Pattern					
7:00		Today NBC-P	Today NBC-P	Today NBC-P	Today NBC-P	Today NBC-P	
7:15		**		**	**		
7:30							
7:45		"					
8:00		~		**			
8:15						**	
8:30							
8:45							
9:00		Brighter Day CBS-KC	Test Pat				
9:15		Godfrey Time CBS-KC					
9:30		Edge of Night CBS-KC	Mr. Wizz NBC-KS				
9:45		"	"	"	"	"	
0:00		Home Show NBC-P	Howdy Do NBC-C				
10:15			"			"	
10:30	Test Pattern				"	41	Sky King
10:45	"	.,	"	"	"	"	
1:00	University of Mich. FS	Copper Kettle	Copper Kettle	Copper Kettle L P	Copper Kettle L P	Copper Kettle	Fury NBC-C
11:15	"		"	.,		"	a
11:30	"	Garry Moore CBS-KC	Godfrey Time CBS-KC	Garry Moore CBS-KC	Godfrey Time CBS-KC	Garry Moore CBS-KC	Uncle Johan
11:45	IJ		"	"			
							-

_on	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
2	This .Is the Life FS	Noon News Rural Viewpoint	Noon News Rural Viewpoint	Noon News Rural Viewpoint	Noon News Rural Viewpoint	Noon News Rural Viewpoint	Big Top CBS-C
5	"	Love of Life CBS-C	Love of Life CBS-C	Love of Life CBS-C	Love of Life CBS-C	Love of Life CBS-C	
0	Wild Bill Hickok CBS-C	Search for Tomorrow CBS-C	Search for Tomorrow CBS-C	Search for Tomorrow CBS-C	Search for Tomorrow CBS-C	Search for Tomorrow CBS-C	
* *5	"	Guiding Light CBS-C	Guiding Light CBS-C	Guiding Light CBS-C	Guiding Light CBS-C	Guiding Light CBS-C	"
E D	The Christopher FS	It Could Be You NBC-KC	It Could Be You NBC-KC	it Could Be You NBC-KC	it Could Be You NBC-KC	it Could Be You NBC-KC	Lone Ranger FC
5	N	"	"	"	"	**	11
:0	Air Power CBS-KC	As The World Turns CBS-C	As The World Turns CBS-C	As The World Turns CBS-C	As The World Turns CBS-C	As The World Turns CBS-C	Lassie CBS-KC
15	"	"	"	"	"	"	
10	Omnibus ABC-KC	Co. House Matinee LP	Co. House Matinee LP	Co. House Matinee LP	Co. House Matinee LP	Co. House Matinee LP	TBA
15	**	"	"		"	88	"
-30		Tenn. Ernie Ford NBC-C	Tenn. Ernie Ford NBC-C	Tenn. Ernie Ford NBC-C	Tenn. Ernie Ford NBC-C	Tenn. Ernie Ford NBC-C	Basketball NBC-C
45	••	"	"	"	"	88	"
		NBC Matinee Theater NBC-P	NBC Matinee Theater NBC-P	NBC Matines Theater NBC-P	NBC Matinee Theater NBC-P	NBC Matinee Theater NBC-P	
15	"	"		"	"	60	
3 0	Navy Log ABC-KC					"	••
:45						"	
00	Wide Wide World Washington Sq. a/w	Queen for a Day NBC-C	Queen for a Day. NBC-C	Queen for a Day NBC-C	Queen for a Day NBC-C	Queen for a Day NBC-C	
:15	"	"	"	"	"	88	, ,
:30		44			84	<i>u</i> ,	
·:45	"	Modern Romances NBC-C	Modern Romances NBC-C	Modern Romances NBC-C	Modern Romances NBC-C	Modera Romances NBC-C	"
:00		Mickey Mouse Club ABC-C	Mickey Mouse Club ABC-C	Mickey Mouse Club ABC-C	Mickey Mouse Club ABC-C	Mickey Mouse Club ABC-C	Disneyland ABC-KC
j:15	"	"	"	"	"	"	"
5:30	Captain Gallant NBC-C	"				"	"
5:45		"		~		"	
,		Mar. 17, 10:00	DETRO P.M. Detroit vs Mont	T HOCKEY eal Mar. 21, 10:00	P.M. Detroit vs Boston		<u> </u>

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6:15	"	"	"		"	"	1
6:30	Climax CBS-KC	l've Got a Secret CBS-KC	Broken Arrow ABC-C	Dr. Christian FC	Robin Hood FC	Rin Tin Tin FC	State Transac FC
6:45	"	"	"	"		ea	-
7:00	"	Playhouse of Stars FC	Sheriff of Cochise FC	Circus Boy NBC-KC	Michigan Outdoors WWJ-C	Ozzie & Harriet FC	Jackie Gless CBS-KIC
7:15	"	"	"	"	"	"	-
7:30	I Love Lucy CBS-KC	Nat King Cole NBC-S	Jonathan Winters NBC-C	Xavier Cougat NBC-S	Diana Shore NBC/C	Xavier Cougat NBC-S	
7:45	"	News Carava n NBC-C	News Caravan NBC-C	News Caravan NBC-C	News Caravan NBC-C	News Caravan NBC-C	
8:00	Ed. Sullivan Show CBS-C	Sir Lancelot Producers Showcase 3/4, 4/1, 4/29	Phil Silvers CBS-C	Hiram Holliday NBC-C	You Bet Your Life NBC-C	Blondie NBC-C	Perry Come NBC-C
8:15	u	"	u	"	"		-
8:30		Barlow Orchestra Producers Showcase	Playhouse FC	Godfrey & Friends CBS-C	Dragnet NBC-C	Life of Riley NBC-C	-
8:45	"	"	"	"	"		-
9:00	TV Playhouse NBC-C	"Twenty-One" Producers Showcase 3/4, 4/1, 4/29	Jane Wyman NBC-C	Kraft Theatre NBC-C	Peoples Choice NBC-C	Susie FC	Sid Cosar Color Canina 3/16 4/1
9:15	"		"	"	"	"	
9:30	"	Robt. Montgomery NBC-C	San Francisco Beat FC	"	Tenn. Ernie NBC-C	Men of Annapolis	
9:45	"	"	"	"	"		
10:00	Loretta Young NBC-C	"	\$64,000 Question CBS-C	This Is Your Life NBC-C	Video Theater NBC-C	Friday Night Fights NBC-C	George Gob Color Carnin
10:15	"	"	"	"	"	"	
10:30	What's My Line CBS-C	Science Fiction FC	Mr. D.A. FC	Captain David Grief FC	"	"	Hit Parade NBC-C
10:45	"	. "	"	"	"	Red Barbers Corner NBC-C	
11:00	Sunday News Special CBS-C	Lawrence Welk ABC-KC	Lone Wolf FC	Tony Coats Hour FC	Ray Anthony FC	Champ. Bowling FC	Tony Coats FC
11:15	Alfred Hitchcock CBS-KC	"	"	"			ø
11:30	"	"	ТВА	"	"	"	ii
11:45	Sign Off	"	"	ñ	"	"	u
12:00		Headline News Sign Off	Headline News Sign Off	Headline News Sign Off	Headline News Sign Off	Headline News Sign Off	Sign Off

People are Funny Jim Bowie

Superman Wild Bill Hickok FC

Annie Oakley FC

C-COMMERCIAL S-SUSTAINING

Meet The Press NBC Coop

6:00

Father Knows Best NBC-KC

P-PARTICIPATING LS-LOCAL SUSTAINING

KC-KINE COMMERCIAL

FS-FILM SUSTAINING

Explores WWH

Bob Cummings CBS-C

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APPENDIX C

WJIM-TV SPOT SCHEDULE



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8100			1-Gauss x9	42/6x-01/	1-Palmer	6/0Ex-EE/6	1-PeterEc 3-	krich x9/12	1-Palmer S 3-	11.01x-11/6	l-Palmer S 3-	21.01x-21/9 8 T	etPattern
8:12			84		~~ ~~		l-Palmer 3-	01/01x-21/6X	4 Y		~~~		
8:25			94		4		1-Schafer 3-	s tf	46		1-PeterBcl 3-	kr1chx9/14 SI	anoif 8:30en
8:30			1-PeterEck 3-	rrichr9/10	1-Gauss s 3-	9/11-x9/25	44		1-Ivory FL	akes x12/20	44		
8:42			94		4		4 %		1-Causs x9.	12/6x-Et/	44		
8:55			1-MorleyBr 3-	00 XJ2/24	1-MorleyB 3-	ros x12/25	1-horley 3-	Bros x12/26	1-Morley B	ros x12/27	1-Morley 3-	Bros x12/28	
9:00			42		4%		24		1-3MLR XI	0/25	1-Shift X 3-	92/0T	<u> </u>
કઃર			46		42		1-Gauss s 3-	12-x9/26	42		1-Gauss s 3-	9/14-x9/28	NA.

WJIMTV SPOT SCHEDULE

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TIME SUNDAY 9-9	MONDAY 9-10	TUESDAY 9-11	WEDNESDAY 9-12	THURSDAY 9-13	FRIDAY 9-14	SATURDAY 9-15
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10:30	2-	2-	1-IvoryFlakes x12/26	2-	1+ImpMarg x12/28	1-Gauss \$9/15-
	4	4	4	4	Å	2- XY/24
00:11	1-Gauss s9/10-x9/24	2-	2-	1-Gauss \$9/13-x9/27	2-	1-Gauss \$9/15-
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12:15 NA	1	1-	2-	1-HuntClub x11/29	1-HuntClub x11/30	NA
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12:30 2-	1-BigTop x12/24	1-Hunt.Club x11/27	1-AlkaSeltz x9/26	2-	1-BigTop x12/21	2-
ч	4	7	7	4	Å	4
1:00 2-	2-	2-	2	2-	1-FlaCitrus x6/28	5-
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1:30 2-	2-	2-	2-	1-ImpMarg x12/27	1-Northern x10/26	1-ElaineShop
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2:00 2-	1-41kaSaltz x0/24	1_Creat x12/25	1_Gause =0/12_v0/26	1 most 13/20		
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,	VI 9-10	HC 715/2H		42/J0-x9/34	grop x12/24	/											r x9/10 1-		
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TIME	SUNDAY 9-9	OL-9 YAUNOM	TUESDI.Y 9-11	WEDNESD/,Y 9-12	THURSDAY 9-13	FRIDKY 9-14	SATURDAY 9-15
6:45	N4.	1-/merChicle x12/31 3-	M-RobtHall tr 3-	1-Colg nd x12/26 2-MichNatlBank x6/19	1-Drene x12/20 3-	LT-RobtHall tf	Ni
2:00	2-Viceroy x9/30 2-MichNatl x6/23 3-DetAuto tf	2-MichNatlBank x6/24 2- 3-	2-Nabisco x8/27/57 2- 3-	l-Carters x9/19 (Nair) 3-	2-MichNatlBank x6/20 2- Nabisco x8/22/57 3-Comml Solvents v10/	vi-DrakesRefinery tf	2-InstIvory x12, 2-Linc Merc x9/2
7:30	VN	2- 2- 3-LincMerc x9/24	2- 2- 3-Schafers tf	.2-Nehi x5/1/57 2-RepState s9/19-x10/3 3-1.2M-Chest	2-AlkaSeltz x9/27 2-AlkaSeltz x9/27 1 2-MannorHouse x6/27 3-Flacktwis x6/27/57	2- 157 2-	2-CommiSolventsx
8:00	2-Charmin x9/9 2-LawrenceBaking 3-L&M-Chest	2-Viceroy x10/1 tf 2- 3-Herrud x11/26	2-//lkaSeltz x9/25 \2-CocaCola tf 3-DetAuto tf	2-InstIvory x12/26 2-ManorHouse x6/26/57 3-T.incMerc x9/26	2-InstIvory x12/21 2- 3-1imemere v0/27	2-Falstaff x10/5 2-	2-Northern x10/2
8:30	N.	2-BlueCross 9/17 ixo 2- 3-1&M-Chest	2-Cavalier x5/14 2-MichNatl Bank x6/25 3-Flacit x6/25/57	W	2-Nehi x5/2/57 2-Falstaff x10/4 3-Vicerov x10/4	2- 2- 3- Sohofowe + F	2-BlueCross 9/15
9:00	VZ-CampusMusic 10/ x10/28 VZ-Coca Cola tf 3-Vicerov x9/30	7 N.	2-irbaughs tf a/w. 2-Johnson 2/19 a/w 2-Bulova X4/1/57 3-MaxwellHousex3/26	2-Camels/Winstonx11/7 2-ImpMarg x12/26 3-Detroit outo tf	2-Cavalier x5/16/57 2-Bylova x4/18/57 3-Schaffers tf	1-Stdoil x3/1 3-Viceroy x9/28	2-Viceroy x9/29
9:30	2-RalsPurinax9/22 2- 13-Nehi x5/5/57	2-PichBell x12/31 2-PichBell x12/24 3-LaxwellHouse x3/25	2-1.rbaugh x9/18 2-1&M-Chest 2-Cheer x12/25	NA	Ni	MA	2-Cheer x12/22 2-RalsPurina x9/2
9:45	NA	ΝΑ	NA	VI-DrakesRefinery tf 3-	VīV	2-Charmin x9/14 2-ColeDent x12/28	Nu.
10:00	2 2 4 M	l-ChasPfizer xl0/29 3-	2-Charmin x9/11 2-BlueCross 9/11 ixo 2-RevState s9/18-x10/	NA. AN	^{2-BlueCross 9/13 ixo} 2-RepState s9/20-x01 3-Herrud x11/22 - 8	2-Falstaff x10/5 /1 2-RepState s9/21-3 3-	2-ColgDent x12/2 11/2 2- 3-
10:15	1-Rival x6/2/57 3-Herrud x11/25	Z Ni.	W	2- 2- 3-	NA AF	VN	NA
10:30	2 2 2	1-5td 0il x2/25 3-Viceroy x10/1	2-Viceroy x10/2(2of3) 2- 3-	NA.	2-RalsPurina x9/19/5 2-Vandervoorts s10/11 3- x12/20	7 1-CommlSolvents x11 1 3-	./1 2-ImpMarg xl2/ 2- 3-
10:45	NA	Nn	Nr.	2-2- -5	NA	NA	NA
00:11	NÁ	1-RobtHall tf 1-Colgate .d x12/31	l-Carters x9/25 (Naii 3-	12- 3-	1-Colg Palm x12/27 3-	1-Lava x10/12 3-	1-Brylcream xl2/ 3-
21:12	l-RobtHall tf 1mer Chicle x12	N	Nr	NA	N.	Nn	NA



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Kh	1-Drene x12/24 3-		ALZ/18 1-Robt Hall tf	l-Carterwithse x11/8 3-	Na. Na	
NA	Ň	1-Robt Hall tf	NA	1-Dubois & Rughes x12	/20 NA MA	
, NA	l-Brylcream xl2/24	+ 1-Brylcream x12/4	25 1-Lava x10/10	1-Brylcream x12/27 3-	1- NK	
06:3	-I-Morley Bros x12/ 1-	24 2-MorleyBrue X12, 1-Arid X9/18 a/w	25 12HorleyBros x12/26	X MorleyBros 12/27	A MorleyBros x12/28 NA 1-Brylcream x10/26	
-1:00	44	44	1-irid a/w x9/26	1- 1-		
	lP-Wrigley's tf lP-PeterEckrich X9 lP- lP-	COFFER M IP-Veda Foster ti //lo lP-Pet Eckrich > 1P-úrbaugh's tf lP-	KETTLE 11:00-11:30 am NDAY THRU FRIDAY C 1P-Wrigley's tf (9/11 1P-Pet Eckrich x9/12 1P-Lens Dairy x9/26 1Prbaugh's tf	lP-Ycungstown tf a/w lP-Pet Eckrich x9/13 lP- lP-	lP-Wrigley's tf lP-Peter Eckrich x9/14 lP-Veda Poster tf lPrbaugh's tf	
	000 -41 -41 -41 -41	TRY HOUSE M.TINEE 1P-Exquisite For 1P 1P	.TO RETURN SEPTEMBER 17, 1956 m 9/18-x12/11 1P- 1P- 1P-	M-F IP-ExquisiteForms 9/2 1F- 1P-	-41 EL/212-0 -91 -91	
56/Due Christen	RI N	NUM 2L.NUL FINIT SMUN SMORTS - STORES - STORE	JTE SECARENTS WED & FRI 6:30-6 5:30-6:35 Gold Cross tf 5:35-6:40 5:40-6:45rbaugh's x9/5	:45 & 6:00-6:15 pm 6:00-6:05 6:05-6:10 6:10-6:15 Gold Crose		

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APPENDIX D

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WJIM-TV DAILY PROGRAM LOG

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1. Speech 2. Speech and Mus 3. Variety 4. Drama 5. Religion 6. Sports 7. Political 8. Educational 9. Public Service	ic SA - Commercial Spot Ann. PSA - Program Spot Ann. NCSA - Non-Commercial Ann. SBA - Station Break Ann. SBCA - Commercial Station Break Ann. R - Recorded	207 GROSS TELECASTING, INC. WJIM - TV Day DAILY PROGRAM LOG nn. ET - Electrical Transcription T - Tape Recorded F - Film SL - Slide L - Live TT SPONSOR VIDEO AUDIO ANN. TYP. CLASS ACTUAL TIME ANNCR. TIME ANN.							
SCHEDULED	PROGRAM OR ANNOUNCEMENT	SPONSOR	VIDEO AUDIO	ANN. TYP. CLASS	ACTUAL TIME ANNCR. ON OFF SCHED.	TIME F - SL ANNC. ANN.	REMARKS		
ANN	ON	STATION ID'S	REMARKS:						
ANN.	OFF								
ANN	OFF								
and the second second						The State State State State	The second second		

INC.	telecasting, JIM - TV program	GROSS T GROSS T DAILY	SOURCE CLASS NC - Net Commercial NS - Net Sustaining RC - Record Commercial RS - Record Sustaining WC - Wire Commercial WS - Wire Sustaining LC - Live Commercial LS - Live Sustaining	SA - Cammercial Spot Ann. PSA - Program Spot Ann. NCSA - Non-Commercial Ann. SBA - Station Break Ann. SBCA - Commercial Station Break Ann.	TYPE tob tob tob tob tob tob tob tob
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CONTRACTOR OF					
	REMARKS:		STATIC	O	

THESIS

APPENDIX E

Utilizing Station Space^{*}

by

Walter J. Duschinsky

The fundamental requirements are:

1. Space must be sufficiently large. It must be adequate not only for average broadcasting demands, but for accommodating peaks of activity. Each area and its use must be discussed, and such factors as sight lines from the various control positions, camera movements and general production requirements must be considered. Camera space must be ample, and not only at a single level, as horizontal and vertical integration is a "must."

2. Area must be functionally arranged. The arrangement of areas is dictated by their purpose and relationship, by the character of the station and its programming. A purely sailroad arrangement of rooms will not meet the stringent requirements of a functional station. Once the purpose of each area has been analyzed, it will be apparent to the planning group which areas have to be adjacent, at what level and in what location.

3. <u>Traffic flow must be undisturbed</u>. The flow and density of traffic--always an important consideration--is vital in communications buildings, and especially in TV stations. Here the variables are both human and material. Included in the former are the public and station personnel--sponsors and administrative, program,

^{*}Excerpt from <u>TV Stations</u> by the same author, <u>op</u>. <u>cit.</u>, pp. 21-23.

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production, operation and maintenance men. Of the latter--the material variables--there are equipment, scenery and props. While it is generally thought that a horizontal traffic pattern is more convenient for TV stations, it may be wrong to assume that this is always of value. In fact, a solution for complicated problems often lies in the employment of a multi-level traffic pattern. Effective solutions for traffic problems are important in economical station operation because of the speed and complexity of production.

4. Space must be utilized both horizontally and vertically. The allocation and distribution of space by function does not take into account the horizontal and vertical utilization of the space. The necessity for providing space of more than one-level height comes from the demand for linear footage on the periphery of certain areas and the requirements of lighting in studio areas. The additional space so arranged can be used for technical facilities and will often permit improved sight lines, new camera angles, better control positions, etc. Proper vertical integration will improve all cable runs for electrical, electronic and mechanical systems. Maintenance problems can often be solved at this stage because integration of areas will eliminate unneeded long service runs and complicated mechanisms.

5. Areas and volumes must be in proper relation to each other. Simply expressed, this means that in broadcasting structures a room may not always be of either single or multiple height, but may take setbacks, open balconies, shelves, and other irregular forms. It is important for the planning group to know that such relationships between space and volume will often provide unconventional shapes in this type of building.

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6. <u>Space must be flexible</u>. Certain areas, such as the rehearsal rooms, waiting areas, storage and shop areas, etc., must be afforded maximum flexibility at the earliest stage of planning, as they are keyed to the program and development stage of the station, and changes in their requirements must be expected. If the skeleton of the building is planned to provide large enough spans, proper columns spacing, freeness of certain walls from mechanical attachments to permit their later removal, etc., such flexibility will be attained. In the case of storage facilities, for example, flexibility shall be planned not only for the necessary scenery storage but also for the shops used for assembly, erection and production of scenery. In brief, flexibility shall permit the breaking down or building up of areas--the quick and easy conversion of spaces.

7. Space must be efficient. The most efficient use of space is essential because of the hectic pace set by programming. In some instances, equipment especially designed by the engineer for economy and efficiency of space will be required.

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APPENDIX F*

PROGRAM SOURCE SPACE REQUIREMENTS

FILM-SLIDE-OPAQUES

ANNOUNCER ROOM

During evening or morning hours, station identification can be prepared in advance on tape or discs and run by the transmitter operator or the audio control operator.

LIVE STUDIOS

An average of almost 200 television studios has given us a figure yielding a room about 45 feet square, or 2150 sq. ft.

To adequately carry the load of lighting equipment and props, this studio would be about at least 14 or more feet in height. The height may also depend to some extent upon the type of cooling and heating used. In some climates, only a movement of air is required, whereas in others air conditioning is a must.

*National Association of Radio and Television Broadcasters, The Planning and Construction of Television Broadcasting Stations, pp. 5-9.



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NEWS ROOM

CONTROL ROOM FOR STUDIOS

STORAGE

DRESSING ROOM

WORK SHOPS

More than one type of work shop is required, and each is of almost equal importance:

Work shops for carpenters, artists and/or painters 250 sq. ft.

Work shops for maintenance of equipment which will also normally be used for storage of tubes and space equipment and parts . . . 250 sq. ft.

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REMOTE PICKUP TRUCK

LAVATORIES

The number of lavatories will depend upon total employment and arrangement of building. FCC requirements must be met insofar as lavatory facilities close to the transmitter are concerned. 125 sq. ft.

APPROXIMATE SPACE REQUIREMENTS FOR SOME TYPICAL ADMINISTRATIVE OPERATIONS

(The following figures may serve as a guide in filling out Work Sheet No. 1)

	Square Feet
Manager	200
President	200
Reception Room	100
Printing	75
Lobby	100
Telephone Equipment	75
Coffee Bar or Lunch Room	75-100
Engineering	150
Sales	200
Accounting: Includes space for safe, payroll	
and other records	250
Program Directors	150
Producers and Directors	350
Script Writers	75 each
Traffic	100
Music Library and Instrument Storage	200
Secretaries and Clerical Workers	75 each
Clients Pre-view or Private Booths	150

MISCELLANEOUS SPACE REQUIREMENTS

	Square Feet
Sound Locks	10 each
Boiler Rooms	100-200
Air Conditioning	100-200
Transformer Vaults	100
Shower and Lavatories	150
If transmitter is located at relatively	
inaccessible placeLiving Quarters for	
Engineering Personnel	250
Garage space for Pickup Truck	200
Parking space for staff and visitors	•

GROUND SPACE FOR ANTENNA SUPPORTING STRUCTURE

Structures of the self-supporting type require a minimum square base area of 10% to 15% of the structure heights, whereas guyed structures may require a minimum ground area radius of about 60% to 80% of the structure height. A 400 foot guyed structure may require about five acres of ground--a 1000 foot structure will require over 27 acres (minimum) and, for your information, a 2000 foot tower would require about 97 acres. On a large guyed structure, fencing must be used for protection of the guy anchors and the tower bases, in fact it may even be advisable to consider lighting of the anchor positions at night.

TRANSMITTER BUILDING SPACE

The transmitter building or the area designated for the transmitter in a building must have a sufficient amount of ventilation equipment to carry off heat developed by the equipment. This may be more serious in hot climates than in the cooler areas of the United States. Several excellent articles are available on this subject.

Transmitter space requirements may range from only a hundred or so square feet to 1000 to 15000 square feet or more. This information is available from each of the manufacturers who will assist you in floor layouts for all the equipment associated with the transmitter. hinst.

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ARCHITECT'S AND CONTRACTORS

Architects and construction engineers are not always fully appraised of the specialized problems encountered in the design and actual construction of broadcasting studios and associated buildings. Television studios, just as aural broadcasting studios, require treatment to isolate outside noises and vibrations and in similar respects for acoustical treatment within the enclosed studio. The studio microphone and cameras may be subject to noise pickup if located in an existing building containing machinery capable of creating vibration unless the studio is properly isolated mechanically from the rest of the building. Studio floors must have an extraordinary smoothness if cameras are to be dollied about without jiggle. Air ducts must be especially well treated for quiet flow of air into the studio, whether from air-conditioning, heating, or air flow sources. Ducts and raceways for the various types of circuitry must be provided in liberal quantity for the studio and control room facilities as well as for the film projection rooms or separate equipment rooms. These, and many other items peculiar to a broadcasting station, will be foreign to an architect unless he has had previous experience. It is therefore essential that your engineers work closely with the architect in the original planning and with the contractor when actual construction begins.

PRIMARY POWER

Sources of primary power must be closely considered in connection with a site of either transmitter or studio and administrative offices. Where possible, alternative sources should be available for expansion of either facilities or operations. Oftentimes it is absolutely necessary to install regulators within the primary power system of a station to prevent voltage fluctuations in the video equipment when studio lights are turned off or on, or to take care of what may be normal fluctuations in the primary power supply.

The installation of primary power circuits within an existing building can be very expensive and should be closely considered in choosing sites. Also, consideration should be given in the original planning to the installation of auxiliary power plants.



THE TRANSMITTER LOCATION AND HOUSING

Choosing a site for the antenna supporting structure and the transmitter housing is the first important step in construction. A study of existing stations yields a median antenna height above ground of exactly 500 feet. Of the more than 700 applications filed since April 14, 1952, over 50% of the towers are less than 500 feet above ground level. Only about 5% of the towers will be over 900 or 1000 feet. The site should be located on a high point, near the center of the area to be served. You may be able to take advantage of terrain for this height, or you may find a suitable tall building or existing AM or FM tower. It may also be well to examine the possibility of using a single supporting structure or a common site for more than one television antenna installation, operating two stations at a common location has some advantages and could result in lower initial investment for each party; the engineering aspects of common usage should, however, be carefully considered before plans are finalized. Antenna farms have been discussed, such as the Mount Wilson installation. CAA has recommended such installations and, of course, either stacked arrays of farms result in easier receiver antenna installation and if properly installed can provide better reception.

In choosing a site, the antenna is important, but other factors must be considered. Utilities, accessibility, land costs and room for some expansion, possible excavation, road building, are a few. There may even be a serious conflict between the expense of original installation of a high point, dictating consideration of a second choice or lower elevation location. In fact, even though the highest point is usually recommended, an engineering survey may yield a better location with more coverage even though lower or perhaps away from the central area.

Housing of the programming and transmitting plants at the same location would naturally involve a lower initial cost and perhaps a lower operating cost. Duplication of some equipment is avoided, and complete need for a studio-transmitter link is eliminated, and some duplication of personnel may be eliminated. CHECK LIST FOR BASIC CONTROL R DOM

Synchronizing Generator Power supplies Distribution box Remote phasing Cabinet Audio/video control Audio console Pre-amplifiers and program amplifiers Monitoring amplifier Level measuring scope Power supplies Turntables (2) pick-up heads equalizers Power supplies

Video Switching Console Program switch Mixer Power supplies Stabilizing amplifiers (2) Miscellaneous Cabinets Cabinets Console desk and ends Inter-com equipment Microphone (1-program) Microphone (talk) Monitoring speakers Cables

BASIC CONTROL ROOM (Expanded for Flexibility)

\$ 4,900
17,800
5,000
2,800
\$30,500
1,500
\$32,000

inc.....

APPENDIX G^{*}

COSTS

PROGRAMMING PLANT

The television station has a choice of four program sources: local live studio programs, local live remote programs, network, and film programs. In an eight to eighteen hour day any combination of these four sources may be employed.

FILMS

In most stations, chances are that a large portion of the program day will be from film sources. (Slides and opaques are also considered under this source.) In many small stations the total program day may be film, or film and network with no live programming of any kind at the local station. For this type of operation, initial investment in equipment, if carefully chosen, can result in economy of operation by savings in maintenance and man power, and smaller losses of commercial time.

Film sources will include the projection of opaques--pictures, paintings and art work on cards--and transparencies. Opaque projectors used by many stations are of the "home-made" variety. They may range from a simple utility "flip" type to more elaborate models capable of lap dissolves, fades, and photographic effects. A minimum of two slide projectors is recommended because of the need for quick changes when using a number of slides in a short period of time, such as in a commercial spot. At this time, it appears that the 2x2 size of transparencies is most popular, being used by a majority of the national advertising agencies as well as local advertisers. However, a slide projector capable of using a 3x4 slide or larger will add to the flexibility of the operation. In place of the simple slide projector, a flying spot scanner may be used, which incidentally may also be used in place of the test pattern monoscope, or as a camera for motion picture film.

^{*}NARTB, The Planning and Construction of Television Broadcasting Stations (Washington, D.C.: 1952), pp. 10-22.

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Motion picture feature films, kinescope films, news films from outside sources, documentaries and short subjects rented from film libraries will be among the types of film used in daily operations. A minimum of two 16-mm film projectors is recommended, and if the operation depends almost entirely on the use of film, a third projector is desirable as a spare. Again, flexibility of operation may be achieved by the addition of 35mm film projectors, but this will entail construction problems for fireproof installations. Even though 35mm film now comes in the same non-inflammable type as l6mm film, there does exist a chance that the older cellulose-nitrate film may find its way to the television station. Consequently, fire authorities are reluctant to permit the installation of 35mm machines without the usual fire protection. At the present time, about 25% of the television stations now on the air are equipped for 35mm operations.

The following equipment is considered essential for film telecasting:

1 opaque projector (for scanned area of approximately 4"x6").

2 - 2x2 slide projectors.

2 - 16mm film projectors.

Multiplexer.

Monitor for projectionist.

Work bench and storage space.

(This will be used for film rewinding, lens cleaning, etc., and should include space for slide boxes, spare lamps and parts.)

Space and equipment must also be provided for editing, splicing, previewing and advance preparation of film programs. It may be found more convenient to include storage of film and slides in this portion of station space instead of the projection room. In any case, closed storage space for both slides and films is desirable. A large stock of empty film reels will be found helpful in setting up programs in advance. For an example, 2,000 feet of film will run approximately 56 minutes; thus, a station operating entirely by film will require one reel for each hour of operation, or at least 30 reels to prepare programs for three days in advance, assuming a 19-hour programming day.

The film splicer should be adaptable to the many different types of film which will pass through the station. At the present time, there are over two dozen types of film being marketed for television editing, and the preview projector should have reverse film motion. At this point, care must be exercised in the selection of good equipment as



the flexibility of the equipment results in better and more economical operation in the long run, and is a major consideration for the station depending largely or entirely on film operations.

The following equipment is considered essential for program preparation (editing, previewing, etc.):

pair rewinds (taking a 4000 ft. reel, and geared on both ends).
Film measuring machine.
Film viewer (giving a picture in motion).
16mm standard film projector with reverse film motion for preview.
Splicer.
Storage space.
Supply of empty reels.

Recommended, but not essential, is a sound reader for use in editing. (This is similar in operation to the film projector, but has a simpler threading system.)

The above is considered a "basic set-up," to be operated by one or two men. If the station is operating largely or entirely by film, it will be found that at least two such set-ups will be required and three may be preferable.

MINIMUM COST REQUIREMENTS FOR FILM SLIDE AND OPAQUE EQUIPMENT

2 - 16mm film projectors	\$ 8,000
Simple slide projectors ¹	225
Utility Opaque projector	350
Multiplexer	225
Iconoscope camera chain	12,000
Preview-Rewind and editing equipment	2,000
Miscellaneous	50 0
Installation	1,500
Margin of safety	2,200
	\$27,000
Flying spot scanner additional	2,500
	\$29,500
Image orth camera ² add 2	2,500
	\$32,000

¹If flying spot scanner is used, the simple slide projector may be deleted from this list, and the monoscope may be deleted from the



MINIMUM STUDIO REQUIREMENTS

Single studio camera and associated	equipment
-	\$16,900
Additional miscellaneous	550
Installation	2,500
Margin of safety	1,800
	\$21,750
Addition for dual camera chain	19,500
	\$41,250

CHECK LIST FOR MINIMUM STUDIO REQUIREMENTS

Friction heads
Camera dolly or pedestal
Microphones and microphone booms
Distribution boxes
Cable and connectors

STUDIO LIGHTING

Studio lighting for basic straight use such as demonstrations, interviews, small panels and dramatic shows can consist of a minimum number of lighting fixtures and accessories. If the programming is extensive, dimmers and patch cord panels may become necessities. The electrical installation of the studio is subject to variation depending upon labor costs.

Equipment costs for normal operations (not	a minimum)
	\$6,000.00
Installation costs	1,000.00-3,000.00
Small dimmers and patch cord assemblies	2,500 and up
Original supply of lamps, plus 100% spares	500.00

transmitter-antenna system list. Since the scanner cost is in the order of \$6,000, the difference only is listed and no deductions should be made elsewhere.

⁸This figure covers additional costs of image-orth chain, plus tracking dolly. No deductions should be made elsewhere.

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A studio using equipment consisting approximately of the above will place about 35 to 40 kilowatts, have more flexibility, and a sharply increased demand upon the power mains to 70 or 80 kilowatts. In this field, manufacturers of lighting equipment will assist in specific problems and will suggest architects specialized in lighting problems.

For the type of lighting used by one network for its stations, experience reveals the following costs:

Lighting fixtures, accessories, etc.	\$5.00	per	square	foot
Installations	5,00	• • •	7\$	11
Rigging	2.00	\$1	*1	11
Steelwork where required	3.00	**	11	11

AIR CONDITIONING

Air conditioning for a studio $50' \times 50'$ may require a thirty-or forty-ton unit, and when installed may cost in the order of \$900 per ton. This is a figure based upon television experience.

BASIC CONTROL ROOMS

Synchronizing Generator	\$ 4,500
Audio/Video Control	11,000
Miscellaneous	2,500
Margin of Safety	1,700
	\$19,500
Installation	1,000
	\$20,500

CHECK LIST FOR BASIC CONTROL ROOM

Synchronizing Generator Power supplies Distribution box Remote phasing Cabinet

Audio/Video Control Audio console Pre-amplifiers and program amplifiers Monitoring amplifier

Video Switching Console Program Switch Mixer Power supplies Stabilizing Amplifiers (2)

> Power supplies Miscellaneous Cabinets Console desk and ends Inter-com equipment



Level m	easuring	g scope
Power s	upplies	
Turntabl	les (2)	
pie	ck-up he	ads
eq	ualizers	3

Microphone (l-program) Microphone (talk) Monitoring speakers Cables

BASIC CONTROL ROOM (Expanded for Flexibility)

Synchronizing Generator and associated	
equipment	\$ 4,900
Audio/Video Control	17,800
Miscellaneous	5,000
Margin of safety	2,800
	\$30,500
Installation	1,500
	\$32,000

CHECK LIST FOR EXPANDED CONTROL ROOM (Add to List for Basic)

Booster Amplifiers (2) Additional Program Amplifier Additional Monitoring Amplifier Spare Tubes Preview Monitor Power Supplies

Distribution Amplifier Power Supply Additional microphones Microphone booms and stands Additional Jack-patch panels and cords Hardware (wall receptacles, etc.)

REMOTE PICKUP FACILITIES

The need for remote pickup facilities in a given market should be determined at the outset in station planning. Some feel that remote pickups are given too much importance at the original stage of planning, only later to find the requirements on such equipment could have been reduced. Others rely heavily upon remote programming for local expression and coverage and have expanded this programming source after being in operation for a while. The era of the impressive truck seems to have passed and broadcasters have found that transportation facilities for remote equipment and personnel can be sharply reduced. Some studios list as much as \$55,000 for truck alone, others indicate that \$5,000 will provide adequate transportation equipment. This is an area where individual station initiative can result in lower initial costs. In the building design, it is often found expedient to make

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provisions for driving the remote truck as close to the studio as possible, thereby facilitating the transfer of equipment or even the use of the equipment for program origination in the event of studio failure.

	Costs	
	Minimum	Maximum
Truck	\$ 5,000	\$35,000
Video and audio equipment	32,500	37,000
Microwave	14,000	18,000

A note of caution in licensing the vehicle carrying the remote pickup equipment. Be certain the vehicle is not licensed as a "truck" or "commercial vehicle" in such manner that city or state statutes will prohibit freedom of movement in those areas where programming may originate.

CHECK LIST FOR REMOTE PICKUP FACILITIES

Mobile Truck (Mobile Television Unit)	Dish
Console Tables	Cable
Cable Mounts and Reels	Microwave relay receiver
Storage Cabinets	(Mounted at Studio) or
Dual Camera Chain	Transmitter
Camera Control and Monitor and mixer	Portable Audio Amplifier
Power Supplies	(AC or Battery)
Sync Generator and Power Supply	Microphone
Power Distribution on Box	Cables
Line Voltage Control	Intercom Equipment
Cables (Camera and AC Power)	Coffee Pot, Heaters, All-
Microwave Relay Transmitter	weather clothing
Tripod and Friction Head	Commercial Receiver or monitor
	Portable lighting
	Ladder

STUDIO--TRANSMITTER--LINKS

Microwave Transmitter and Receiver	\$14,550
Miscellaneous	1,200
Installation	1,000
	#16,750

Microwave Relay Transmitter	Cable
Microwave Relay Receiver	Stationary Mounting Brackets
Power Supplies	Hardware
Dishes	

TRANSMITTING PLANT AND ANTENNA SYSTEM

The transmitting plant and antenna system may easily involve 40% to 50% of the initial investment. Original planning should contemplate some increase in space requirements unless, of course, the station originally starts at maximum power and even here operations may dictate some changes.

The programming plant may be located immediately adjacent to the transmitter in either small or large stations, but the larger a station becomes, the more isolation is required between the two operations. If the two are separated, it may be desirable to have available at the transmitter limited film or studio facilities for more economical operations during certain periods of the broadcast day.

With the wide selection of transmitters, amplifiers and antennas available, careful attention should be given to the present needs as well as future needs in effective-radiated-power output. In most cases, a choice can be made between a high power transmitter and low gain antenna, or a low power transmitter and higher gain antenna at comparable costs.

CHECK LIST FOR THE TRANSMITTING PLANT AND ANTENNA SYSTEM

Transmitter (Video/Aural) Diplexer Single Side-band Filter, if used, 500 foot Transmission Line-Complete with Hangars, etc. Multi-element Radiator Phasing Unit RF Load and Wattmeter RF Visual and Aural Monitor Installation of Primary Power Sleet Melting Attachment Transmitter Control Visual Program Monitors Waveform Monitor

Monitoring Equipment Video Frequency Monitor Aural Frequency Monitor Modulation Monitor Power Supplies Monoscope Power Supply Limiting Amplifier Power Supply Audio Monitoring Amp., Speakers, etc. Audio and Video Jack-Patch Panels Patch Cords Fuse Blanks LIESIE

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Switching	for	Monitor
Power Suj	ppli	es
Cabinets		

Meter Panel Spare Tubes (FCC Requirements) Relay Power supply

TRANSMITTERS AND AMPLIFIERS

At present a very wide selection of transmitters and amplifiers has been announced for the VHF bands and the number available for UHF is being increased as manufacturers announce the results of developmental work. Availability of transmitters may be quite a problem, especially if FCC finds it possible to issue a large number of grants. However, manufacturers do have some of the following under construction and others are merely in the announcement stage. Most are quoted with control consoles, one set of tubes, and sideband filter when required.

VHF TRANSMITTERS

500 watt visual power	# 30,000 to \$	\$ 38,500
1000 watt visual power	35,500	
2000 watt visual power	49,000 to	54,000
5000 watt visual power	65,000 to	69,000
7500 watt visual power	72, 500	
10,000 watt visual power	89,750 to	100,000
20,000 watt visual power	144,000 to	156,250
25,000 watt visual power	108,750 to	150,750
35,000 watt visual power	145,000	
40,000 watt visual power	149,000 to	152,000
50,000 watt visual power	160,000 to	217,750

VHF AMPLIFIERS

5000 watt visual power	\$ 30,500 to \$	47,000
10,000 watt visual power	47,000 to	66,000
20,000 watt visual power	66,000 to	75,000
25,000 watt visual power	80,000	
35,000 watt visual power	80,000	
40,000 watt visual power	80,000	

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VENTILATION OF TRANSMITTERS AND ASSOCIATED EQUIPMENT

As transmitter power increases ventilation problems become extremely important, and must be adequate for proper and economical operation of not only transmitter equipment, but oftentimes racks wherein a number of power supplies may be mounted. As a reasonably close rule of thumb ventilation costs may be considered approximately 5% of the transmitter costs.

FREQUENCY AND MODULATION MONITORS

Monitors required by FCC for checking frequency and modulation are now available for VHF and UHF at approximately \$2,600-\$2,700 without cabinets.

	Monitors		\$ 3,000
8	7 - 13	8.4	24,000
12	2 - 3	Approx. 12	89,500
		Approx. 12	67,500
	4-5-6	13.1 to 13.9	37, 500 to \$38, 500
16	7 - 13	16.1 to 17.1	46,000

A note of caution should be made with respect to VHF antenna gains. Recent findings have indicated that in some cases antennas have not developed the horizontal gains predicted by the manufacturer. It will be prudent to work closely with the manufacturer on this matter.

ANTENNA SUPPORTING STRUCTURES AND TRANSMISSION LINES

The costs of supporting structures vary so widely that it is almost impossible to estimate accurately unless specific factors are known about an individual installation. Labor costs vary quite widely, foundation costs are never constant. Shipping costs depend upon distance from the fabricator, as does the cost of transportation of erecting equipment.

The curves shown in Figure 1 appear to be an average price for self-supporting structures (top line) and guyed structures (bottom line). For towers under 500 feet costs may vary as much as 20% to 30% of the value shown. On the higher towers the difference in costs will undoubtedly vary on the plus side.



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If consideration is given to the use of an existing supporting structure, it is first necessary to determine in what respect the type must be modified to accommodate the television antenna. After such modification, the cost of mounting the antenna may run between \$2,500 and \$5,000 depending upon its size and other factors found in tower erection.

Attenuation in transmission lines is an important factor in early planning. For purposes of general estimates of line efficiency, in both VHF and UHF, refer to figures 4 through 6.

CHECK LIST FOR CO-AXIAL TRANSMISSION LINES

Straight Flanged Sections	Gas Connections
Special Sections (bends)	Automatic Dehydrator (or dry
Elbows	nitrogen)
Rigid Hangers (dual)	Expansion Units
Spring hangers (dual)	Reducer
Roller assemblies	Horizontal Supports
Flange adopters	Miscellaneous Hardware
Gas stops	• • • •

In the past, a common fault found among stations is underestimating the kind and amount of test equipment required. Such faults are rectified quite early due primarily to necessity. If studios and transmitter are separated, two sets of certain test equipment must be supplied. Some can be used at both locations.

Basic Test Equipment		\$ 4,000
For larger installations,	test	
equipment may run to		10,000

CHECK LIST FOR TEST EQUIPMENT

Oscilloscope Video or RF Sweep Generator Audio Oscillator Noise and Distortion Meter Grating or Bar Generator Tube Tester Volt-Ohm Meter Cable, and Hardware Crip-dip motor fillen and

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ANTENNA SYSTEMS

Antenna systems at the top of the supporting structures may be operated with either dual or single transmission on VHF and are always considered to be used only with a single line on UHF. The difference in UHF lies in the selection of the diplexer and the size of transmission line required. With dual lines the transmission line may in some cases be smaller since the power is divided. With a single line, a slot diplexer is required which costs roughly twice that of the bridge diplexer used with dual lines.

For VHF, the following tabulation of antennas with diplexers may be of value:

BAYS OR			۱ ۱
SECTIONS	CHANNELS	GAIN	APPROXIMATE COSTS
2	7 - 13	2	\$10,500
3	2 - 3	3.3 to 3.8	11,400 to 15,250
	4-5-6	Approx. 4	9,800 to 14,750
	7 - 13		13,750
4	2 • 3	4.4 to 4.8	25, 500
	4-5-6		21,750
	7 - 13		16,000
5	2 - 3	5.4 to 5.9	31, 700 to 33, 000
	4-5-6	5.2 to 5.9	25, 500 to 28, 500
6	2 - 3	6.0 to 6.8	30, 500 to 37, 750
	4-5-6	Approx. 7	27,500 to 31,000
	7 - 13	6.4 to 7.2	13, 250 to 18, 950

COMPLETE STATION COST EXAMPLES

Complete costs of station construction rests with the individual and specific requirements of each market. However, the following four examples will be of some value as an attempt has been made to fit them as close as possible to the median power and cost estimates of applications on file with the FCC for cities of the sizes shown. Items listed are keyed to the more detailed discussions appearing earlier in this study.

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	Less Than 50,000	50,000 to 250,000
Transmitter and Antenna System	\$99,000 ^a	\$125,000 ^b
Supporting Structure Guyed - Installed	26,500	38,000
Transmission Line	7,000	10,000
Monitoring Equipment	3,000	3,000
Test Equipment	4,000	6,000
Installation	5,000	10,000
MiscellaneousIncluding Margin of Safety, Shipping, Ventilation	15,000	30,000
SiteSurvey and Procurement Legal and Engineering	5,000	12,500
Film Requirements	32,000	46,000
Building or alteration ^d	35,000	125,000
Studio equipment (dual camera)		41,250
Studio Lighting		10,000
Control Room	21,000	32,000
Miscellaneous Studio items furniture, musical instruments,		5 000
	\$ 252,500,00	\$493,750.00
	# - 2 - 1 - 2 - 1 - 0 - 0	w ~ / 0 1 1 0 0 1 0 0

^aTransmitter power 5 kw, 7.5 kw, or 10 kw with antenna of appropriate gain.

^DTransmitter power 10 kw, 20 kw, or 25 kw with antenna of appropriate gain--for lower VHF channels add approximately \$30,000.

^cAdd about \$20,000 for self-supporting structures.

^dSmall city. Includes housing only for transmitter, film and small administrative staff--large cities include housing for transmitter, film, administrative staff and studio.

VHF

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