UTILIZATION OF BUSINESS MOTION PICTURES

Thesis for the Degree of M. A.

MICHIGAN STATE UNIVERSITY

Burton Seeker

1960

EFFECTS OF TELEVISION USE ON PRODUCTION AND UTILIZATION OF BUSINESS MOTION PICTURES

By

C. Burton Seeker

A THESIS

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 and Radio

1960

2/16/61

TABLE OF CONTENTS

LIST OF TABLES

ABSTRACT

This study was developed to investigate possible effects of the use of business films on television on current production methods for these films.

Business films have traditionally been planned and scripted for showings to group audiences. Now, current literature shows that a substantial number of these films are being shown on television with audience reports running far beyond the size of the typical group audience. Surveys of television stations show that virtually every station is now using business films as program material.

The advent of television represents a rapid expansion in the total audience potential for business films as well as a distinct shift in the composition of the audience. The situation raises a number of questions: Are film producers altering the slant of films to appeal to this new audience? Are producers making separate versions of the same film production in order to appeal to the different audiences? Has television been an important factor in the continued expansion of the business film industry in the United States?

Surveying in the study was conducted among business film producers and commercial film distributors. A selected list of 75 major producers were surveyed by mail questionnaire on the nature and extent

conducted by personal interview. A prepared question outline was followed in the interview.

Results showed that while film producers and distributors agreed that television had been a good thing for the film industry, it is difficult to show any significant influences in the design of typical business films. Effects appear to be more subtle in nature, involving a trend toward greater care to limit "commercialism" in films, productions of shorter length, a more sophisticated attitude among film purchasers and a greater orientation toward the film medium on the part of the public. Film distributors are able to record a definite increase in business through their bookings to television stations although producers are not able to trace any change in their business volume resulting from television opportunities. Film sponsors are seeking television bookings with the same films offered for group showings with little, if any, modification for television use.

CHAPTER I

BUSINESS FILMS ON TELEVISION

Since World War II, the business motion picture industry in the United States has shown substantial and continued growth. In a recent editorial, Film Media magazine reported that more than two-and-a-half billion dollars have been spent on non-theatrical films since 1945.[1] In 1958 a total of more than 7,300 business, industrial, government, educational, civic and medical films were made. Film Media quoted the current annual expenditure for non-theatrical films as $250 million.

Of this total, a substantial portion is represented in business motion pictures: films produced for commercial interests to further their promotional programs. Last winter the Wall Street Journal reported the current annual production of these business films as 5,400. This compares with a production level of 3,700 five years ago. The boom in business films is in sharp contrast to Hollywood's output for the nation's movie houses which declined to 823 feature films this past year.[2]

The popularity of business films was also shown in a survey of intentions of film purchasers which was published by Film Media magazine.[3]

---

[1] "11½ 2,500,000,000," Film Media, Vol. III, No. 4, October 1959, p. 4.

[2] "More Firms to Use Films to Promote Products, Help Train Employees,"

Fifty-six per cent of the respondents in this study indicated intentions of increasing their purchases of business films in 1959. In answer to another question, 81.6 per cent of those answering the questionnaire said they considered motion pictures an extremely effective medium of communication, while the remaining 18.4 per cent classed films as average in effectiveness. None of the respondents felt that films were less than average in effectiveness.

With the general upsurge in production of business films we have witnessed the creation of a new point of consumption for these productions: television. Has the use of business films as television program material been a significant factor supporting the boom in business film production? There is evidence to support this conclusion.

Wall Street Journal gave substantial credit to television in their discussion of the trend:

"Part of the reason for the sharp growth of sponsored movies is increased willingness of theaters and television stations to use them at no cost to the sponsor."[1]

The story went on to quote William L. Cooper, Jr., Film Manager of WPIX-TV, an independent New York television station, saying that sponsored films "fill a definite need in the station for programming at no cost." Most of the sponsored films used by his station are documentary or public service pictures, according to Cooper.

Further support of the possible importance of television in the business film boom is found in a survey asking film sponsors about audiences they expect to reach with their films.[2]

Respondents were asked to list uses to which films were put in their promotional programs. Public relations usage was cited most often with 122 mentions. Sales promotion and advertising ran second with 104 mentions and education a close third with 102. Other uses fell off sharply beyond the first three. It would seem quite possible that many films designed for public relations or education work could also be considered for acceptance on television.

Perhaps even more significant is the fact that the majority of film sponsors have multiple audience use in mind when they purchase a motion picture. Only 12.2 per cent of the respondents to the Film Media survey said they used films for a single purpose only. Using a film for two purposes was the most popular course and indicated by 27.2 per cent of the group. Triple-purpose films were reported by 15.5 per cent and four purposes by 14.4 per cent. Responses were scattered beyond this point although some indicated using films for more than 10 purposes.

Television ranked third when the relative popularities of the various audiences were computed. Respondents were asked to list the purposes, or intended audiences, for their film. Three points were given for a first choice, second choice was assigned two points and one point for third choice. Schools and colleges were most popular with 140 points, followed by industrial showings with 134 points. Television audiences collected 114 points.

The multiple audience intentions of film purchasers coupled with the comparative popularity of the television medium as an outlet lead

Another factor lending support to the possible importance of television to today's business film industry is the tremendous audience reach that showings on television command.

Sheldon Nemeyer, director of industrial sales for Metro-Goldwyn-Mayer's commercial and industrial division has said that a business film shown over 100 television stations could reach an audience of seven million persons.[1]

Published reports on several of the most successful business films utilized on television bear out the truth of Mr. Nemeyer's statement. The record holder for audience size is "How to Catch a Cold," a Walt Disney animation production for Kimberley-Clark Corp., manufacturers of Kleenex. From its release in 1951 through April, 1959, this film piled up a combined non-theatrical and television audience of some 170,000,000 persons--the greatest number of people ever to see a business film. Over 100,000,000 of these people saw the film on television.[2]

There are others. The Billboard reports that "A Matter of Time," a 13½ minute film on heart disease, sponsored by the Institute of Life Insurance, garnered 1,037 telecasts reaching over 100,000,000 viewers in a special promotion tied to National Heart Month.[1]

---

[1]"More Firms to Use Films to Promote Products, Help Train Employees," loc cit.

[2]"The Secret of Long Lived Films," Film Media, Vol. III, No. 2, April, 1959, p. 11.

[3]"Industrials Get Big TV Exposure With Animation, Viewer Appeal,"

"The Case of Officer Hallibrand," a driver safety film produced for Ohio Oil Company was seen by 130,200,000 persons through 270 telecasts during its first 16 months.[2]

Another factor favoring the popularity of television as an outlet for business films is the low cost for each viewer reached by the telecast. The cost-per-viewer is often used as an index of performance by film sponsors. The cost per viewer for "The Case of Officer Hallibrand" was reported as $.0064. This would agree with the experience of the author on three business films with which he has had television experience. Comparable per-viewer costs for these same films when shown to group audiences ranged from five to six cents.

Certainly the use of business films on television has become quite widespread. When television came into its own a decade ago, business films were utilized immediately as a good source of low-cost program material. Unlike other low-cost programs--the roller derby and wrestling matches--business films have remained as standard fare for virtually all television stations.

In 1955, Modern Talking Pictures Service, Inc., a major distributor of business films, surveyed television stations as to their use of business films.[2]

Of 232 stations responding to the survey, 98 per cent indicated that they made "some" use of business films as program material.

---

[1] M. S. Hauser, "Building Public Relations Through Public Service," Film Media, Vol. I, No. 1, June 1957, p. 22.

Seventy-two per cent of the stations reported using films on a regular basis in programming. Average use of sponsored films ran to 4.9 hours weekly with the range from less than a quarter hour to more than 30 hours weekly. In addition, 74 per cent of the stations reported using short films on a regular basis in the scheduled shows on their stations.

Essential agreement with the findings of the Modern Talking Pictures Service study was recorded the following year in a study by the Industrial Audio-Visual Association.[1]

This survey drew 163 replies from 478 stations that were queried on their use of business films. Asked if they telecast industrial motion pictures, 157 of the stations, 96 per cent, responded in the affirmative while only six stations said they did not telecast business films.

The Industrial Audio-Visual Association survey also opened up the question of suitability of business films as program material for TV. Opinions on that point were quite evenly divided with 81 of the responding stations reporting that they felt most films were suitable for television while 75 felt they were not. A comparable split showed in responses to a companion question on viewer appeal of business films on television. Eighty-five stations reported that in their opinion business films did hold audience interest. Twelve stations felt that films did not hold interest while 66 indicated the belief that viewers "partially" paid attention to televised business films.

Considerable controversy does exist over the value of televised showings of a business film to the sponsor of the production. Doubters of the value of telecasts most often cite poor time placement by the station as their primary objection. Whatever the full story of the matter, proponents of the use of business films on television are able to show evidence of film use throughout the program day, including preferred time spots.

For example, an analysis of some 15,000 television bookings placed by Modern Talking Pictures Service showed that lightest use of films fell into Class C, the least desirable time.

Table I.—Analysis of time placement of televised business motion pictures

Class of Time	Time Class as % of Program Day	% Bookings In Time Class
AA, 8 pm to 10:30 pm	14	14+
A, 6-8 pm, 10:30-11 pm	14	24+
B, 12-6 pm, 11-12 pm	39	53
C,	33	8+
Total	100	99+

Stations answering the Industrial Audio-Visual Association survey most often mentioned morning, early afternoon or late afternoon hours when asked about time treatment of televised films.

A more recent study by William J. Ganz showed 63 per cent of the television bookings for films produced by his company fell into Class

in Class A (including AA and A time), 35 per cent in Class B and 37 per cent in Class C.[1]

While specific disagreement is to be found in the data from the three sources, the sum of the studies does tend to support the proposition that business films are used throughout the television program day, including a fair proportion of top class time.

Finally, current booking reports of major business film distributors (discussed more fully in Chapter IV) indicate that business films are still being well received and used as program material by television stations.

The business film has been a standard communication medium for years. Typically, these films have been designed for showings to relatively small audiences in "live" situations in the classroom, meeting hall or business conference. The television audience has created an explosive expansion in the audience potential for these films. The situation would raise a number of questions: Has television potential been a decisive factor in the boom in business films? Are sponsors shifting their attention from group audiences in favor of the bigger audience of television? Are producers conscious of, and acting on, a change in audience composition as a result of TV's use of business films? What, if any, significant production trends or modifications in technique are emerging as a result of the advent of television?

Very little information is available on this subject. All published studies in the area of television and business films have

served to establish the fact of television use of business films but have not endeavored to assess the effects of this development.

Knowledge of experiences in this field would be of real value to the film sponsor in suggesting appropriate courses in planning a film project. Would he be justified in modifying his film design to better exploit the potential television audience or would he be wisest to continue focus on the group audience? This study has been designed to investigate the impact of television on the production and utilization of business films in hope of answering questions such as these.

CHAPTER II

STUDY METHODS

In order to develop information on effects of television in the business film field, this study polled the two groups that have had wide experience in handling business films over the past 10 years: business film producers and film distributors.

Business Film Producers

Names of film production companies were drawn from the 1960 edition of the Business Screen Production Yearbook. The selection was limited to producers whose credit listings reflected substantial activity in the business film field. Producers showing strong specialization in any particular phase of the business were avoided. Also, the sample was limited to producers having been in business at least five years. These criteria were regarded as essential in assuring that responding producers would reflect broad experience including possible changes brought about by the advent of television.

A total of 68 film producers were selected for the study in this way.

Surveying was conducted by questionnaire mailed with a cover letter explaining the purpose of the study. Interviewees were offered a summary of study findings as an incentive for cooperation. Stamped

One month after the initial mailing a follow-up letter with another copy of the questionnaire was mailed to all interviewees who had not yet responded. The follow-up letter is shown as Appendix C.

The two mailings drew a total of 53 responses from the 68 firms queried--a response of 78 per cent. Five of the returns were thrown out when producers proved to be too specialized to answer questions fully. Each of these five producers disqualified themselves as valid respondents, although several of them offered comments that were useful to the author in gathering information. These five returns were counted as responses to the study but were not used in compiling the determinations of the project. This left a working sample of 48 survey reports. The list of responding business film producers is shown as Appendix D.

Business Film Distributors

Virtually all national commercial distribution of business films is handled by two agencies. While there are others in the field, only Modern Talking Pictures Service, Inc., and Association Films show the size and scope of activity that is deemed essential to this survey. Other film distributors are specialized either geographically or in a particular segment of the field. It was judged that surveying these specialized agencies would be prejudicial to survey findings.

Since only two sources of data were involved, it was decided that information could best be collected by personal interview. A question outline was prepared as a guide for the two interviews. This question outline is shown as Appendix E.

Interviews were conducted with William Oard, Vice President of Modern Talking Pictures Service, Inc., and Reg S. Evans, Vice President of Association Films.

CHAPTER III

FILM PRODUCER FINDINGS

Responses of producers to the various questions of the study disclosed a marked degree of variation. Pattern continuity and agreement in responses proved almost totally lacking, showing a wide variation in the attitudes of individual producers toward this new medium and its importance to the business film industry. Responses did indicate a substantial awareness of television and suggest that considerable thought had been given the subject. This thought, however, has failed to jell any sort of agreement regarding the extent and the nature of the impact of television in the business film industry.

Planning, Scripting and Timing

Film producers were asked to report the portion of their productions in which television, as well as group audiences, is considered in the planning and scripting. Responses to the question ranged from 100 per cent to 10 per cent with the median just over 50 per cent. The distribution of responses did not strike a meaningful pattern. (See Table II, p. 14.)

Table II.--Incidence of consideration to television in planning and scripting business films

% of All Productions	Number Producers Reporting
All	4
90	6
80	3
70	4
60	3
50	10
40	5
30	4
20	5
10	2
None	0
Unknown	0
No answer	1
Total	48

A companion question asked for the per cent of all productions which were timed to fit television time segments at the present time. Responses to this question showed a similar range with the same lack of a meaningful pattern.

Table III.--Incidence of timing business films to television program lengths

% of All Productions	Number Producers Reporting
All	3
90	4
80	5
70	3
60	4
50	10
40	4
30	7
20	1

It could be considered significant that in only one case did a producer report that his films are never timed to television program length and none of the cases did a producer indicate that television is never considered in the planning and scripting of the production. The range of answers does give evidence that the needs of television are quite often considered in the initial phases of production although the frequency of this consideration varies with producers.

One responding producer volunteered the comment that the potential of television is almost invariably taken into consideration in timing the picture as well as good taste in handling the commercial message. This is true, he pointed out, despite the fact that this consideration may have little or no effect on the ultimate length nor the handling of advertising in the finished form of the film.

Another producer who reported that his films are rarely timed to length for television said that most film buyers objected to being held to such a limitation.

Television Clearance

Producers report that business film productions are very often cleared for use on television even though the sponsor may have little, if any, intention of using them in this way. Two-thirds of the producers responding reported providing clearance in half or more of their films. Five producers reported clearing all of their productions while another six said this was done in 90 per cent of the cases. Only

Table IV.—Incidence of request for TV clearance for business motion pictures

% of All Productions	Number Producers Reporting
All	5
90	6
80	2
70	3
60	7
50	9
40	3
30	3
20	5
10	3
None	1
Unknown	1
Total	48

A comment volunteered by one of the major film producers supports the trend indicated by the tally of responses:

"Television clearance is frequently requested even though little or no TV distribution is anticipated. We make no additional charge for such clearance in the United States, therefore, clearance is normally automatic."

Producers were also asked to identify the trend in sponsor interest in TV clearance for their productions over the past 10 years. Two thirds, 33 producers, reported interest running either continued high or continued moderate over that period. Of this group, 17 felt interest was high while 16 described interest as moderate. Five producers felt interest in TV clearance had been high but was dropping while six felt interest was climbing from a low level. Four others

One producer who reported continued high interest qualified his response by pointing out that while interest may be present, proper filmic presentation of a sponsor's subject often rules out possibilities of television showings. Another producer who reported continued high interest in TV clearance volunteered the observation that television stations are now being far more selective in what they will run.

A third producer reported continued moderate interest saying that television bookings were usually of secondary interest among his clients. Neither length nor content of his films are tailored especially to meet television demands although his company usually issues television clearance to provide for the additional outlet.

Three of the five producers reporting a drop in interest volunteered reasons for their attitude. Two cited poor time placement for business films on television with one adding that on this basis only the big corporations were continuing interest in television clearance and bookings. The third producer said that sponsors now understood the editorial requirements of television and were unwilling to dilute their business communications with entertainment.

Modifications for TV

While client interest in television clearance may be substantial it usually does not run to the point of increasing budgets to include modified versions of a film for television. Three fourths of the responses reported that a modified version of a film production is done in only 30 per cent or less of the cases. A substantial number reported Modifications in 10 per cent of the cases and another significant group

The range of responses on the incidence of film modifications to provide for television traffic is as follows:

Table V.--Frequency of modified versions of business films for television showings

% of All Productions	Number Producers Reporting
All	0
90	3
80	1
70	1
60	1
50	4
40	1
30	4
20	7
10	13
None	9
Unknown	1
No answer	3
Total	48

Producers were also asked to describe the nature of modifications, in those cases in which they are made. Eighteen producers mentioned revisions to fit quarter-hour or half-hour time segments of television programming. Five producers mentioned revisions to limit the commercial message and four mentioned the purchase of black and white filmprints of a production done in color. Two producers mentioned purchase of short segments taken from the full film for use as television program supplements.

Techniques drawing single mentions included documentary treatment, re-recording music track with cleared music, revision of titles, eliminations of scenes that are poor TV, elimination of classified material and deleting very technical information.

Trends From Television

Survey subjects were asked to study a list of possible trends in the business film industry and to indicate those which had shown a definite increase over the past 10 years as a result of the impact of television. Most often indicated was a trend to limit "commercialism" in films. This trend was cited by 37 producers, 77 per cent of the total.

Also high on the list was a trend toward increased use of close and medium camera shots in production. This point drew mention from 24 producers, half of the total. Twenty-two producers felt that more short films are now being made.

Other possible trends and the votes given them include:

Different handling of titles and/or credits	19
Greater use of dramatic presentation of stories	18
Increased use of animation	11
Greater demand for name stars	10
Use of timing marks in films	5

Statements of Opinion

The final section of the questionnaire was a series of positive statements regarding the film industry. In each case, producers were asked to record agreement, disagreement or lack of an opinion regarding the statement.

Greatest agreement was recorded for the statement that "television has definitely been a good thing for the business films industry."

Forty-three producers, 90 per cent of the respondents, agreed with this statement. Two disagreed while three reported no opinion.

The statement that television has made the business world more film conscious also drew substantial agreement. Thirty-nine producers concurred while two disagreed and seven abstained.

Two-thirds, or 32 producers, agreed that television has made clients more audience conscious so that fewer films are now being made in a way merely to suit the president of the sponsoring company. Nine disagreed while seven showed no opinion on the matter. Two producers who agreed pointed out that they doubted television deserved all the credit for this development.

Twenty-nine producers, 61 per cent of the total, agreed that television has given potential film sponsors more experience with films so that producers now have to contend with less ignorance in selling a production. Fourteen recorded disagreement with the proposition while four had no opinion.

On this point, one producer agreed but added the opinion that more experience on the part of the customer is not entirely an advantage. He felt television often leads the client to expect the impossible and want more than he is willing to pay for.

Another producer disagreed with the premise feeling the TV exhibition of business films is generally oversold in an effort to compete with the "measured media."

Twenty-eight producers, 58 per cent, agreed that television has sparked greater ingenuity in film production. Sixteen disagreed while three showed no opinion. One producer disagreed on the basis that his firm has never relied on "old standard" methods.

Another producer brought out the opinion that television has followed the techniques of the business film field far more than films have copied from television.

On the other hand, the majority of film producers disagreed that television has been responsible for development of simpler, less expensive production methods for business films. Thirty-four respondents, 71 per cent of the total, gave a negative reaction to this statement. Ten agreed while four expressed no opinion.

Twenty-five producers, just over half, agreed that the extra mileage possible through television exhibition of a business film makes the production easier to sell to a client. Thirteen disagreed while 10 felt no opinion on the matter. A similar statement saying that the possibilities of television showings have increased the amount of money a sponsor is willing to put into a production drew agreement from 21, disagreement from 17 and no opinion from 10.

CHAPTER IV

FILM DISTRIBUTOR FINDINGS

The TV Market

Both film distributors interviewed, Reg S. Evans of Association Films and William Card of Modern Talking Pictures Service, Inc., reported that bookings to television stations have constituted an increase in the distribution of business films. At the present time the two agencies show a combined listing of 795 different business films offered to television stations. Of the total, 670 are listed with Modern Talking Pictures Service and 125 with Association Films. It is significant that this represents business that did not exist 15 years ago.

Unfortunately, critical evaluation of the growth in business film bookings to television stations could not be made since complete, comparable totals of yearly bookings were not conveniently available from the distributors. The situation is not regarded as critical in the case of this study which is aimed at evaluating effects of television traffic rather than measuring the extent. It should be pointed out that this information is doubtless available in the case of a study for which the data would be imperative.

Both distributors indicated that the volume of business possible in booking business films to television stations is based largely upon the availability of suitable films. Neither distributor reports

knowledge of any evidence showing that the television industry had a saturation point or maximum amount of time to devote to programming business films.

Reg Evans of Association Films felt the greatest demand of servicing the television market to be that of "finding non-commercial, clear, clean prints and subject matter that will appeal to large audiences."

William Oord of Modern Talking Pictures agreed, adding that television traffic is contributing to something of a paradox in the film distribution field. While television stations are demanding films with wide appeal for mass audiences, live group audiences are becoming smaller and often more specialized. In schools, for example, film showings have moved from the auditorium into the classrooms. While the demand for mass appeal films, both for television and group audience showings continues strong, there is definitely a trend toward more specialized films, appealing to more select groups, now being produced.

Statistics from both distributors agree on audience sizes. The average audience for a single televised film showing was reported to be 40,000 persons with the figure remaining fairly constant the past few years. Group audiences for film showings average 50 to 60 and are showing some shrinkage over the years.

Both distributors reported they were not aware of any established formula used by film sponsors to equate audience reports from television and live group showings.

Demands of TV

Both distributors agreed that the most exacting requirement of servicing television with business films is that of finding suitable productions. "Suitability" for TV depends on a number of circumstances, according to the two sources. Stations are very critical of excessive "commercialism" in film offerings. Chances at TV bookings are also enhanced by dramatic presentation of the message in a film. Running time is another factor. Timing exactly to quarter-hour or half-hour segments is not mandatory, according to Oard, although the closer the film meets this length the better the booking chances.

"A 20-minute film leaves a station with an awkward amount of time to fill," Oard pointed out.

Evans estimated that perhaps 10 per cent of the film sponsors supply a modified version, usually a matter of cutting to TV program length, for television bookings.

Special TV Services

Both booking agencies reported establishing special film services for television traffic. Modern has developed the Digest concept while Association Films collects productions on similar subjects into their series.

The Modern Talking Pictures Service plan offers short film segments for use within established programs of the station. Films for the Digest may be outtakes from finished productions or may be produced especially for Digest bookings. At present only one Digest, the Home Digest for women's shows, is in operation, although others

is proving popular in schools where short films are used in classrooms to illustrate specific points.

Association Films offers three complete packages in their Series plan: "American Odyssey," composed of films on various parts of the United States; "Helps 'n' Hints for Homemakers;" and "Your Neighbor, the World," composed of films on travel or foreign lands.

The Series are composed of full-length films. A television station books the entire group for a run as a continuing, scheduled show.

Both booking agencies report following the practice of maintaining separate stocks of film prints for servicing television stations and group audiences. While distributors provide for regular inspection and repair of films, television has forced an even more exacting emphasis on top print quality.

"Television has demanded a more critical definition of a 'worn print'," according to Oard.

For this reason fewer bookings constitute the life of a film print utilized on television although the larger audiences for each showing allow it to be seen by far more people.

Television is also more selective than are group audiences. Television stations virtually always subject a film to critical review before showing and reject any that are deemed unsuitable. As a result, records of Modern Talking Pictures Service show that almost one third of their bookings to television stations do not result in showings. The comparable figure for bookings to organizations and schools is about 5 per cent.

CHAPTER V

SUMMARY, DISCUSSION, CONCLUSIONS

Summary

Business Film Producers

The audience potential offered by television showings is being given substantial consideration in the initial stages of business film production, although the degree of consideration varies widely with cases. Asked to indicate the percentage of productions now being planned and scripted to meet television's demands, the 48 responding producers reported all the way from 100 per cent to 10 per cent. The median was just over 50 per cent. A similar array was recorded for a companion question asking about the incidence of timing productions to meet television program segments. In this case, answers ranged from all to none with the median again just over 50 per cent.

Clearance for television showing is a common practice for current business film productions. Two-thirds of the responding producers reported clearing half or more of their productions. Almost one-fourth reported clearing 90 per cent or more. The pattern of sponsor interest in TV clearance of the past 10 years was described as either continued high or continued moderate by two-thirds of the film producers. Others were divided in opinion as to whether interest was climbing, declining or erratic.

The fact of television clearance, however, may be a poor indicator

volunteered comments that TV clearance is virtually automatic, even when the sponsor has little or no intention of showing his film over the air waves.

In relatively few cases is a modified film version, especially tailored to the demands of television, produced as an additional portion of a film production project. Three-fourths of the producers reported that this is done in 30 per cent or fewer of the cases. Nine producers, 19 per cent of the total, indicated they have never produced modified versions of films for television use.

When such modified versions are made they are most often a tailoring of length to meet television programming times. Softening the commercial message, purchase of black and white prints and production of short segments for use as program content drew lesser mentions.

Over three-fourths of the producers reported greater care is being taken to limit commercialism in all business films as a result of the coming of television. An increased use of close and medium shots was also credited to TV's influence. Another sizable group felt more short films are now being made as a result of television's influence on the film industry.

Ninety per cent of the responding producers agreed with a statement that "television has definitely been a good thing for the film industry." This was the greatest show of consistency of opinions recorded in the survey. Eighty per cent of the producers agreed that television has made the business world more film conscious. Two-thirds felt that television has made film sponsors more audience conscious so

more films are being made to suit the potential viewer rather than an official of the sponsoring company.

Twenty-eight of the 48 producers agreed that television has sparked greater ingenuity and imagination in business film production. Sixteen registered disagreement.

Twenty-five producers, just over half, felt the extra mileage possible through television made it easier to sell a production to a potential client. On the other hand, the majority disagreed that this extra possible reach made the customer willing to increase his investment in a business film.

Business Film Distributors

Film distributors, Modern Talking Pictures Service, Inc., and Association Films, reported increases in business as a result of the advent of television. The two firms list a combined total of 395 motion pictures offered for television bookings. This is business that did not exist 15 years ago.

The volume of business possible in supplying films to TV is based more on the supply of suitable films available rather than a given demand from the telecasting industry. Criteria of suitability involve timing at least approximately to program lengths, dramatic presentation of messages, selecting subjects of wide interest and limited commercialism. Both distributing organizations report a shortage of films meeting these requirements.

Both distributors agreed that the average audience for a business film on television is 40,000, a figure that has remained relatively

constant over the past few years. Group audiences range from 50 to 60 on the average and have shown shrinkage in recent years.

Both distributors reported establishing special services to supply the television industry. Association Films has developed their Series plan of collecting films on similar subjects into program groups. Modern Talking Pictures Service operates their Digest plan of short film segments offered for use within established programs.

As a consumer of business films, television stations are more critical than group audiences. Modern Talking Pictures Service reports that almost a third of their bookings to TV stations do not result in a showing. The comparable refusal rate for group audiences is about 5 per cent.

Discussion

Sponsors of business films are aware of the possibilities for television showings as shown by consideration given TV demands in the planning, scripting and timing of productions and the fact that television clearance is usually demanded. On the other hand, the evidence does not support a conclusion that this interest has resulted in any significant changes in typical business film production. Film distributors report the greatest limitation in supplying films to television stations to be the lack of suitable productions. This certainly indicates that relatively few of the thousands of business films now being produced annually are actually being tailored to meet television specifications.

Evidence of the lack of any far-reaching changes as a result of

attitudes reflected by the various producers responding to the survey. Perhaps the most consistent finding throughout the survey was a complete lack of agreement among producers regarding just what the advent of television has meant to the business film industry. It was apparent that producers hold a marked reluctance to credit television for any great part of their current business boom.

Fairly general agreement was found on points showing that television had made both film sponsors and the general public more film conscious. Television potential apparently does pique the interest of potential film sponsors despite the fact that chances are good that the film will never be shown on television.

Television bookings for business films have resulted in a definite business increase for film distributors although the same result is not apparent in the production of business films. While television may serve as somewhat of an attraction to the potential film sponsor, the bulk of productions are still being shaped for the group audience with the sponsor reluctant to modify his message or increase his investment in order to provide for television audiences as well.

Conclusions

1. The group audience is still the target for the great majority of film productions. Television bookings are regarded as a secondary or "windfall" benefit possible to the owner of a film.

2. Film sponsors exhibit considerable interest in the potential offered by television although this interest has not resulted

in any basic modifications in typical film design that is consistent throughout the industry.

3. There have been changes in film techniques in which TV has been influential although these changes are of secondary importance. These include care to handle commercial messages tastefully, reducing average film length and increased use of close-up or medium shots.

4. The greatest contribution of television to the business film field has been to increase general consciousness of the film medium and to condition viewers to accept filmed messages for as much as several hours a day.

5. Consumption of business films by television stations is not at the saturation level. The volume of film use by television stations is based largely upon the supply of suitable films rather than on a fixed amount of program time to be filled.

CHAPTER VI

SUGGESTIONS FOR FURTHER RESEARCH

The author offers these suggestions for further research related to the study reported here:

1. Investigation to determine and analyze any differences in production criteria that separate business motion pictures and television program material. We have thousands of business films produced yearly and can assume that a great number of them are successful. However, very few of them seem to meet the program director's definition of suitable television.
2. Studies of the audience impact of business films used on television. The study reported here has shown the average TV audience for business films to number 40,000. How would this compare in effect with a like number of persons seeing the production in group situations?
3. Studies attempting to correlate receptivity and retention of filmed messages with habits of light, medium or heavy television viewing. Such a study could also search for characteristics identifying members of the various groups.
4. Studies similar to the one reported here could be conducted on the use of business motion pictures in theaters or for commercial sponsorship of production of short film segments offered as television program material.
5. Findings of this study could be applied to research for

offered by television bookings could result in more marked effects on the business film industry in future years. Further studies along this same line would be justified at a later date to measure any possible change at that time.

TELEVISION AND BUSINESS FILMS

This questionnaire is designed to study the effects of television use on the production of business films. Please answer questions as fully as possible. If you would rather not identify your firm with a particular response or comment, please indicate this and the source can be protected. Please feel free to add comments or any other information you feel is pertinent.

1. What per cent of your productions are planned and scripted for television bookings, as well as group showings, at the present time?

All	____	40	____
90	____	30	____
80	____	20	____
70	____	10	____
60	____	None	____
50	____	Unknown	____

2. What per cent of your business film productions are now being timed to fit television time segments?

All	____	40	____
90	____	30	____
80	____	20	____
70	____	10	____
60	____	None	____
50	____	Unknown	____

3. In what per cent of business film productions do clients now demand television clearance?

All	____	40	____
90	____	30	____
80	____	20	____
70	____	10	____
60	____	None	____
50	____	Unknown	____

4. What has been the pattern of interest in television clearance for business films over the past 10 years?

High earlier but declining _____
Continued high _____
Continued moderate _____
Continued low _____
Low at first but climbing _____
Erratic, no pattern _____
Other (please explain)

Comments or explanations:

5. For films designed basically for group showings, in what per cent of the cases is a modified version produced for television bookings?

All	____	40	____
90	____	30	____
80	____	20	____
70	____	10	____
60	____	None	____
50	____	Unknown	____

6. If modified versions are produced, what form do they take?

7. Would you say there has been an increase in any of the following over the past 10 or 12 years as a direct result of the advent of television? Please check appropriate items.

Greater emphasis on close and medium shots _____
Greater demand for name stars in productions _____
Increased use of animation _____
Different handling of titles and/or credits _____
More films of short length _____
Greater use of dramatic presentation of stories _____
Greater care to limit "commercialism" _____
Use of timing marks in films _____

8. Do you agree or disagree with the following statements?

Television has made the business world more film conscious.
Agree ____ Disagree ____ No opinion ____

Television has been responsible for the development of simpler, less expensive production methods for business films.
Agree ____ Disagree ____ No opinion ____

Television has made clients more audience conscious. We now do fewer films to suit the company president.
Agree ____ Disagree ____ No opinion ____

The extra mileage possible through television definitely makes it easier to sell a production to a client.
Agree ____ Disagree ____ No opinion ____

Television possibilities have increased the amount of money that clients are willing to put into a film, in many cases.
Agree ____ Disagree ____ No opinion ____

Television definitely has been a good thing for the business film industry.
Agree ____ Disagree ____ No opinion ____

Television has sparked greater ingenuity in film production. There is now less dependence on old standard methods.

Agree ____ Disagree ____ No opinion ____

Television has given potential clients more experience with films. We no longer have to crash through so much ignorance in selling or producing a film.

Agree ____ Disagree ____ No opinion ____

Name _____

Company _____

Would you like to see a tally of results of this survey?

Yes ____ No ____

Please use this sheet and the next for any additional comments you have. Thank you for your help.

THE DOW CHEMICAL COMPANY
MIDLAND, MICHIGAN

(APPENDIX B. INITIAL COVER LETTER)

Mr. John A. Brown
Executive Producer
Acme Film Productions, Inc.
123 Main Street
New York 1, New York

Dear Mr. Brown:

Television has opened up vast new audiences for sponsored motion pictures. Statistics show that film sponsors have been taking good advantage of these new audiences. The enclosed questionnaire is a survey of effects of more than a decade of TV traffic on production of business films. The study is being run to find answers useful in my work as well as to fill a personal requirement toward an advanced degree.

I will appreciate your help in filling out the questionnaire as fully as possible, as well as in volunteering further information that you feel is pertinent.

If you are interested, I would be glad to send you a tally of results of the survey. If you would like to receive a summary, please indicate this at the end of the questionnaire.

Sincerely,

Burton Seeker
Public Relations

THE DOW CHEMICAL COMPANY

MIDLAND, MICHIGAN

(APPENDIX C, FOLLOW-UP LETTER)

Mr. John A. Brown
Executive Producer
Acme Film Productions, Inc.
123 Main Street
New York 1, New York

Dear Mr. Brown:

A month ago I mailed you a questionnaire for a study we are conducting. The study is an effort to assess the effects of television's use of business films on the current production methods of these pictures. Since we have not yet heard from you I am inclosing another copy of the questionnaire in case my first letter went astray.

Would you please complete the enclosed questionnaire and return it as soon as possible. It is quite important to us that we include the experiences of your production company in our survey.

Sincerely,

Burton Seeker
Public Relations

APPENDIX D. FILM PRODUCERS PARTICIPATING IN SURVEY

Alexander Film Company
American Film Producers
Atlas Film Corp.
Audio Productions
Bay State Film Producers, Inc.
Calvin Productions, Inc.
Cate & McGlone
Centron Corp.
John Colburn Associates, Inc.
Condor Films, Inc.
Walter S. Craig Films
Denhoure Studios, Inc.
Dynamic Films, Inc.
Douglas Productions
Empire Photosound
Walter Engel Productions, Inc.
Jerry Fairbanks of California
Farrell & Cane Films, Inc.
Fordel Films, Inc.
William J. Ganz Co.
Graphic Pictures, Inc.
Haig & Patterson Productions, Inc.
The Jam Handy Organization
Jamieson Film Company
Dallas Jones Productions
Knickerbocker Productions, Inc.
MPO Productions, Inc.
Owen Murphy Productions, Inc.
Fred Niles Productions, Inc.
The Pathescope Company of America
Pelican Films, Inc.
Premier Film & Recording Co.
Rarig Film Productions
Reid H. Ray Film Industries, Inc.
Regan Film Productions, Inc.
Riviera Productions
Rocket Pictures, Inc.
Frederick J. Rockett Co.
Sound Master, Inc.
John Southerland Productions, Inc.
Henry Strauss & Co., Inc.
Sturgis-Grant Productions, Inc.
Transfilm-Caravel Incorporated
United States Productions
Van Praag Productions, Inc.
Wilding, Inc.
Willard Pictures, Inc.

APPENDIX E, QUESTION OUTLINE FOR DISTRIBUTORS

1. How many films does your agency offer to television stations? Annual figures over past 10 years.
2. How many films do you offer for group showings? Annual figures over past 10 years.
3. How many television bookings do you place yearly? Annual figures over past 10 years.
4. How many bookings for group showings do you place yearly? Annual figures for past 10 years.
5. How many television showings resulted from the above bookings? Annual figures for past 10 years.
6. How many group showings resulted from these bookings to groups? Annual figures for past 10 years.
7. What is the average size of the audience for a televised showing of a business film? Has this average remained constant over the past 10 years?
8. What is the average size of audiences for group showings of business films? Has this average remained constant over the past 10 years?
9. Are you aware of any method or formula used by film sponsors to equate the sizes of television and group audiences?
10. What portion of film sponsors seek TV and group bookings with the same film version? What portion offers a modified version for television?
11. Has you company adopted any new services or service modifications as a result of television use of business films?

13. Do you maintain separate inventories of film prints for servicing television bookings?

14. Do you feel that there is a maximum on the amount of business films that the television industry will use as program material?