ABSTRACT

A SURVEY OF LOCAL RELIGIOUS RADIO BROADCASTING IN LOS ANGELES, CALIFORNIA, WITH A BIBLIOGRAPHY ON RELIGIOUS BROADCASTING, 1920-1964

by Donald D. Dick

The problem was to survey local religious AM radio broadcasting in Los Angeles, California, to determine: stated purposes of these programs, their format and content, their participants, production, and distribution, their policy and philosophy, audience response known to program producers and its effect upon the program, the extent of achievement of purpose as measured by the producers, and an evaluation of the programs and production techniques used. Another purpose was to compile a comprehensive bibliography on religious broadcasting, covering the period 1920 to 1964, which ultimately ran to 110 pages.

Thirty-eight hypotheses were developed; a complete schedule of religious broadcasting was obtained from the stations serving Los Angeles, a spokesman (usually the pastor of the sponsoring church) for 109 of 112 local programs was interviewed and data were coded, transferred to IBM cards, and verified. From a computer output, tables were constructed, from which analysis was made substantiating, rejecting, or modifying the hypotheses.

A comparison was made among results totals and sub-totals of the programs categorized as "Catholic," "Protestant main stream," "Protestant third force," and "Jewish and others."

Two sets of criteria were established for evaluation; one, applicable to most communications situations, and a second, concerned with radio production.

Using the first set of criteria, evaluation was made of data totals of all programs; then, using both sets, 18 selected programs were evaluated on the basis of recordings of each.

Although voluminous data are reported in the study only a summary and ten specific results are reported here.

Local religious radio broadcasting in Los Angeles shows a wide diversity in originators, formats, and quality. There are good, average, and poor programs, which, on the whole, are not approaching their potential in quality; and because of the diversity of the program originators, the upgrading of quality and effectiveness will probably be most difficult.

1. "Worship" and "instruction" are listed equally as the primary purpose, and "instruction" is listed as the secondary purpose by more spokesmen for local religious radio programs in Los Angeles than are other purposes.

2. A majority of these spokesmen indicate that with regard to religious affiliation, income, education, age, sex, and race of their intended listeners, their programs are designed to reach "everyone" as opposed to attempting to reach particular sub-groups within these categories.

3. Religious orientation of these programs reveals an ecumenical movement emphasizing common points of agreement among groups as opposed to a tendency toward divisions by specific denominational labels of the various program originators.

4. One third of the spokesmen of these programs are not very well aware of the limitations and conditions of the occasion placed on their programs since they are not fully aware of what precedes their programs on the air.

5. A majority of these programs report that they use no transitions of any kind at the beginning of their programs to adapt to what precedes their programs.

6. A majority of the speakers on these programs present the doctrines of their particular faith while at the same time avoiding controversial religious issues.

7. A majority of these programs plan for a follow-up ministry, not merely a silent commitment from listeners.

8. Most of these programs lack adequate feedback from their listeners.

9. A majority of these programs have instituted no change in their programs as a result of analyzing their audiences, and changes made have been minor.

10. The religious orientation of the policy-making groups of a majority of these programs is "Protestant" and of these a majority belong to the "third force" [smaller, more recent, off-shoot groups, whose worship pattern tends to be emotional, e.g., Pentecostals].

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BROADCASTING 1920-1964

by

Donald D. Dick

A THESIS

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

DOCTOR OF PHILOSOPHY

Department of Speech

1965

ACKNOWLEDGMENTS

First and foremost, acknowledgment must be made to Dr. Kenneth G. Hance, whose careful guidance of this project from well before its inception through its completion have been, in addition to an invaluable aid to the author, a real source of inspiration.

Dr. Walter B. Emery, co-chairman of the author's guidance committee with Dr. Hance, also deserves generous mention here for his help and inspiration in this study.

Dr. Kenneth Harwood, professor and head of the Department of Telecommunications of the University of Southern California, who acted as an unofficial member of the author's guidance committee on the site of the research project, merits special mention for his valuable aid in knowledgeable advice pertaining to the Los Angeles broadcasting scene, reference to related studies and students engaged in related studies, and counsel in methodology most useful in increasing precision in this study.

Special tribute also must be paid to Professor Hilmer Besel, head of the Mathematics Department of La Sierra College and a colleague of the author, for his unstinting help in writing and refining two computer programs for the processing of data for this study.

Further appreciation is extended to the Western Data Processing Center on the campus of the University of California

at Los Angeles for the data processing work done on the large computer there.

In addition, grateful acknowledgment is made of counsel given the author by Dr. Wilber Alexander, then pastor of the White Memorial Church of Seventh-day Adventists and Associate Professor of Religion of Loma Linda University; Dr. D. Larrimore Holland, Assistant Professor of Church History and the History of Christian Thought of the University of Southern California; Dr. Jack Provonsha, Dr. Graham Maxwell, and Mr. David Cotton all of the Religion Department of Loma Linda University; and finally four colleagues of the author at La Sierra College in the Department of Religion: Dr. Walter F. Specht, Dr. Cecil J. Haussler, Professor Daniel Cotton, and Professor Royal Sage and three other colleagues in the Music Department, Professor Harold B. Hannum, Dr. Perry Beach, and Dr. H. Allen Craw.

Compilation of the bibliography on religious broadcasting was made possible through the cooperation of the libraries and librarians of Michigan State University, The University of Southern California, The University of California at Riverside, and La Sierra College.

And finally, to the author's wife, Joyce, who shared so many problems and saw so little of him during the completion of this project, and who faithfully typed this manuscript under great pressure, go the warmest appreciation and gratitude that can be conveyed in this academic third person style!

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CHAPTER I

INTRODUCTION

A. Local Religious Radio Broadcasting
as a Subject for Study

Religious radio broadcasting has developed into a major phenomenon in the field of broadcasting, in terms not only of the number of broadcasts but also the number of denominations which are making use of its potentialities. Especially is this true of the "local program" -- that which is not a part of a network offering and which is intended for reception within the area of a given city or a county only.

To this investigator, who has professional interests in broadcasting and who, also, is a teacher in a church-related college, this subject has especial significance. It should also have considerable general significance because even though there is great interest in "local religious radio broadcasting," a review of the literature reveals that little research in this aspect of the mass media has been undertaken.

Consequently, there appears to be merit in investigating in considerable breadth and depth the methods being used by a number of religious broadcasters and, also, in assessing these methods by which religious broadcasters seek to spread their various religious messages. Also, there appears to be merit in developing another aspect of this subject -- the compilation of an extensive bibliography in the

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field of religious broadcasting covering the period 1920 to
early 1964 in order to provide a ready reference source of
material in this field.

B. The Problem

The problem of this study was to survey the local
religious amplitude modulation radio broadcasting in Los
Angeles, California, to determine: (1) the stated purposes
of the various programs, (2) the format and content of the
various programs, (3) the participants, production, and dis-
tribution of the various programs, (5) the audience response
known to the program producer and its effect upon the program,
(6) the extent of achievement of purpose by the various pro-
grams as measured by the programs' producers, and (7) an
evaluation of the programs and the effectiveness of methods
used.[1]

An auxiliary purpose of the study was to compile a
bibliography on the subject of religious broadcasting, listing

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[1]In order to make possible a "depth study," it was
decided to concentrate upon a single metropolitan area where
face-to-face interviews could be held and where adequate data
could be secured. Los Angeles, California, was selected
because of the large number of religious programs in this
area and because of its proximity to the home of this investi-
gator. While it may not be typical of the United States in
every respect, Los Angeles does represent one of the largest
concentrations of religious radio broadcasting in the nation.
As a first step toward the completion of this study,
a pilot study concerning itself with the three AM radio
stations and thirteen local religious broadcasts on those
stations in Lansing, Michigan, was initiated in the spring of
1962. This pilot study provided the basis for the formulation
of the rationale of each of several hypotheses in the Los
Angeles study.

theses and dissertations, books, pamphlets, documents, addresses, periodical articles, and unpublished and miscellaneous materials.

C. Hypotheses

Together with a Rationale and

Conditions for Acceptance for Each

1. More local religious radio programs in Los Angeles list evangelism as their primary purpose, and instruction as their secondary purpose, than other purposes listed primarily and secondarily, respectively.

Rationale: This hypothesis is based almost entirely upon observation in Los Angeles. The pilot study of a small sample in Lansing, Michigan, a year previous, however, does not completely support this hypothesis, thus the need for study.[2]

Conditions for acceptance: If a plurality of the spokesmen of the local religious radio programs in Los Angeles, when given the following four definitions of purposes for religious broadcasts and when asked to list the rank order of these purposes as they apply to their programs, indicate that the primary purpose of their program is evangelism, and list instruction as their secondary purpose, the hypothesis will be accepted. The definitions and the question used to obtain these data are as follows:

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[2]Don Dick, "A Study of Religious Radio Programs Originating Locally on Lansing, Michigan, AM Stations" (unpublished paper submitted to Dr. Donald Olmsted, Dept. of Sociology and Anthropology, Michigan State University, May 23, 1962.

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Climate Creation --- to awaken or prepare persons to be
                       receptive to the more direct
                       ministry of the church.
Worship          --- to provide inspiration or a period
                       of worship.
Instruction      --- to explain the Christian faith and
                       to portray experiences and relation-
                       ships of the Christian life and
                       work in the home, church, community,
                       and world. [The words "Jewish" and
                       "synagogue" were substituted for the
                       words "Christian" and "church,"
                       respectively, when a Jewish spokesman
                       was being interviewed.]
Evangelism       --- not only to proclaim the gospel but
                       to encounter, engage, and enlist.[3]
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Would you please indicate which of these is your primary purpose, which is your secondary purpose, etc.?

2. A majority of the spokesmen for local religious radio programs in Los Angeles indicate that with regard to religious affiliation, income, education, age, sex, and race of their intended listeners, their programs are designed to be received by "everyone" as opposed to making an attempt to reach particular sub-groups within these categories.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, and on informal observations in Los Angeles.

Conditions for acceptance: If when spokesmen of local religious radio programs in Los Angeles are asked whom they are attempting to reach primarily with their programs with regard to the categories of religious affiliation, income, education, age, sex, and race--and opportunity is given to indicate various sub-groups within these categories--51 per

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[3]John W. Bachman, The Church in the World of Radio-Television (New York: Association Press, 1960), pp. 122-148.

dent indicate that they are attempting to reach "everyone"
or "all" as opposed to the various possible sub-groups within
the categories mentioned above, this hypothesis will be
accepted.

3. Religious orientation of local religious radio
programs in Los Angeles reveals an ecumenical movement
emphasizing common points of agreement among groups as
opposed to a tendency toward divisions into discrete groups
separated by specific denominational labels of the various
program originators.

Rationale: This hypothesis is based on the results
of the pilot study done in Lansing, Michigan, and on very
sketchy informal observations in Los Angeles.

Conditions for acceptance: If at least 20 per cent
of the spokesmen for local religious radio programs in Los
Angeles indicate that their programs have a more general
religious orientation than that of the specific originating
religious body, the hypothesis will be accepted. For instance,
if a pastor of a Methodist church indicates that the program
presented by his church on which he is speaker has a "Christian,"
"Protestant," "Non-denominational," or "Judeo-Christian"
orientation as opposed to "Methodist," the program would be
judged to have a more general orientation than that of the
specific originating religious body.

4. A majority of the spokesmen of local religious
radio programs in Los Angeles are not very well aware of the
limitations and conditions of the occasion placed on their

programs since they are not fully aware of what precedes

their programs on the air on the station which broadcasts

their programs.

Rationale: This is a guess based on deductions

from observations in the Los Angeles area.

Conditions for acceptance: If at least 51 per cent

of the spokesmen for local religious radio programs in Los

Angeles indicate that they are not aware of what is broad-

cast by the station carrying their program in the five minutes

before their program is broadcast; if at least 51 per cent of

the spokesmen of the local religious radio programs in Los

Angeles indicate that they are not aware of whether the pro-

gram preceding their program on the air is secular or reli-

gious or of similar or dissimilar format; if at least 51 per

cent of the spokesmen for the local religious radio programs

in Los Angeles indicate that they are not aware of the type

of music and type of appeal of the speaker of the previous

program, the hypothesis will be accepted. Since the informa-

tion needed to check the validity of the interview responses

to determine if the spokesmen are really aware of what is

actually broadcast prior to their programs is simply a

recording of the programming in the five minutes prior to

their broadcast, and since recordings were made of the few

minutes prior to most of the programs included in the study,

these empirical data can be used to check the validity of the

opinions of the broadcasters.

5. A majority of the spokesmen of local religious radio programs in Los Angeles report that they have never consulted with the station or the preceding program's producers in an attempt to harmonize the programs and the announcements to some degree.

Rationale: This is based on the findings of Parker, Barry, and Smythe in New Haven, Connecticut.[4]

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that they have never consulted with the station or the preceding program's producers in an attempt to harmonize the programs and the announcements to some degree, the hypothesis will be accepted.

6. A majority of the spokesmen of local religious radio programs in Los Angeles report that they have some influence over what announcements precede their programs, but that they do not have any influence over the contents of the program that precedes their programs.

Rationale: This is strictly a guess.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that they have some influence over what announcements precede their programs but that they have no influence over the contents of the programs that precede their programs, the hypothesis will be accepted.

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[4]Everett C. Parker, David W. Barry, and Dallas W. Smythe, The Television-Radio Audience and Religion (New York: Harper and Brothers, Publishers, 1955) pp. 81-105.

7. A majority of the spokesmen of local religious radio programs in Los Angeles report that they do not use any kind of transition at the beginning of their programs to adapt to what is broadcast preceding their programs.

Rationale: This is a guess based on conversations with religious broadcasters.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that they do nothing in their programs in an attempt to adapt to what is broadcast preceding their programs, the hypothesis will be accepted.

8. A majority of the speakers on local religious radio programs in Los Angeles present the doctrines of their own particular faith and do not avoid controversial religious issues.

Rationale: This is based largely upon observation of local religious radio programs in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that the speakers on their programs present the doctrines of their own particular faith and, also, direct refutation of doctrinal error, as opposed to confining messages to inspiration, worship, and guidance, the hypothesis will be accepted.

9. A majority of the local religious radio programs in Los Angeles plan for a follow-up ministry with listeners as opposed to a silent commitment on the part of their listeners.

7. A majority of the spokesmen of local religious radio programs in Los Angeles report that they do not use any kind of transition at the beginning of their programs to adapt to what is broadcast preceding their programs.

Rationale: This is a guess based on conversations with religious broadcasters.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that they do nothing in their programs in an attempt to adapt to what is broadcast preceding their programs, the hypothesis will be accepted.

8. A majority of the speakers on local religious radio programs in Los Angeles present the doctrines of their own particular faith and do not avoid controversial religious issues.

Rationale: This is based largely upon observation of local religious radio programs in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that the speakers on their programs present the doctrines of their own particular faith and, also, direct refutation of doctrinal error, as opposed to confining messages to inspiration, worship, and guidance, the hypothesis will be accepted.

9. A majority of the local religious radio programs in Los Angeles plan for a follow-up ministry with listeners as opposed to a silent commitment on the part of their listeners.

Rationale: This hypothesis is based on a considerable amount of informal observation of local religious radio programs in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen of local religious radio programs in Los Angeles indicate that they plan for a follow-up ministry with their listeners as opposed to seeking a silent commitment from their listeners, the hypothesis will be accepted.

10. While all local religious radio programs in Los Angeles receive some feedback in the form of mail, word-of-mouth communications, or surveys, few of these programs have a systematized method of evaluation of their program from mail or word-of-mouth communications, fewer programs make any use of audience surveys, and fewer still have conducted audience analysis surveys of their own for their own programs.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan.

Conditions for acceptance: If all spokesmen of local religious radio programs in Los Angeles indicate that they measure their audience on the basis of mail received, word-of-mouth communications, or audience surveys, if no more than 20 per cent of these spokesmen indicate that they have a systematic method of classifying mail and word-of-mouth reports, if fewer than the number of programs using a systematized method of classifying their feedback indicate that they make use of any audience analysis surveys to measure their audience, and if fewer than the number of programs using

surveys to measure their audience indicate that the originators of their programs have conducted audience analysis surveys of their own for their own programs, the hypothesis will be accepted.

11. A majority of the local religious radio programs in Los Angeles have instituted no change in their programs as a result of analyzing their audiences; and the changes that have been made have consisted largely of minor changes in format, type of music, type of musicians, program length, or program purpose.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan.

Conditions for acceptance: If at least 51 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that they have made no changes in their programs as a result of analyzing their audiences; and if these spokesmen indicate that the changes they have made in their programs as a result of analyzing their audiences have not been changes from one to another of the format categories used in this study, that the changes have not been those to include a new type of religious music or to exclude a type of religious music previously used (the types considered here being limited to the five types of religious music used in this study: gospel music—western with a beat, popular, or ballad type; gospel music—standard; hymns—worship service congregational singing type of music; classical music—anthems, oratorios, cantatas, masses or portions thereof, chants, responses,

etc.; and spirituals--negro and white [For further clarifica-
tion see examples listed under these headings in the section
on definitions in this chapter.]), that the changes have not
been in type of musician (from among small vocal groups, large
vocal groups, soloists, and instrumentalists), that the
changes have not been in length or purpose of the program
(from among the four purposes--climate creation, worship,
instruction, and evangelism), the hypothesis will be accepted.

12. A majority of the local religious radio programs
in Los Angeles receive, in order of frequency, reactions of
approval, constructive criticism, and disapproval from their
listeners.

Rationale: This hypothesis is based on the results
of the pilot study done in Lansing, Michigan.

Conditions for acceptance: If at least 51 per cent
of the spokesmen for local religious radio programs in Los
Angeles indicate that the largest number of reactions to
their programs which they receive are reactions of approval,
that the second largest number of reactions to their programs
which they receive are reactions of constructive criticism,
and that the third largest number of reactions to their pro-
grams which they receive are reactions of disapproval, the
hypothesis will be accepted.

13. Almost all local religious radio programs in
Los Angeles receive requests of some kind from their listeners;
and among the things for which these requests are received
most frequently are: counseling, a copy of a broadcast sermon,
prayer, literature, and music (requests for specific numbers).

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, and on informal observations in Los Angeles.

Conditions for acceptance: If 95 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that their programs receive requests of some kind from their listeners, and if according to these spokesmen, requests for counseling, copies of broadcast sermons, prayer, literature, and music are among the eight types of requests received most frequently from listeners by these programs, this hypothesis will be accepted.

14. More spokesmen of local religious radio programs in Los Angeles are "somewhat dissatisfied," "predominantly dissatisfied," and "completely dissatisfied" than are "predominantly satisfied" or "completely satisfied" with their programs.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, although the terminology has been somewhat changed. The original question from which this information was gathered in the pilot study was an open-end question asked without a structuring of possible optional answers. From the analysis of answers to this question on the degree of satisfaction with the program, a continuum was set up and divided into five categories mentioned in the hypothesis above.

Conditions for acceptance: If a continuum is made placing possible responses to the degree of satisfaction the

spokesman has with his program as follows: from "completely satisfied," to "predominantly satisfied," to "somewhat dissatisfied," to "predominantly dissatisfied," to "completely dissatisfied," and if a majority of all replies fall within the categories "somewhat dissatisfied," "predominantly dissatisfied," and "completely dissatisfied," the hypothesis will be accepted.

15.   On the basis of what they know about their audience from feedback available to them, spokesmen of local religious radio programs in Los Angeles believe that the largest portion of their total audience can be characterized as being Protestant in religious affiliation, as being in the $4,000 to $10,000 income group, as having had a maximum of some high school education, as being mostly women, as being between the ages of 40-60, and as being of the white race.

Rationale: This hypothesis is based, for the most part, on the results of the pilot study done in Lansing, Michigan.   The income categories have been changed since the pilot study was done in order to coincide with United States Census categories, thus allowing accurate comparison of data in this study with those concerning the population in general in Los Angeles county.   The race category has been added since the pilot study was completed.   Although there are two stations in Los Angeles which attempt to program 100 per cent to negroes and at least two other stations carrying a great deal of religious broadcasting also cater to the negro religious audience for a significant portion of their broadcast day, informal

observation in Los Angeles suggests that a majority of the spokesmen will indicate that a majority of their listeners are white. Since foreign language programs have been excluded from the study, the two stations which broadcast in Spanish during almost all of their schedule and have several Spanish religious programs are not within the scope of the study; thus the Mexican Indians (Spanish-speaking) are not expected to be the largest racial group listening to programs in this study. The expectation in the sex category was changed from "equal" (as to men and women) in the pilot study results to "women" in this study on an assumption that women are more receptive and more apt to be listeners of religious programs. Religious affiliation was switched from "equal" between Protestant and unchurched in the pilot results also on an assumption that religious people were more apt to listen than the unchurched since people are more apt to listen to have their beliefs reinforced than they are to attend to something contrary or foreign.

Conditions for acceptance: If a plurality of the spokesmen of local religious radio programs in Los Angeles indicate, on the basis of their best knowledge of their audience, that their largest number of listeners is Protestant in religious affiliation, that they are within the $4,000 to $10,000 income category, that they have had some high school education, that they are from 40 to 60 years of age, that they are women, and that they are white, the hypothesis will be accepted.

16. The policy concerning the objectives and content of a majority of the radio programs in Los Angeles is determined by the clergyman in charge of the religious body presenting the program and who is almost without exception the principal speaker of the program.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, and on informal observations in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that the policy concerning the objectives and content of their programs is determined by the clergyman in charge of the religious body presenting the program, and if at least 51 per cent of these clergymen are also the principal speakers for their programs, the hypothesis will be accepted.

17. The religious orientation of policy-making groups of a large majority of local religious radio programs in Los Angeles is termed "Protestant" (as opposed to Jewish, Catholic, and other religious bodies) by the spokesmen for these programs.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, and on informal observations in Los Angeles.

Conditions for acceptance: If at least 80 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that the policy-making bodies of their

programs have Protestant (as opposed to Jewish, Catholic, and other) religious orientations, the hypothesis will be accepted.

18. The religious orientation of policy-making groups of a majority of "Protestant" local religious radio programs in Los Angeles is basically that of the "third force."[5]

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan; and based on informal observations, it seems to be true to a greater extent in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen for local religious radio programs in Los Angeles who indicate that the policy-making bodies of their programs are "Protestant" also indicate that more specifically this orientation of the policy making bodies of their programs is that of the "third force," the hypothesis will be accepted.

19. The primary sources of the speakers' messages on local religious radio programs in Los Angeles are more often non-secular and non-fiction than they are secular and fiction, respectively.

Rationale: This is a guess based on listening to local religious radio programs in Los Angeles.

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[5]This division of Protestant churches into "Main Stream Protestant" and "Third Force" was basically derived from the following two articles with reference to the two books listed. "The Third Force in Christendom," _Life_, XLIV, (June 9, 1953), p. 122; Henry P. Van Dusen, "The Third Force in Christendom," _Life_, XLIV, (June 9, 1958), p. 124; Benson Y. Landis, ed., _Yearbook of American Churches_, Thirty-second annual yearbook (New York: Office of Publication and Distribution, National Council of the Churches of Christ in the U.S.A., 1964); Frank S. Mead, _Handbook of Denominations in the United States_, Revised and enlarged edition (New York: Abingdon Press, 1956).

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that the primary sources of the speakers' messages on their programs are non-secular as opposed to secular, and non-fiction as opposed to fiction, the hypothesis will be accepted.

20. A majority of the spokesmen of local religious radio programs in Los Angeles report that they usually change the topics (subjects) of their programs every few broadcasts.

Rationale: This is a guess based on some informal observations of local religious broadcasting in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that they change the topics (subjects) of their programs every few broadcasts, as opposed to "every broadcast" or "almost never," the hypothesis will be accepted.

21. A majority of the spokesmen of local religious radio programs in Los Angeles report that the music on their programs has a variety of topics, as opposed to music oriented to the central topic of the particular broadcast.

Rationale: This is a guess based on some informal observations of local religious broadcasting in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that they use music with a variety of topics in a given broadcast, as opposed to music oriented to the central topic of the particular broadcast, the hypothesis will be accepted.

22. A majority of the spokesmen for local religious radio programs in Los Angeles indicate that the speakers on their programs seldom or never use references to local events in the news but that they often do make references to local Los Angeles area place names in their broadcasts.

Rationale: This hypothesis is based on informal observations of local religious radio programs in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen interviewed indicate that the speakers on their programs seldom or never use references to local events in the news but that they do make references to local Los Angeles area place names in their broadcasts, the hypothesis will be accepted.

23. More hymns than any other type of music are used by local religious radio programs in Los Angeles.

Rationale: This hypothesis is based on the results of the pilot study in Lansing, Michigan, and on observations in Los Angeles.

Conditions for acceptance: If, when spokesmen for the local religious radio programs in Los Angeles are asked what types of music they use on their program, more of them list hymns than any other type of music, the hypothesis will be accepted.

24. Among spokesmen of local religious radio programs in Los Angeles who report using more than one type of music, the combination of different types of music which the largest number of spokesmen indicate that they use is made up of the

following four types of music: (1) gospel music--western with a beat, popular, or ballad type; (2) gospel music--standard; (3) hymns--worship service congregational singing type music; **and (4) spirituals--negro and white.**

Rationale: This hypothesis is based on the results of the pilot study in Lansing, Michigan, and on observations in the Los Angeles area.

Conditions for acceptance: If among spokesmen for local religious radio programs in Los Angeles who use more than one type of music, the combination of different types of music most frequently listed is gospel music--western with a beat, popular, or ballad type; gospel music--standard; hymns--worship service congregational singing type music; and spirituals--negro and white, the hypothesis will be accepted.

25. A majority of the local religious radio programs in Los Angeles are broadcast on Sunday rather than during the remainder of the week's broadcast schedule.

Rationale: This hypothesis was borne out in the pilot study of Lansing, Michigan, and in Perrow's study of Los Angeles in 1957.[6]

Conditions for acceptance: If at least 51 per cent of all Los Angeles local religious radio programs of the week

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[6]Maxwell V. Perrow, "A Descriptive Analysis of the Religious Programming Policies of the Radio and Television Stations in the Los Angeles Area, 1957" (unpublished Master's Thesis, Dept. of Telecommunications, University of Southern California, 1960).

March 24-30, 1963, are found to be broadcast on Sunday, the
hypothesis will be accepted.

26. Less time is devoted in Los Angeles to the broad-
cast of local religious radio programs on Sunday than during
the remainder of the week's broadcast schedule.

Rationale: It is suspected that the number of daily
programs will be low and the time devoted to them high due to
the fact that a program which is broadcast more than once (up
to seven days, to say nothing of re-broadcast of the same
broadcast several times during a given day or week) is listed
as only one program. This would still not be enough to offset
the high number of Sunday programs if there were not several
stations in the Los Angeles area programming a large number
of religious programs daily. Then, too, there is one station
which carries no religious programs on Sunday, but has a
large schedule of religious programs during the week.

Conditions for acceptance: If less that 50 per cent
of all time devoted to local religious broadcasting in the
week of March 24-30, 1963, in Los Angeles falls on Sunday,
this hypothesis will be accepted.

27. A majority of the local religious radio programs
in Los Angeles are carried on only one station and are broad-
cast on commercial time.

Rationale: This hypothesis is based on the results
of the pilot study in Lansing, Michigan, and on observation
in the Los Angeles area.

Conditions for acceptance: If at least 51 per cent
of the local religious radio programs in Los Angeles are

carried on only one station and if a majority of the local
religious radio programs in Los Angeles are broadcast on
commercial time, as opposed to sustaining time, the hypothesis
will be accepted.

28. The largest number of local religious radio pro-
grams in Los Angeles are approximately one-half hour in length,
recorded outside of radio station studios, and distributed to
the broadcasting stations via tape recording.

Rationale: This hypothesis is based on the results
of the pilot study in Lansing, Michigan, and on observation
in the Los Angeles area.

Conditions for acceptance: If a plurality of the
local religious radio programs in Los Angeles fall into the
program length category of one half-hour (28 to 30 minutes
of actual broadcast time) in length, if a plurality of the
spokesmen for the local religious radio programs in Los
Angeles indicate that their programs are recorded outside of
radio station studies and are distributed to the broadcasting
stations via tape recording, the hypothesis will be accepted.

29. In Los Angeles more local religious radio pro-
grams are of the "devotional" format than any other format.

Rationale: This hypothesis is based largely upon
observation in the Los Angeles area. The pilot study in
Lansing, Michigan, would tend to lend some support, although
this format was not the most prevalent in Lansing.

Conditions for acceptance: If a plurality of the
local religious radio programs in Los Angeles fall into the
"devotional" format category, the hypothesis will be accepted.

30. A majority of the "worship service" format local religious radio programs in Los Angeles are presented "live remote" from churches; and inversely, a majority of the local Los Angeles religious radio programs of other formats are broadcast from tape recordings.

Rationale: This hypothesis is based on the results of the pilot study in Lansing, Michigan, and on observations in the Los Angeles area.

Conditions for acceptance: If spokesmen of local religious radio programs in Los Angeles indicate that at least 51 per cent of the "worship service" format programs originate "live remote" from churches, and if these spokesmen indicate that at least 51 per cent of the programs of other formats are broadcast from tape recordsing, the hypothesis will be accepted.

31. A majority of the local religious radio programs in Los Angeles utilize partial scripts of the program as opposed to complete word for word scripts or outlines and are written, produced, and directed by the clergyman who is the principal speaker on the program.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, and on informal observations of local religious programs in Los Angeles.

Conditions for acceptance: If at least 51 per cent of the spokesmen for the local religious radio programs in Los Angeles indicate that they use a partial script of only selected portions of a given broadcast, as opposed to complete

scripts, outlines only, or impromptu techniques, and that the clergyman who is the principal speaker on the program writes, produces, and directs the program, the hypothesis will be accepted.

32. More local religious radio programs in Los Angeles are produced in churches than in radio station studios, private studios, commercial studios, or other possible points of production.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan, and on informal observations in Los Angeles.

Conditions for acceptance: If a plurality of spokesmen for local religious radio programs in Los Angeles indicate that their programs originate in churches as opposed to radio station studios, private studios, commercial studios, or other possible points of production, the hypothesis will be accepted.

33. A majority of the local religious radio programs in Los Angeles utilize professional engineers from the station over which the program is broadcast.

Rationale: This hypothesis is based on the results of the pilot study done in Lansing, Michigan. Informal observations in Los Angeles tend to provide some support, also.

Conditions for acceptance: If at least 51 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that the person who handles the technical portion of the program, such as engineering and recording, is by occupation the station engineer where the program is broadcast, the hypothesis will be accepted.

34. A majority of the regular "live" participants of local religious radio programs in Los Angeles are clergymen.

Rationale: This hypothesis is based upon information gained in the pilot study done in Lansing, Michigan. Informal observations in Los Angeles seem to support it.

Conditions for acceptance: If the spokesmen for local religious radio programs in Los Angeles list more clergymen than any other occupation among the regular "live" participants of their programs, the hypothesis will be accepted.

35. A majority of the local religious radio programs in Los Angeles use "non-regular live participants."

Rationale: This hypothesis is based on the results of the pilot study in Lansing, Michigan, and on observation in the Los Angeles area.

Conditions for acceptance: If at least 51 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that they have "live participants" who appear on the program in less than 90 per cent of all broadcasts of the program, the hypothesis will be accepted.

36. Among non-regular participants on local religious radio programs in Los Angeles, laymen are more often heard than clergymen; and of the roles taken on these programs by non-regular participants, the role of group vocalist is more frequently used than any other.

Rationale: This hypothesis is based upon the results of the pilot study in Lansing, Michigan, and on informal observations in Los Angeles.

Conditions for acceptance: If a majority of the spokesmen for local religious radio programs in Los Angeles indicate that the most often used non-regular participants on their program are also listed as layman; and of the non-regular participant roles, the role of group vocalist is the most often used, the hypothesis will be accepted.

37. A majority of the religious radio programs in Los Angeles use "participants other than musicians" every broadcast via recording, either at the time of broadcast or at the time the master recording is made, who are more often clergymen than laymen, and who more often take the role of announcer than any other role.

Rationale: This hypothesis is based almost entirely on the results of the pilot study in Lansing, Michigan.

Conditions for acceptance: If at least 51 per cent of the spokesmen for local religious radio programs in Los Angeles indicate that their programs use "participants other than musicians" every broadcast via recording, either at the time of broadcast or at the time the master recording is made, and if a majority also indicate that such participants are more often clergymen than laymen, and that the role of announcer is listed more often than any other, this hypothesis will be accepted.

38. While a majority of the local religious radio programs in Los Angeles do not make use of musicians who

participate via recording, a majority of those that do fre-
quently use small vocal groups, and use them in the opening
and closing, and as special selections during the program.

Rationale: This hypothesis is based on the results
of the pilot study done in Lansing, Michigan, and on informal
observation in Los Angeles.

Conditions for acceptance: If at least 51 per cent
of the spokesmen for local religious radio programs in Los
Angeles indicate that their programs make no use of musicians
via recording at the time the program is broadcast live or
when a master recording is made; but if those that do,
indicate that they use more duets, trios, and quartets than
they do soloists, large vocal groups, or instrumentalists;
and if those that do indicate that recorded music is used
more often as opening music, closing music, and as special
musical selections than as bridge music, background music, or
in any other capacity or combination of possibilities, the
hypothesis will be accepted.

D. Definitions

1. Announcer

The term "announcer" is applied in this study to the
person, remaining anonymous throughout the program, who reads
the opening and closing announcements and such other announce-
ments and continuity throughout the program as are necessary.
The announcer may be hired by the station, or he may be a
member of the staff of the program itself. (See numbers 22
and 43 for related definitions.)

2. Background music

Music used as a continuous background under another element of the program such as the reading of a poem by the announcer or speaker is termed "background music" in this study. (See numbers 3, 9, 38, and 52 for related definitions.)

3. Bridge music

Music used to bridge or connect the end of one program element with the beginning of another program element is termed "bridge music." (See numbers 2, 9, 38, and 52 for related definitions.)

4. Broadcast

The term "broadcast" is used to denote all bits of information transmitted during a single time period. (See numbers 47 and 48 for related definitions.)

5. Church

As it is used in reference to the point of production of programs in this study, the term "church" is used to refer to the building where the "organized church" body meets for its worship services. (See number 39 for related definition.)

6. Classical music--Anthems, oratorios, cantatas, masses or portions thereof, chants, responses, etc.

EXAMPLES: The Holy City
O Divine Redeemer
The Messiah
The King of Love My Sheperd Is
Seek Ye the Lord
Bach Chorales
The Lord Is My Light and My Salvation
God So Loved the World

In an attempt to make the music categories meaningful to the interviewees encountered, five general headings

together with some more specific types of music included under the general headings were constructed. In addition, a number of examples of each was listed under each heading to help distinguish from among the various types of music used in the study. Thus, only the general headings of music types and the examples used in the interviewing sessions are listed here in this section on definitions, since it would be futile to use a more precise definition than that used by the interviewees in giving the interviewer the original data. "Classical music . . ." was one of the five general headings used. "See numbers 20, 21, 23, 53 for related definitions.)

7. Clergyman

The term "clergyman" is used to denote the official sanctioned by the religious body to officiate at its services, etc. It includes such terms as minister, pastor, priest, rabbi, nun, etc. (See number 26 for a related definition.)

8. Climate creation

The term used to denote the purpose of programs designed to awaken or prepare persons to be receptive to the more direct ministry of the church. (See numbers 17, 24, and 64 for related definitions.)[7]

9. Closing musical selection

Music heard at the end of the program as a musical signature to identify the end of the program is termed "a closing musical selection" in this study. Often such music

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[7]Bachman, pp. 122-148.

may be carried at a low level simultaneously with speech for a portion of its duration. (See numbers 2, 3, 33, and 52 for related definitions.)

10. Commercial

If a station sells the time in its schedule during which a program is broadcast, that program shall be considered a commercial program. The term "commercial" is also used to denote a brief commercial announcement regarding a product or service. (See number 58 for a related definition.)

11. Controversial issue

Direct refutation of doctrinal error as opposed to a message of inspiration, worship, and/or guidance only shall constitute a controversial religious issue for the purpose of this study.[8] (See number 16 for a related definition.)

12. Counseling format

This term is used to denote the format of a program where one or more persons (usually religious leaders) attempt to answer questions or solve problems sent or phoned to them by listeners. (See number 13, 15, 19, 25, 34, 36, 42, 57, 61, 62, and 65 for related definitions.)

13. Devotional format

For the purposes of this study, the "devotional format" shall be described as a program designed to promote a spirit of worship and devotion on the part of the listener. No "live" audience is present at the time of production, and the

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[8]From a question raised by Willard Johnson in "Intolerance by Radio," Education on the Air (Josephine H. MacLatchy, ed.), (Columbus: Ohio State University, 1942), p. 234.

communication of the program is directed specifically at the radio listener instead of being shared with him as is the case in the "worship service" format. (See numbers 12, 15, 19, 25, 34, 36, 42, 57, 61, 62, and 65 for related definitions.)

14. Director

The "director," as defined in this study, takes up where the producer leaves off, telling the various participants when to speak and giving guidance in the methods in which the songs should be sung or played, and the way announcements should be delivered, etc. (See numbers 44 and 65 for related definitions.)

15. Discussion-interview format

This term is used to denote the format where a leader asks questions of, and discusses with, one or more people. (See numbers 12, 13, 19, 25, 34, 36, 42, 57, 61, 62, and 65 for related definitions.)

16. Doctrine

"Doctrine" is a term which is used in this study to denote the codified theological beliefs of an organized church. (See number 11 for a related definition.)

17. Evangelism

"Evangelism" is the term used to denote the purpose of programs designed not only to proclaim the gospel, but to encounter, engage, and enlist non-believers. (See numbers 8, 24, and 64 for related definitions.)[9]

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[9]Bachman, pp. 122-148.

18. Follow-up ministry

The term "follow-up ministry" is used to denote the attempt on the part of a religious broadcaster to get in personal contact with his listeners through mail, telephone, personal visitation by the broadcaster or a staff member, or any combination of these means of contact. (See number 51 for a related definition.)

19. Format

The arrangement of program elements in an established pattern shall be considered the "format" of a program. (See numbers 12, 13, 15, 25, 34, 36, 42, 57, 61, 62, and 65 for related definitions.)

20. Gospel music--standard

EXAMPLES: The Old Rugged Cross
In The Garden
The Love of God
I Am Coming to the Cross
Whispering Hope
Marching to Zion
Onward Christian Soldiers
Choruses, Rodeheaver's works, etc.

(See numbers 6, 21, 23, and 53 for related definitions.)

21. Gospel music--western with a beat, popular, or ballad type

EXAMPLES: It Is No Secret
I Believe
The Man Upstairs
I See God
He
You'll Never Walk Alone
Build Me A Cabin In The Corner of Glory Land
Do Lord

(See numbers 6, 20, 23, and 53 for related definitions.)

22. Host

The term "host" is applied to the personality heard early in the program who identified himself, invites listeners

to continue to listen to the program, states what is to
follow, and usually reads the narration, announcements, etc.
Usually the host personally invites listeners to services,
to partake of offers, etc. (See numbers 1 and 43 for related
definitions.)

23. Hymns--worship service congregational singing type music

> EXAMPLES: Holy, Holy, Holy
> Now Thank We All Our God
> O Worship the King
> Lead On O King Eternal
> A Mighty Fortress

(See numbers 6, 20, 21, and 53 for related definitions.)

24. Instruction

The term "instruction" is used in this study to denote
the purpose of programs designed to explain the Christian
faith and to portray experiences and relationships of the
Christian life and work in the home, church, community, and
the world.[10] When the term "instruction" was used in con-
nection with a program other than Christian, such as Jewish,
the name of that religion was substituted for the word Christian
when defining the term. (See numbers 8, 17, and 64 for
related definitions.)

25. Interview format

This term is used to denote the format where one person
asks questions of one or more other persons seeking information
which will hopefully be of interest to listeners. (See numbers
12, 13, 15, 19, 34, 36, 42, 57, 61, 62, and 65 for related
definitions.)

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[10] Ibid.

26. Layman

Any person who is not a clergyman, professional musician participating on a program, or a staff musician of a local religious radio program is termed a "layman." (See number 7 for a related definition.)

27. Live participant

A person heard on the program who participates in the production of a program at the time of broadcast or when a master recording is being made is termed a "live participant." (See numbers 37, 41, and 50 for related definitions.)

28. Live remote

Any program originating outside of the radio station studio and broadcast as it occurs is termed a "live remote" origination. (See number 29 for a related definition.)

29. Live studio

Any program originating in the radio station studio and broadcast as it occurs shall be considered a "live studio" origination. (See number 28 for a related definition.)

30. Local religious radio program

For inclusion in the study as a local religious radio program, the following conditions must be met:

(1) programs presented on a regular periodic basis;
(2) broadcast only on amplitude modulation stations broadcasting every day which serve at least ten per cent of the population of Los Angeles county south of the San Gabriel mountains with at least a two millivolt signal;
(3) concerned with the relationship of man to God in every broadcast;
(4) originated by an organized church or the representative of an organized church;
(5) originating within a 75 mile radius of the Civic Center of Los Angeles;

(6) contain at least four minutes of some sort of continuous speech activity for a program of 13 or more minutes in length and three minutes or one-half the content of the program if the program is less than 13 minutes in length;

(7) broadcast in English.

31. Main-Stream Protestant

This term is used to describe a portion of the Protestant policy-making bodies of local religious radio programs in Los Angeles. The following list of religious orientations (which spokesmen of the various programs used to describe themselves) indicates which groups were included in the main-stream Protestant" category. These orientations are listed here as they were given by the spokesmen listing them. No attempt has been made to differentiate or combine groups. Thus, there are two Baptist, three Lutheran, two Congregational, and two Presbyterian groups. All are listed just as they were reported.

(1) American Baptist
(2) American Lutheran
(3) Christian Church
(4) Congregational (politically and socially conservative, theologically liberal)
(5) Congregational, United Church of Christ
(6) Lutheran Church in America
(7) Lutheran, Missouri Synod
(8) Methodist
(9) Presbyterian
(10) Protestant Episcopal
(11) Reformed Church in America
(12) Southern Baptist
(13) United Presbyterian Church in the U. S. A.

(See numbers 40, 49, and 60 for related definitions.)[11]

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[11](See footnote number 5.)

32. Major change

A program shall be said to have undergone a "major change" if it has changed from one format to another; if it has included a new type of religious music or excluded a type of religious music previously used; if it has changed the type of musicians heard on the program from among small vocal groups, large vocal groups, soloists, and instrumentalists; if it has changed the length of the program; or if it has changed the purpose of the program. (See number 33 for a related definition.)

33. Minor change

Any changes in the program not covered in the definition of "major changes" shall be said to be a "minor change." (See number 32 for a related definition.)

34. Mission format

The primary intent of the "mission format" program is to report on foreign or local mission activities sponsored by the program or its affiliated religious organization and to seek financial support for these missionary activities from the listeners. Appeals for funds for mission activities and reports from missions as the primary elements of the program set this format apart from others, although it may contain such elements as music, talks, testimonies, etc., much like other formats otherwise. (See numbers 12, 13, 15, 19, 25, 36, 42, 57, 61, 62, and 65 for related definitions.)

35. Music bridge

Music heard between elements of a program to maintain continuity and provide a transition is termed a "music bridge." (See number 63 for a related definition.)

36. News format

A presentation of religious news items in a style similar to that of commercial newscasters shall constitute a "news format" program. (See numbers 12, 13, 15, 19, 25, 34, 42, 57, 61, 62, and 65 for related definitions.)

37. Non-regular participant

A person heard on the program who, in the production of a program, participates in less than 90 per cent of all broadcasts is termed a "non-regular participant." (See numbers 27, 41, and 50 for related definitions.)

38. Opening musical selection

Music heard at the first of the program as a musical signature to identify the program and provide a transition into what is to follow is termed an "opening musical selection." Often such music may be carried at a low level simultaneously with speech for a portion of its duration. (See numbers 2, 3, 9, and 52 for related definitions.)

39. Organized church

Any group which holds regular worship services and concerns itself with the relationship of man to God shall be considered a church. A church shall be considered organized if it holds real property, is incorporated, or contains a group of elected officers. (See number 5 for a related definition.)

40. Other religious bodies

This term is used to describe a portion of the policy-making bodies of local religious radio programs in Los Angeles which do not logically fit into the categories Catholic, Jewish, Protestant, "main-stream Protestants," or "third force" groups. This group, "other religious bodies," comprises the following:

(1) Church of Divine Science
(2) Liberal Catholic Church
(3) Metaphysical
(4) Non-denomination (and combinations such as Jewish, Protestant, Christian Science, and others, etc.)
(5) Protestant and Orthodox (both Protestant and Eastern Orthodox represented on one policy-making body)
(6) Religious Science
(7) Unity

(See numbers 31, 49, and 60 for related definitions.)

41. Participants via recording

Persons heard on a program who are not actually present but who participate via recording either at the time the program is broadcast or at the time the master recording of the program is made, are termed "participants via recording." (See numbers 27, 37, and 50 for related definitions.)

42. Prayer for the day format

The term "prayer for the day format" is used to denote a program which is usually very short (less than five minutes in length) consisting almost entirely of a prayer. This type of program is usually heard early or late in the day, and often is used to sign the station on or off the air. (See numbers 12, 13, 15, 19, 25, 34, 36, 57, 61, 62, and 65 for related definitions.)

43. Principal speaker

The person who delivers the principal message or longest continuous speech communication on the program shall be considered the "principal speaker." (See numbers 1 and 22 for related definitions.)

44. Producer

The person who is responsible for making all the arrangements as to what is to be in the program and for determining that all the participants are present with all the necessary equipment is termed the "producer." (See numbers 14 and 66 for related definitions.)

45. Professional musician

A non-clergyman who makes his living by his musical skills and is not a full-time employee of the program originator is termed a "professional musician." (See number 54 for a related definition.)

46. Professional writer

A non-clergyman who makes his living by his writing skills is termed a "professional writer." (See number 66 for a related definition.)

47. Program

The term "program" is used to denote a series of broadcasts with the same title, the same general format, and the same general purpose, which is broadcast regularly on the same weekly or daily schedule, week after week. (See numbers 4 and 43 for related definitions.)

48. Program element

Units of program content within a program will be referred to as "program elements." (See numbers 4 and 47 for related definitions.)

49. Protestant

The term "Protestant" shall refer to those non-Roman-Catholic, Christian policy-making bodies of local religious radio programs in Los Angeles which do not logically fall into the categories "main-stream Protestants" or "third force" by virtue of having an orientation which includes both of these groups and perhaps even some of the groups listed under the heading "other religious bodies." (See numbers 31, 40, and 60 for related definitions.)

50. Regular participant

A person heard on the program who participates in the production of a program in at least 90 per cent of all broadcasts is termed a "regular participant." (See numbers 27, 37, and 41 for related definitions.)

51. Silent commitment

When a religious broadcaster seeks only to have his listeners affirm their faith in the principles expressed by the broadcaster as opposed to the broadcaster's endeavoring to make a personal contact with his listeners through mail, telephone, personal visitation by the broadcaster or a staff member, or any combination of these means of contact, the goal of the broadcaster shall be said to be a "silent commitment." (See number 18 for a related definition.)

52. Special musical selection

Musical selections other than the opening and closing themes or musical signatures of the programs and other than music used as a continuous background for some element of the program or music used to bridge or connect the end of one program element with the beginning of another program element are termed "special musical selections." (See numbers 2, 3, 9, and 38 for related definitions.)

53. Spirituals--Negro and white

    EXAMPLES: Swing Low Sweet Chariot
             Were You There
             Deep River
             Walk in Jerusalem
             Great Getting Up Morning

(See numbers 6, 20, 21, and 23 for related definitions.)

54. Staff musician

A non-clergyman who is a full time employee of the program originator and whose musical skills are utilized by the program originator is termed a "staff musician." (See number 45 for a related definition.)

55. Station engineer

A person in the employ of the radio station which broadcasts the program and the person who controls the volume level of the program, records the program, or handles other electronic and/or technical portions of the program such as hooking up microphones, etc., is termed the "station engineer."

56. Statistical information

"Statistical information," as used in this study, is that information which is, or can be, broken down into

sub-categories and can be manipulated to reveal additional
information by correlations, etc. It is more than a simple
total of letters received by a given broadcaster during
1962, for instance. (See number 59 for a related definition.)

57. Straight sermon or talk format

The local religious radio program which consists
almost entirely of talk by one person, as opposed to music,
for at least 90 per cent of the program and which is not
devotional in the sense that the program is designed to con-
stitute a private worship service with the broadcaster and
listener alone participating, shall be termed a "straight
sermon or talk format." (See numbers 12, 13, 15, 19, 25, 34,
36, 42, 61, 62, and 65 for related definitions.)

58. Sustaining

If a radio station does not sell the time during
which a program is broadcast and the station sustains the cost
itself, the program is then said to be "sustaining." (See
number 10 for a related definition.)

59. Systematic method of evaluation

A method of classifying mail and word-of-mouth reports
will be considered systematic if it reveals statistical
information, other than a simple total of letters or reports,
about the audience of a program. (See number 56 for a related
definition.)

60. Third force

This is a term used to describe a portion of the Pro-
testant policy-making bodies of local religious radio programs

in Los Angeles. Although these groups tend to be the smaller,
"off-shoot," more recently developed churches of a warmer-
emotional type of religious worship experience in general,
no attempt is made to define by characteristics. This study
simply uses as a definition of groups comprising the "third
force" the following list of religious orientations which
spokesmen of the various programs used to describe themselves.
For this study then, the following groups comprise the "third
force."

   (1) Apostolic (pentecostal, etc.)
   (2) Apostolic-Pentecostal Assemblies of the World
   (3) Assembly of God
   (4) Bible Presbyterian (fundamental, separatists)
   (5) Christian Church of the Disciples
   (6) Church of Christ
   (7) Church of Christ Holiness
   (8) Church of God in Christ
   (9) Congregational--Protestant--evangelical
(10) Foursquare Gospel
(11) Free Missionary Baptist
(12) Missionary Baptist
(13) National Baptist Convention of America
(14) Pentecostal (independent)
(15) Progressive National Baptist Convention
(16) Protestant--fundamental--evangelical
(17) Protestant--evangelical
(18) Seventh-day Adventist
(19) Trinity Pentecostal
(20) United Fundamentalist (pentecostal)
(21) World Church (pentecostal, etc.)

See numbers 31, 40, and 49 for related definitions
and especially the footnote under hypothesis number 18
[footnote number 5].)

51. Thought for the day format

The term "thought for the day format" is used to
denote a program of less than 14 minutes in length during
which the speaker presents a topic of religious significance

intended to stimulate listeners to think on the topic.
(See numbers 12, 13, 15, 19, 25, 34, 36, 42, 57, 62, and 65
for related definitions.)

62. Variety format

For the purposes of this study, the local religious
radio programs which seem to fit distinctly into no other
format category, either because of extreme flexibility or
the inclusion of many different program elements usually
characteristic of a single format, are said to be of a
"variety format." (See numbers 12, 13, 15, 19, 25, 34, 36,
42, 57, 61, and 65 for related definitions.)

63. Verbal announcement-transition

A vocal verbal message at the beginning of a program
designed to prepare the listener easily and naturally for
what follows shall be termed a "verbal announcement-transi-
tion." (See number 35 for a related definition.)

64. Worship

The term used to denote the purpose of programs
designed to provide inspiration or a period of worship is
"worship." (See numbers 8, 17, and 24 for related defini-
tions.)[12]

65. Worship service format

A broadcast of a worship service of the organized
church at which an audience is present constitutes a "worship
service format" program. (See numbers 12, 13, 15, 19, 25,
34, 36, 42, 57, 61, and 62 for related definitions.)

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[12]Bachman, pp. 122-148.

66. Writer

For the purposes of this study, the term "writer" is
used broadly to include the person who prepares the script
for the program (complete script, partial script, outline only,
or totally impromptu).   See numbers 14, 44, and 46 for related
definitions.

E. Limitations

The programs described, interpreted, analyzed, and eval-
uated in this study were subject to the following limitations:

(1) The study is concerned only with programs on the
air during the week of March 24-30, 1963.   Specific broadcasts
were, however, not necessarily recorded at this time (but during
April and May) because of the problem of attempting to record
as many as six programs simultaneously.

(2) All programs were presented on a regular, periodic
basis.

(3) All programs were broadcast only on amplitude mod-
ulation stations broadcasting every day which serve at least
10 per cent of the population of Los Angeles county south of the
San Gabriel mountains with at least a two millivolt signal.

(4) All programs were broadcast only on stations located
within a 75 mile radius of the Civic Center of Los Angeles.

(5) All programs were concerned in every broadcast with
the relationship of man to God.

(6) All programs were originated by an organized church
or the representative of an organized church.

(7) All programs included contained at least four minutes of some sort of continuous speech activity for a program of 13 or more minutes in length and three minutes or one-half the content of the program if the program was less than 13 minutes in length.

(8) All programs included were broadcast in the English language.

CHAPTER II

REVIEW OF LITERATURE

A. Sources Searched for
Related Literature

The following publications are sources which, when
searched carefully, yielded the related studies discussed in
sections "B" and "C" of this chapter. Complete bibliographi-
cal entries for each source are included in the first section
of the Bibliography on Religious Broadcasting in the Appendix.

The first sources searched were compilations of
doctors' and masters' dissertations and theses in the field
of speech and broadcasting, the outstanding indices in this
field being the following. Franklin H. Knower's "Graduate
Theses--An Index of Graduate Work in the Field of Speech" in
Speech Monographs from October, 1935, through August, 1963.
This extensive annual index was by far the richest source of
information, and in it were located many studies related to
the present study. Knower also compiled two indices for the
Journal of Broadcasting which listed all doctors' and masters'
dissertations and theses related to broadcasting, these
appearing in the Winter, 1959-60 and Fall, 1961 issues of
the Journal of Broadcasting. A third index compiled by
Knower, entitled "Bibliography of Seminary Graduate Theses
in Religious Speaking" appeared in the Speech Monographs,

June, 1963, wherein many theses related to religious broadcasting were cited. This index was divided and published in two sections with some additions in The Digest of Research in Religious Speaking in the May, 1963 and October, 1963 numbers.

An additional index added to Knower's in the October number of The Digest of Research in Religious Speaking published under the title "Continuing Bibliography of Graduate Theses in Religious Speaking: II" was also helpful.

A careful check of Clyde W. Dow's "Abstracts of Theses in Speech and Drama" in the Speech Monographs from 1946 to 1963 was helpful, not so much in locating studies as in determining the exact nature of various studies already discovered in Knower's index.

Doctoral Dissertations Accepted by American Universities, which was superseded by Index to American Doctoral Dissertations and then combined with Dissertation Abstracts was, like Dow's abstracts, helpful in determining the relation of studies to the present study and thus evaluating them. A very similar publication, Microfilm Abstracts, covered like material from 1938 through 1951.

Bob J. Golter's 1938 Bibliography of Theses and Dissertations Relating to Audio-Visuals and Broadcasting and Kenneth R. Sparks' 1962 A Bibliography of Doctoral Dissertations in Television and Radio were both excellent sources of additional information.

In the winter number of the 1957-53 <u>Journal of Broad-
casting</u>, Robert E. Summers and Raymond Cheydleur compiled,
with Bob Golter, another bibliography of studies in the field
of broadcasting based in part on Golter's previously mentioned
bibliography and the individual work of the other two authors.
Their combined bibliography is entitled "Graduate Theses and
Dissertations on Broadcasting: A Topical Index."

Norbert Robert Rodeman's 1951 Ph.D. dissertation
done at Northwestern University and titled "The Development
of Academic Research in Radio and Television for the First
Half of the Twentieth Century" is a bibliographical listing
and handbook with rather good annotations about all of the
studies related to radio and television completed in the
United States between 1900 and 1950. This was one of the
most helpful sources of information in that it provides means
of determining whether or not certain studies which seemed
from their titles as if they were related really would be of
value to the present study.

All four of the regional speech journals were searched--
the <u>Central States Speech Journal</u>, <u>The Southern Speech Journal</u>,
<u>Today's Speech</u>, and <u>Western Speech</u>. Most helpful in making
this search was Robert E. Dunham and L. S. Harms' index and
table of contents of these four publications covering the
period from the first number of the first volume through 1960.
Although only two articles were discovered from these sources,
one of these was a valuable study of the Los Angeles religious
broadcasting audience reported in the Spring number of the
<u>Central States Speech Journal</u>.

The Annual Newsletter, 1963-64 of the Department of Speech at Michigan State University surprisingly revealed a new and related study, although the relation was remote.

The next richest source of information concerning studies related to the present study was personal conversation with a number of fellow graduate students. Among these were Maxwell V. Perrow, whose M.A. thesis is probably the most closely related study on the subject of this study, and James A. Brown, S.J., who shared his "Review of Literature; Material and Procedures" chapter of his forthcoming Ph.D. dissertation at the University of Southern California.

Another good source of information was rather extensive correspondence carried on with the broadcasting departments of the various denominations, several of which had conducted studies of their own and most of which had published some type of a bibliography in the field of religious broadcasting. In addition to the various denominations there were such organizations as the Columbia Broadcasting System, the National Association of Broadcasters, and the Television Information Office which published selected bibliographies on religious broadcasting in which was listed some information of value.

A careful survey of the related studies and a careful combing of their bibliographies provided additional sources, as did a careful check through some books in the field of religious broadcasting such as John W. Bachman's 1960 The Church in the World of Radio-Television and the North American

Radio Commission and Ministerial Association of Seventh-day
Adventists' 1944 <u>Broadcasting the Advent Message</u>.

Other information was gleaned from such general
reference guides as the "Books and Reference Works for Radio
and Television," section of the annual <u>Broadcasting Yearbook
Issue</u>, The British Broadcasting Corporation's 1954 <u>British
Broadcasting; a Bibliography</u> (replaces an earlier work,
<u>Books About Broadcasting</u>), Brockett, Becker, and Bryant's <u>A
Bibliographical Guide to Research in Speech and Dramatic Art</u>,
Isabella M. Cooper's 1942 <u>Bibliography on Educational Broad-
casting</u>, Patricia Hamill and Gertrude Broderick's <u>Radio and
Television; a Selected Bibliography</u>, Burton Paulu's biblio-
graphies in his two books, <u>British Broadcasting: Radio and
Television in the United Kingdom</u> (1956) and <u>British Broad-
casting in Transition</u> (1961) as well as his <u>Radio-Television
Bibliography</u> (1952), Hadley Cantril's <u>Public Opinion, 1935-
1946</u>, Oscar Rose's <u>Radio Broadcasting and Television; an
annotated Bibliography</u> (1947), and the "Your Radio Library"
section of the <u>Radio Annual</u>, which lists books and pamphlets
in radio and television.

E. Frank Lee's "Doctoral Dissertations in Radio and
Television at German Universities 1920-1957" in the Fall 1958
<u>Journal of Broadcasting</u> was searched although it provided no
related studies. The same is true of Lee Ash's 1961 book,
<u>Subject Collections: A Guide to Special Book Collections and
Subject Emphasis as Reported by University, College, Public,
and Special Libraries in the United States and Canada.</u>

A final source of information which should be mentioned
are the various indices used in looking for related studies.
These indices include the following: Bibliographic Index; A
Cumulative Bibliography of Bibliographies; Business Periodi-
cals Index; the Complete Subject Index to "The Ministry"
[Official Journal of the Ministerial Association of Seventh-
day Adventists, 1928 Through 1961]; The Education Index; the
Index to Religious Periodical Literature, Helen B. Uhrich
and Calvin H. Schmitt editors; the Index to Religious Periodi-
cal Literature: An Author and Subject Index to Periodical
Literature, 1949-1952 Including an Author Index to Book
Reviews edited by J. Stillson Judah; the Index to Religious
Periodical Literature: An Author and Subject Index to Periodi-
cal Literature, 1953-1954, Including an Author Index to Book
Reviews edited by Pamela Quiers; The Industrial Arts Index;
the International Index; Public Affairs Information Service
Bulletin; the Readers' Guide to Periodical Literature; and
the "Seventh-day Adventist Periodical Index," an unpublished
cooperative card file index compiled by various Seventh-day
Adventist college libraries indexing 20 periodicals published
by the Seventh-day Adventist denomination, D. Glenn Hilts,
editor.

Of the many related studies found through the use of
the sources mentioned above, one stands out as clearly most
closely related--a study of religious broadcasting in the Los
Angeles area in 1957. Section B of this chapter will report
this closely related study. In Section C nine studies relating

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to the national scene or specific cities and concerned with similar types of methodology and purposes are discussed. In the final section in this chapter a number of other studies related in a number of different ways, but of less over-all importance, are reported.

B. A Closely Related Study

Perrow's Study of Los Angeles

Undoubtedly the most closely related study is Maxwell V. Perrow's Master of Arts thesis completed in 1960 at the University of Southern California entitled "A Descriptive Analysis of the Religious Programming and the Religious Programming Policies of the Radio and the Television Stations in the Los Angeles Area, 1957." While Perrow concerns himself with television and FM radio as well as AM radio and station programming policies with regard to religious programs--which the present study does not--still there is much in common to provide helpful guidelines, hypothesis, and reliable data for comparison to religious programming some six years later in the same city.

The Purpose.--The purpose was to aid any possible improvement in the content and presentation of religious radio programs and television programs in the Los Angeles area by presenting previously uncollected and unanalyzed data from which need for changes could be inferred.

The Problem.--The problem was to determine whether or not there were any differences between the radio stations and

the television stations of the Los Angeles area in their

religious programming and in their policies on religious pro-

gramming. Twelve hypotheses were then set up.

Significance of Study.--Perrow states that so far as

he was able to discover no analyses of religious radio and

television programming in Los Angeles had been made. He does

mention Clifton E. Moore's "Los Angeles Religious Radio and

Television Complete Listings and Ratings" published (Mimeo-

graphed) in 1957 in Los Angeles by the Radio-Television Film

Commission of the Los Angeles Church Federation. Perrow

notes that this listings and ratings publication is not

accompanied by an analysis. This finding relating to the

lack of research in the field of religious broadcasting in

Los Angeles has been borne out in the present study.

Procedures.--As Perrow puts it succinctly:

> The procedures employed to gather the data for
> this study were (1) program monitoring and recording,
> (2) tabulation and analysis of program information,
> (3) interviewing of programming personnel of stations
> regarding policies on religious programming and
> (4) tabulation and analysis of programming policy
> information.[1]

Results.--Perrow's figures from the Los Angeles area

were compared whenever possible with Tilden's study of Ft.

Worth-Dallas and McBirnie's study of seven radio stations in

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[1]Maxwell V. Perrow, "A Descriptive Analysis of the
Religious Programming and the Religious Programming Policies
of the Radio and Television Stations in the Los Angeles Area,
1957" (unpublished Master's thesis, Dept. of Telecommunica-
tions, University of Southern California, 1960), p. 26.

Iowa, as well as Parker, Barry, and Smythe's New Haven study.[2] The results of Perrow's Los Angeles study are summarized in the twelve brief paragraphs following.

1. Radio stations allotted .04 more time for religious broadcasting than did the television stations. The figures were .06 of their total broadcast time for religious broadcasts as contrasted with .02 for television stations. When two religious radio stations were eliminated, the figures were .03 for radio and .02 for television.

2. Television stations of the Los Angeles area allotted more than twice as great a proportion of free time for religious programming as did the radio stations.

3. There were fewer commercially sponsored programs on radio (.05) than on television (.23); more church sponsored programs on radio (.63) than on television (.62); and more individually sponsored programs on radio (.32) than on television (.15) proportionally of the total number of religious programs on each.

4. Per week, Los Angeles radio stations provided time worth more ($26,743.00) than that provided by television stations ($15,435.00).

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[2]Philip Nelson Tilden, "A Survey of Religious Radio and Television in the Fort Worth-Dallas Area, 1953-54" (unpublished Master's thesis, Texas Christian University, 1956), Robert S. McBirnie, "A Descriptive Study of the Religious Programs of Seven Representative Iowa Radio Stations During a Selected Week in 1949" (unpublished Master's thesis, State University of Iowa, 1949), and Everett C. Parker, David W. Barry, and Dallas W. Smythe, The Television-Radio Audience and Religion (New York: Harper & Brothers, Publishers, 1955).

5. Figures revealed that .61 of the religious radio programs of the Los Angeles area were presented on Sunday as compared with .95 of the religious television programs.

6. Of the religious radio programs broadcast in the Los Angeles area .50 contained some form of solicitation as opposed to .19 of the religious television programs.

7. Television stations provided a more nearly equal distribution of talk formats, talk-music formats, and dramatic formats in their religious programming than did radio stations. The figures for radio were .27, .71, and .02 and for television they were .33, .43, and .19 respectively.

8. An equal number of radio and television stations were willing to sell time for religious programming.

9. More than three times as great a proportion of television stations as radio stations in Los Angeles specifically forbade the expression of controversial issues in religious programs.

10. The proportion of television stations in the Los Angeles area that were willing to allot time to individuals for religious programs was substantially larger than the proportion of radio stations.

11. It was found that an equal proportion (.7) of radio stations and television stations was willing to grant time to individual churches for religious programs. All television stations indicated they would prefer to grant program time to widely representative groups.

12. An equal proportion (.7) of radio stations and television stations permitted solicitation to be made in paid time religious programs. A greater proportion of radio stations (.6) than television stations (.3) prohibited solicitations in free time.

Recommendations.--A brief inclusion of some of Perrow's recommendations is made here because of its relation to this study, conducted some six years later.

> The present study should be repeated in approximately ten years to determine what changes if any had occurred in religious programming and policy in the Los Angeles area and to determine if possible what trends in religious programming had developed within that period. . . .

> A study of religious radio and television audiences should be made in major population centers. This study should include content analysis of a selected number of religious programs which are representative of all religious programs in the area, personal interviews with the religious broadcasters to determine their programming objectives and an audience survey to determine the extent to which these programming objectives had been obtained.[3]

C. Related Studies

Casmir's Study of Los Angeles

A related study entitled "A Telephone Survey of Religious Program Preferences Among Listeners and Viewers in Los Angeles" was reported by Fred L. Casmir in the Spring, 1959, number of Volume X of the Central States Speech Journal, pages 31-38. The importance of this study is not the few areas of overlapping mutual concern but rather the provision

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[3]Perrow, pp. 107-09.

of data regarding the audience for religious programs in Los Angeles was useful in the design, interpretation and evaluation of this study.

Objective.--The objective of the study was to answer the question: "How effective are religious radio and television programs in reaching people who do not usually attend religious services?"

Methodology.--A short questionnaire or interview schedule was drawn up and administered over the telephone by a group of trained students. Calls were made in the morning, afternoon, and evening including all racial groups. Only the central area exchanges of Los Angeles out of four area telephone exchanges in the Los Angeles metropolitan area were used. Respondents were divided into three religious categories, Catholic, Protestant, and Jewish.

Results.--The following paragraphs sum up Casmir's findings.

1. The percentages of the three faiths listening to radio and viewing television were as follows: Protestants, 46.7%; Catholics, 43.5%; and Jews, 64.7%.

2. It was discovered that Protestants prefer television to radio 51.3% to 37.6% as their source of religious programs, while 11.1% had no preference. Of Catholics, 48.4% indicated no preference, 45.4% preferred radio, and 6.2% preferred television. Jews preferred television to radio for their source of religious broadcasts 47.1% to 29.4% with 23.5% indicating no preference.

3. The average time spent in listening and viewing religious programs per week by religious faiths was as follows: Protestants, 2 hours 14 minutes; Catholics, 1 hour 28 minutes; and Jews, 1 hour 4 minutes.

4. Peoples of all three faiths indicated a strong preference for Sunday as the day to listen to or view religious programs.

5. The reasons the people of various faiths gave for listening or viewing religious broadcasts were mixed when analyzed by religious faiths, however, the three most common reasons given for listening were consistent among all three religious groups: (1) because of subject, (2) because of speaker, and (3) because of music (off sharply in total responses from the first two choices).

6. When listener-viewers were asked to express their preference for the faith of religious radio and television speakers, they indicated as follows: of Protestants, 61.8% had no preference, 32.5% preferred speakers of their own faith, and 5.7% preferred speakers of another faith; of Catholics, 47.5% had no preference, 45.2% preferred speakers of their own faith, and 7.3% preferred speakers of another faith; of Jews, 64.6% had no preference, 35.4% preferred speakers of their own faith, and none indicated preference for speakers of another faith. The totals for all three groups indicated that 58.3% of all listener-viewers had no preference, 35.8% preferred speakers of their own faith, and 5.9% indicated a preference for speakers of another faith.

7. The largest group listening to religious radio programs were those who listen "sometimes" (35.6%), with 24.2% listening "regularly" and 24.3% "never listening." In television viewing of religious programs the largest group was the group which sees religious programs "sometimes" (31.2%) while 26.1% watch "regularly," and 20.3% "never watch" religious programs on television.

8. Protestants tended to attend church regularly and also to be regular radio and television listener-viewers. Catholics tended to listen and view more often when they were only occasional church goers.

9. Among Protestant non-church-goers there were radio listeners who listen "regularly," "some," "seldom," and "never," fairly well balanced in each category--22.5%, 16.3%, 20.4% and 40.8% respectively. Catholic non-church goers tended to listen "never" (62.5%) or "some" (37.5%). [These figures may not be reliable as only 58 individuals were classed as non-church goers--49 Protestant, 8 Catholic, and 1 Jewish.]

10. Television apparently was much more popular among non-church goers. Among Protestants the figures from "regular viewers" to view some," to "view seldom," to "never view" were 14.3%, 24.5%, 38.3%, and 14.4% respectively. Catholics in the same categories were 12.5%, 17.5%, 25.0%, and 25.0%.

Conclusion.--By way of conclusion, Casmir states that it is reasonable to conclude that unless the speaker and program types are carefully considered, that is, unless modifications are made for religious broadcast, the radio or television

audience will be about the same group that is reached Sunday morning from the pulpit.

Parker, Barry, and Smythe's Study of New Haven, Connecticut

The Television-Radio Audience and Religion, a 1955 Harper & Brothers' (New York) publication was written by Everett C. Parker, project director, David W. Barry and Dallas W. Smythe, research consultants. It is actually one of the studies in the mass media of communication conducted by the Communications Research Project and was a project of the Broadcasting and Film Commission of the National Council of the Churches of Christ in the United States of America. The study was supervised by the Yale University Divinity School with Liston Pope as chairman of the administrative committee.

This study is undoubtedly the most comprehensive, competent work in the field of religious broadcasting. It is really a series of studies approaching the subject by first considering the cultural, social, and religious environment in which the religious broadcasting in question took place. Then the potential audience for broadcasting, the availability of programs, and the program selections by the audience were studied. A number of types of approaches and techniques such as the questionnaire interview, the non-directive interview, and content analysis were utilized.

The Purpose.--The purpose of the study was to determine the effects of religious broadcasting within a framework

of understanding which included the environmental variables, to evaluate these effects, and to make recommendations for the improvement of future religious broadcasting.

Procedure.--The study report, a book of some 450 pages including charts, tables, graphs, etc., is divided into five parts, each of which has at least two chapters where discussion of the sub-divisions of the larger headings is given. The five major parts are divided as follows: Part I. Metropolitan New Haven, Its People and Its Religious Practices (four chapters); Part II. The Religious Broadcasters, Their Views and Actions (two chapters); Part III. The Television-Radio Audience in Metropolitan New Haven (five chapters); Part IV. Depth Studies of Individuals (seven chapters); Part V. A Strategy for Religious Broadcasting (two chapters).

A review of the history of New Haven from colonial times to the present provided the first chapter, "The Social History of New Haven." A five per cent sample of the New Haven population was used in the determination of the people who made up the New Haven audience. This information was gathered by personal interview at each household. Data relating to the churches of New Haven were gathered on visits to churches, in detailed interviews with pastors and church leaders, and by an examination of church records; supplemented by data concerning religious affiliation and attendance from the five per cent sample. Information relating to the discussion of the "unchurched" also came from the five per cent sample. To gather information about the Protestant Clergy

and what they thought about television and radio, the ministers of 102 New Haven Protestant churches were interviewed personally; and then at a later date the ministers and their families were interviewed in the same manner as the households in the five per cent sample.

Information pertaining to the religious broadcasts themselves was gathered by content analysis of monitored programs from scripts, recordings, and kinescopes. In addition a questionnaire was designed and sent to the sponsoring body and principal speaker on each national religious program and each local series originating in New Haven seeking definitions of (1) specifically whom the broadcasters were attempting to reach, (2) the methods used to relate program content to the experience and beliefs of the audience, (3) the objectives they wished to achieve with the audience, (4) the central theme of the broadcasts, and (5) problems which they considered to be of vital importance for treatment over the air. In addition, certain other opinions and facts were requested of the broadcasters.

The five per cent sample was used to gain information regarding television and radio set ownership, availability, and audience of programs, the audience for religious broadcasting, and the audience for specific religious programs.

Lengthy nondirective interviews were conducted with 59 representative families in the five per cent sample as a basis for a "depth" analysis of the needs and values of the public in relation to religious television and radio. This

was not a true subsample of the five per cent population sample since interviewing a true subsample large enough for statistical validity was prohibitive in money and time (each recorded interview lasted two to four hours). It was felt that the depth studies did, nevertheless, bring much greater meaning into Part IV of the study, "Depth Studies of Individuals."

The final two chapters are essentially a summary, conclusions, and recommendations finale encompassing all of the data and methodology used to gather it.

Results.--From the voluminous data presented in this book, the following statements represent a very brief summary of what were judged to be some of the more important results.

1. Mass communication takes place in an ever-changing social environment made up of many variables, and the relative positions of the communicator and the receiver strongly influence the attitude of the receiver toward the communicator and the interpretation he gives the content of the broadcast message.

2. Because there is a relatively high degree of correlation between social class and religion, the broadcaster who selects his audience either according to social class or by religion is also selective in the other.

3. The distinguishing characteristic of the process of communication in the Protestant churches is that, except for the worship service, it is not a "mass" activity but a small-group activity. Two other distinguishing characteristics

in specific contrast to the characteristic nature of the secular mass media are (1) the conventional program of the Protestant church has a minimum of professional guidance and leadership and (2) the church program seems beamed at groups that are quite selective as to social class, national origin, and general psychological orientation.

4. Most adults appear ready to identify themselves as related to a specific faith group when asked to do so. Those that do not are more likely to be Protestant or Jewish than Roman Catholic, male than female, nonparents than parents, persons with higher incomes and of more advanced education.

5. There is little evidence that pastors of local churches have given any serious thought to the impact of broadcasting upon their constituents, or the potential usefulness of the mass media as tools in religious education, evangelism, religious public relations, or other church purposes. Their personal and family use of these media shows no marked difference from the "average" professional person. They are largely subjective in their reactions to religious programs; and their understanding of the religious use of broadcasting relegates these media to such peripheral purposes as the ministry to shut-ins.

6. Sponsors of religious programs generally state their aims and identify their target audience in broad and sweeping terms, failing to focus on a particular purpose or listener-viewer group. Roman Catholics tend to be more specific in aiming their programs, stating purposes, and

advocating specific action on the part of receivers of their messages. Protestants tend to be more general in presenting ethical, moral, and religious principles, leaving the receiver to make applications. The most popular formats for religious programs were talk, drama, and the conventional church worship service. Analysis of a number of specific programs indicated a considerable difference among programs to the extent to which they resorted to sharp bipolarization of values or value symbols into "all good" and "all bad" categories in presenting a given value system.

7. The term "mass" applies to the media which present the same stimuli to millions of receivers at the same instant. There is no "mass" audience except as we define it as made up of a large number of individuals, all differing widely from each other, keeping in mind that even large audiences are almost always a minority of the population. Statistical analysis is useful in discovering differences between this minority and the majority of the population.

8. Radio set ownership in New Haven was almost universal. Television set owners differed from nonowners in that set owners tended to be less Protestant (more Roman Catholic or Jewish), of the working class rather than business and professional class, and families with minor children rather than without minor children.

9. The most popular types of television programs in New Haven were entertainment (73%), information programs (20%), and orientation programs (which include religion) 7%. About

one in every 100 telecast hours consists of religious programs. In terms of popularity, the largest audiences watched news, sports, variety, quiz, and general drama programs, in that order, with religion sixth in popularity. On radio religious programs were third in popularity as measured by size of audience.

10. Of the households interviewed in New Haven, 60% watch or listen to some religious program with regularity. The other 40% who do not watch or listen to some religious program with regularity do not differ much from those who do in such respects as social class, income, church attendance, education, age, occupation, and type of household. Jews and Protestants are relatively more frequent in the nonaudience, however, this may have been due to one Catholic program broadcast at the time of sampling.

11. Leading Roman Catholic programs had a much larger audience than leading Protestant programs, although the smaller audience for Protestant programs was more diversified (in religious affiliation) than the Roman Catholic program audience. The audiences for specific programs, when analyzed, showed a specialized appeal for most religious programs among various sub-groups of the audience such as religion, social class, age, occupation, education, type of household, and marital status.

12. In analysis of the religious programs audience in terms of personality types, the case study method was the most useful for understanding and interpretation. From depth

studies of individuals, personality types were synthesized which correlated with the use and nonuse of religious programs. This use and nonuse could be logically related to personality drives and needs. This led to an analysis of people by major preoccupations or interests as discovered in the interviews: work-centered, status-centered, family-and-home-centered, self-centered, formal-religion-centered, and social-responsibility centered. It was discovered that from each of these groups a given typical response could be expected in behavior and attitudes in religion and in relation to the mass media.

13. The personality of the audience, not just such factors as age, sex, education, income, etc., need to be taken into consideration by policy makers of religious broadcasts to reach peak effectiveness. These personality attributes which a clergyman almost instinctively understands and reacts to in face-to-face communication with individuals need to be much more systematically understood and planned for in religious broadcasting.

14. There are logical reasons for listening or non-listening that go deep into the personality and personal-social situation of audience members, far deeper than their simple identification as Catholics, or Presbyterians, or non-participants in any church.

15. A successful program policy must emerge which sees the potential audience in all the complexity of human dynamics in our anxiety-driven, class-conditioned, and mobile age. It is evident from these audience analyses that religious

sponsors are now engaged in a program of broadcasting to
specialized groups, but that the specialization is inadvertent
and unintentional. The need is for a policy that will permit
conscious and intentional specialization in accord with basic
religious aims.

Recommendations.--The authors of this study have
divided their recommendations into two sections, the first
a series of brief statements which can be implemented without
a change in policy on the part of religious users of broad-
casting:

1. Churches and clergy using radio and television
should be made to understand the nature of their real
audience.

2. The churches and their leadership should be
made more aware of the total role of the mass media
in the lives of their constituents and should gear
their ministry accordingly.

3. In selection of programs for presentation,
church groups should consider the many different
needs and dimensions of the radio and television
audiences.

4. The churches should go much more vigorously
into the business of utilizing the programs that do
exist.

5. With their present extensive commitment to the
use of radio and television, religious agencies should
be conducting a continuous and systematic program of
research in this field.[4]

Following this list of recommendations requiring no
change in policy, the authors of the study concluded the
book with an extensive discussion of strategy at the policy
level, where change must be more fundamental. What follows
here is an abstract of thinking expressed in this section.

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[4]Parker, Barry, and Smythe, p. 401-407.

1. The churches must determine the role to be assigned
to the broadcast media in the implementation of their policy.
In other words, define the role of the church, determine
what it expects of the broadcast media as channels through
which it can communicate to achieve its purposes.

2. In order to use the mass media with effectiveness,
church leaders must recognize the fundamental revolution in
communications technology that has occurred in our society
within the past 60 years. (1) One change is the decline in
the role of the large congregated assembly as a vehicle for
structuring public opinion. (2) Another is the disappearance
of "feedback from the communications situation (especially
true in broadcasting). (3) Still another is the sheer size
of the communications organizations in which the decision
makers are far removed from the consumer. (4) A fourth
change that can be noted is what some students claim to have
observed in the American character--increase of anomie [norm-
lessness] and anonymity in personal character and behavior.

> The reappraisal suggested here goes deep. It
> includes not only the rethinking of the relative
> roles of the physical plant and the mass media as
> vehicles of communication, but also such matters as
> the rethinking of the curricula for training ministers
> in the light of whatever policy the churches might
> adopt for the realistic use of available communica-
> tions media in this age.[5]

3. Effective use of the broadcast media must be based
upon a well-thought-out strategy based on a complete and
inclusive social theory. One should not start out with the

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[5]Parker, Barry, and Smythe, p. 411.

man or the program on which he is to broadcast; rather a
well-articulated theory about contemporary American society
and then a strategy for applying this theory systematically
in the broadcast media should be developed. Almost certainly
such a plan would call for a team of complementary programs
rather than a single, cure-all approach with just one program.
Programs on the team would have different formats, different
themes, and different styles, all conceived in relation to
each other and to an over-all plan.

The following was considered the most important find-
ing of the study: that in programming for religious use of
the broadcast media, the ingenuity and flexibility of the
planners must match the complexity of needs and circumstances
of the potential audience. The policy makers must be as
free, imaginative, and uninhibited by conventional church
patterns as it is possible to be while remaining within the
framework of purpose set by the churches themselves. This
means that the use of these media must be directed by the
top policy-makers of the churches.

4. The final bit of strategy for religious broadcast-
ing is really stated as a sort of warning, and even the
authors confess that discussing such a statement is stepping
out on questionable ground.

> The most critical and sensitive spot in the ethics
> of mass communications, we believe, is in the use of
> these media for the manipulation of people. We have
> stated our understanding that a fundamental policy
> of Protestantism is respect for the integrity of
> the individual--his right to make free and honest
> decisions in the light of the best judgment of which

he is capable and his personal understanding of the
faith he holds to. The sanction against manipulation,
we further suggest, extends specifically to the mani-
pulation of people for what is presumed to be their
best interest. . . . The danger is that some creative
genius will develop the program that is so "successful"
by the standards of the commercial users of the media
that the fundamental purposes of the Christian church
will be ignored or denied. And the sobering fact is
that too many church leaders interviewed in this study
seemed to be looking for this kind of program--"the
answer to Fulton Sheen"--rather than planning a much
more diversified, if less dramatic, ministry through
radio and television to the varieties of human souls
that inhabit this country.[6]

Betts and Dubourdieu's Study of
The Nation and the Chicago Area

George H. Betts and William James DuBourdieu, working

together at Northwestern University, reported their findings

in Education On the Air published by the Institute for

Education by Radio and Ohio State University in Columbus.

Betts' report was printed in the 1932 edition of this year-

book on pages 37-48, and DuBourdieu's report appeared a

year later on pages 331-34.

DuBourdieu's Ph.D. dissertation from Northwestern

University in 1933 covering the same research project and

entitled "Religious Broadcasting in the United States" con-

stitutes one of the very earliest thorough, scientific studies

of religious broadcasting. The study was made jointly by

the Research Committee of the National Advisory Council on

Radio in Education and the Division of Research of the North-

western University School of Education.

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[6]Parker, Barry, and Smythe, pp. 412-14.

Purpose.--The purpose of the study was to ascertain and present certain basic facts of religious broadcasting. More specifically these were (1) the extent to which radio was being used as an instrument of religion in the United States, (2) the nature of American religious broadcasts, and (3) the groups responsible for these broadcasts.

Procedure.--A combination of techniques was used. (1) A letter requesting information on religious broadcasts was sent to all AM radio stations in the United States; (2) religious data contained in the files of the Federal Radio Commission were used; (3) the investigator listened to religious broadcasts of the Chicago area for the period of one week; (4) sermon manuscripts of speakers in the Chicago area were borrowed; (5) a second set of auditions was made of those speakers who used little or no manuscript. In all instances the materials sought were for the week of January 17, 1932.

Results--National.--Of the 583 stations then broadcasting in the United States, 325 stations returned information concerning their religious broadcasts, for a total of 56 per cent. Of these, the stations broadcasting with 1,000 or more watts of power had a 71 per cent return. The inference was made that the study thus probably concerned the broadcasting affecting far more than 59 per cent of the people in the country--up to 75 per cent.

The stations replying indicated that the national average was 22 quarter-hour periods of religious broadcasting

per week, or just under an hour per day average. The stations
with higher power generally gave more time to religious
broadcasting than did lower power stations. The median time
given to religion by the stations reporting was between five
and six hours weekly; 23 gave no time to religion; and one
station gave 37 hours, its entire time on the air, to religion.

Nearly half of the religious broadcasting took place
on Sunday--47% on Sunday and 53% on week days. In general
the more powerful the station, the greater the relative
emphasis given to religion in week-day broadcasting. On
Sunday the peak hours for religious broadcasting are from
10 a.m. to 12 noon, then a sharp drop from 12 noon to 1:30 p.m.
From 2 p.m. until 4 p.m. there are about half as many programs
as during the forenoon peak. A sharp drop comes from 5:30 p.m.
to 10 p.m.

The reporting stations indicated that 23% of their
religious programs were broadcast on commercial time and
77% on sustaining time. The number of sustaining programs
diminished with the increase in power; but even the most
powerful station grouping, composed of stations of 1,000
watts and over, donated 65% of the time given to religion.

In the national survey of some 3820 programs the
breakdown according to the originating groups and interpolated
to correspond roughly to the categories used in this present
study was as follows. (DuBourdieu'e categories and figures
are presented in parentheses.)

Main Stream Protestants (Conventional Protestants) 1,088, "Third Force" (Irregular Protestants 336 and Fundamentalist Protestant 328) 664, Catholic 151, Jewish 38, Other Religious Bodies (Christian Science 32 and Mormon 19) 51. Other groups that did not apply to this study, such as radio station originations, etc., 1,220, Affiliation not given 608.

Results--Chicago--When the figures of the Chicago area are contrasted with the national figures, the difference is great as is seen when the figures above [national] and below [Chicago] are contrasted. The figures for the Chicago area weekdays indicating the number of programs presented by various religious groups are as follows: Third Force (Fundamental Protestants 103 and Irregular Protestants 9) 111, Other Religious Bodies (Without denominational bias or influence 19, Christian Science 6, Invited clergy of various faiths 6) 31, Main Stream Protestants (Regular or Conventional Protestants) 12, Catholic 0, and Jewish 0.

Betts indicated that the Sunday programs, on the other hand, seemed to conform quite closely to the national figures for Sunday listening.

Of nine types of broadcast material contained in religious broadcasts, the authors indicated that talks consumed two-fifths of the total time. There were 33 distinct beliefs broadcast, twelve of which were judged non-controversial and twenty-one controversial. Some 233 doctrinal statements were broadcast, all but eight of which were presented from the conservative viewpoint.

Again using the headings of the present study, but putting Dubourdieu's terms in parentheses, the percentage of radio sermons by the various originating groups containing doctrine were revealed as follows: Other Religious Bodies (Christian Science) 100, Third Force (Irregular Protestant 91 and Fundamentalist Protestant 56) 77, Catholic 48, and Main Stream Protestants (Conventional Protestant) 14.

Although the definition used to determine "controversial" differed in the two studies, the number of times non-controversial doctrines were broadcast by the various faiths in Chicago was as follows: Catholic 14, Third Force (Fundamentalist Protestant 15, Irregular Protestant 7) 22, and Main Stream Protestants (Conventional Protestant) 5.

The number of times controversial doctrines were broadcast by the various faiths was as follows: Third Force (Fundamentalist Protestant 120 and Irregular Protestant 35) 155, Catholic 20, and Main Stream Protestants (Conventional Protestant) 7.

Music constituted one-third of the program content and was one-fourth instrumental and three-fourths vocal. Four-fifths of the singing was of hymns, and here gospel hymns were preferred over standard hymns three to one.

Third Force groups (Irregular and Fundamentalist Protestants) used gospel hymns most often and Main Stream Protestants (Conventional Protestants) made the next most use of them. The same positions were true of the standard hymns, although the Third Force groups' use of this music dropped

off to nearly that of the Main Stream Protestants. Classical music and chants were used most by Main Stream Protestants, Catholics, and Third Force groups in that order. Almost all spirituals were broadcast by programs not sponsored by the churches but rather by radio stations or commercial advertisers.

Vocal music was classified according to the verbal content and then a comparison of hymn topics and sermon topics was made. "This comparison revealed a correlation between vocal music and discourse of .92 with a probable error of .05."[7]

Evaluation-conclusion.--DuBourdieu concludes one of his reports with the following quotation.

Religious people interested in the radio as an instrument of religion should find much reason for satisfaction in the present situation. . . . Improvements remain to be made, such as more consideration of week-day religious needs and the creation of more religious programs for children and youths, but the present situation is far from unsatisfactory.[8]

Perry's Studies of the Nation

This study, apparently completed in 1950, was reported

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[7]This is the way DuBourdieu reported this information in his dissertation [p. 80], however, in the report published in the 1933 edition of Education on the Air ["The Religious Broadcasts of the Chicago Area"] on p. 333, he makes the following statement: "A correlation of hymn subjects with the corresponding categories in sermon subjects shows a positive coefficient of .67±.14." Perhaps the figures can be reconciled if the .67 figure was concerned with all songs and the .92 figure was concerned only with vocal music.

[8]William J. DuBourdieu, "The Religious Broadcasts of the Chicago Area," Education on the Air, Second Yearbook of the Institute for Education by Radio, Josephine H. MacLatchy, ed. (Columbus: Ohio State University, 1933), p. 334.

only rather informally in the November 15, 1954, issue of
Broadcasting-Telecasting on page 54. In addition, in reply
to a request, Lowell G. Perry, director of Abilene College's
Radio Division, sent the author a two-page mimeographed copy
of the results of a second study--a library type study.
Since the purpose of the studies is not specifically stated
in either of the reports mentioned above, the inference will
be made that Perry sought to find out the exact status of
religious broadcasting.

Procedure.--In the first study, questionnaires were
sent to 3,412 AM and FM radio and television stations. Of
these, radio stations returned 717; and television stations
only 23, for a total over-all return of about 22%. The
results of the second study were gleaned from 12 studies
involving three different kinds of approaches: (1) Summers'
and Wahn's studies of Iowa and Kansas, (2) Studies by National
Opinion Research Center of the entire population and a study
by the Department of Agriculture, and (3) Nielsen material
on three national programs. These 12 studies involved per-
sonal interviews with almost 86,000 people. Perry indicates
that "letters from religious stations pointed up the same
patterns" revealed in the three general types of sources
listed above.

Results of the Questionnaire Study.--Over half of all
religious programs on radio in 1954 (51%) were broadcast on
commercial time, 45% were broadcast on sustaining time, and
4% of the programs had no indication as to whether they were

commercial or sustaining. Perry indicates that 79% of all
religious radio programs were local originations, although
he does not indicate whether this includes syndicated programs
on tape or disc. Only 19% of the 1954 radio programs were
network originations, and for 2% there was no indication.

Radio stations devoted an average of five hours and
48 minutes per week to religious programming.

A combination of preaching and music, the type of
program most frequently used by religious organizations, was
judged the most effective kind of religious programming in
the opinion of radio station executives. Straight preaching
second in point of use in radio, was ranked eighth in order
of effectiveness by radio broadcasters.

Baptists made the greatest use of radio time (16%),
according to a breakdown which shows Catholics second (9%),
Lutherans third (7%), Methodists fourth (6%), Presbyterians
fifth (5.5%), and the other faiths following.

Some 60% of all stations answering the questionnaires
indicated that their local ministerial associations arranged
their religious programs, while 35% replied that this was not
the case. The rest (5%) gave no indication.

Results of the Library Study.--Although the study is
dated December 7, 1954, much of the data come from earlier
studies. Because the results are brief, they are included
here verbatim.

What religious programming is available?
    A. Study in 1945 revealed that 6% of radio's time
       goes to religious broadcasts.

B. Study by Abilene Christian College in 1950
   revealed 4.6% of the time going to religious
   broadcasts.

C. Small station does more religious programming
   than others.

   1. Depend on it for part of their income.

D. There are very few commercial religious announce-
   ments.

E. Most religious programming is locally originated.

F. In 1950 study mentioned above, preaching and
   music program was used on 96% of the stations,
   straight preaching on 50%, music on 40%, drama
   on 33%, religious news on 23%, etc.

Who listens to religious programs?
A. Women listen more than men.

B. Farm and village people listen more than
   urban neighbors.

C. The older people and particularly those
   "over 50" listen more.

D. The grade school education people listen
   more than others.

E. People in the South listen more.[9]

Gordon's Study of the Nation

Grover B. Gordon's B.D. thesis done in 1958 at the

School of Religion at Butler University is entitled "An

Analysis of Religious Radio Programming in the United States,

1951-1957."

The Purpose.--This study, actually a comparison of

two surveys made in 1951 and 1957, had the following objectives:

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[9]Lowell G. Perry, "Who Listens to the Religious
Broadcast?" a compilation of results of 12 related studies
mimeographed by the author, Director of the Radio Division,
Abilene Christian College, Abilene, Texas, p. 2.

(1) to aid religious radio specialists in conducting clinics, workshops, and religious broadcasts; (2) to give radio-speech teachers some tangible information for seminary and Bible-college classes in religious radio; (3) to reflect for the radio industry itself just how other stations were handling the problems of religious programming; and (4) to give religious broadcasters a better understanding of the industry and what they can do to improve their productions and their relations with networks and stations.

The Problem.--The problem was to discover how religious groups were using the facilities of radio. The following information was sought by means of a survey of the radio broadcasters of the nation: (1) the coverage of the various religious programs on network and local stations, (2) at what times of day and what days of the week programs were broadcast, (3) how the regions of the nation programmed religion, (4) to what extent stations were carrying religious programs commercially, (5) who sponsored religious programs, (6) network policies on religious programming, and (7) "an honest evaluation by program directors and station managers of religious programming, production quality, type of programs, etc."

Procedure.--Questionnaires were sent to every AM radio station on the air in 1951; in 1957 only a select sample of 325 AM stations was used. In addition, personal interviews and correspondence were used to elicit information from network program directors, local station managers, and

program directors, cooperative, inter-denominational reli-
gious organizations, denominational radio-television depart-
ments or programs related to a single denomination, and
independent, non-denominational broadcasters.

Results.--A 30% return of the 1951 survey was obtained,
with a 32% return from the 1957 survey.

1. Regional religious programming changed very little
quantitatively between 1951 and 1957. In areas of the South
and Midwest (areas known as the "Bible Belt") religious
broadcast time, both sustaining and commercial, was higher
than in any other section of the nation. The type of programs
on the air reflected the type of religious programs preferred
in local churches traditionally.

2. With regard to the allocation of time to various
religious bodies, most local radio stations tried to divide
their program time among Protestants, Roman Catholics, and
Jews as nearly as possible according to population strength
in their communities. This was especially true of sustaining
time. Networks continued to make the same claim, although
the goal was seldom reached. The usual practice was to give
time on an equal three-way split basis--Protestants, Catholics,
and Jews when the percentages of the population nationally
were as follows in 1955: Jewish 5.5%, Catholic 33.3%, and
Protestant 58.4%.

3. Sustaining religious programs on the radio networks
between 1951 and 1957 decreased considerably in station
coverage, while the commercial programs remained almost
constant.

4. Most independently-produced and supported, non-denominational commercial programs increased greatly in station coverage between 1951 and 1957 or disappeared altogether. Only a few of the most widely circulated programs of this type decreased in station coverage.

5. A majority of Protestant denominational programs which were produced independently of the Broadcasting and Film Commission increased their station coverage.

6. Only a few programs using new formats (not significant in number compared to the total number of religious programs) were developed in the period under study.

McBirnie's Study of Seven Iowa Radio Stations

In 1949 Robert S. McBirnie completed an M.A. thesis at the State University of Iowa entitled "A Descriptive Study of the Religious Programs of Seven Representative Iowa Radio Stations During A Selected Week in 1949."

The Problem.--Answers were sought to the following questions: (1) What policy with regard to religious programs do the stations say they follow? (2) How many hours are devoted to religious broadcasting on weekdays and Sundays? (3) What portion of the religious broadcast time is commercial or sustaining? (4) At what hours of the day are the religious programs broadcast? (5) Who sponsors the programs? (6) What is the nature of these programs? (7) What difference exists between the religious broadcasts of large and small stations?

Procedure.--The author gathered data via the personal interview method at the selected stations. Each program was also monitored, and a minute-by-minute record was kept.

Results.--1. Policy of stations: Commercial time for religious broadcasts ranged from almost none to nearly 10% of total time for religious broadcasts. Most stations worked with the local ministerial association in granting time for sustaining programs. Most stations required religious broadcasters to speak only on themes of a religious nature. Nearly all stations requested the broadcaster to avoid controversial issues.

2. Amount of time devoted to religious broadcasting: Religious programs occupied 5.02% of the total broadcast time during the week studied. Individual stations ranged from 1.3% to 9.5% of the total broadcast hours devoted to religious programs. The total figures reveal that nearly twice as much religious programming was broadcast on Sunday as during the rest of the week, the percentage of time devoted to religious programming on Sunday ranging from 100% to 33.2%.

3. Commercial vs. sustaining time: There was twice as much time devoted to commercial religious programs as to sustaining religious programs. Variations from station to station went from 100% commercial to 100% sustaining with regard to religious programming.

4. Time of day at which religious programs were broadcast: Of the total hours of religious broadcasts, 65.6% were offered in the morning hours between 6:00 a.m. and 12:00

noon; 12.6% in the afternoon between noon and 5:00 p.m.;
4.8% between 5:00 and 9:00 p.m.; 17% between the hours of
9:00 p.m. and midnight.

5. Sponsorship of programs: Independent religious
broadcasts purchased 65.2% of commercial religious broadcast
time; local churches 31.1%; and business establishments 3.7%.

6. Program types and content: The weekday religious
programs were of three major types--devotional, musical, and
religious news programs. (A typical devotional program as
calssified in this thesis consisted of the following: an
announcement followed by a hymn, prayer, musical selection,
scripture reading, hymn, message, and closing hymn.)

The Sunday religious programs were also of three
major types--the local church hour, programs by independent
religious broadcasters, and the religious dramatic production.

On weekdays, 31.4% of the total weekday religious
broadcast time was devoted to the message, while on Sunday
47.5% of the total Sunday religious broadcast time was
related to the message. Similarly, music was 33.5% of the
total religious broadcast time on weekdays and 29.1% on
Sundays. Announcements were 8.4% on weekdays and 4.6% on
Sundays. Prayer occupied 10% of the time on weekday programs
and only 5.9% on Sunday. Scripture reading occupied 2.8%
and 2.9% on weekdays and Sunday respectively. Other miscella-
neous activities took up 11.6% on weekdays and 10% on Sunday.

7. Comparison of religious broadcasting of large and
small stations: The larger stations, being of network

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affiliation were able to carry national programs. The 250
watt stations tended to carry more locally originating pro-
grams than did the larger stations. The larger stations
carried the majority of their religious broadcasts on a
commercial basis.

8. Three additional conclusions noted by McBirnie
are: (1) Most of the broadcasts by independent religious
groups were commercial programs and contain appeals for
money. (2) Programs of every major faith, as well as those
of independent or minority groups, were broadcast over these
stations. (3) Stations which were network affiliates carried
national programs on a sustaining basis.

Tilden's Study of Fort Worth-Dallas

Philip Nelson Tilden's M.A. thesis at Texas Christian
University entitled, "A Survey of Religious Radio and Tele-
vision in the Fort Worth-Dallas Area, 1953-54" was submitted
in 1956.

Purpose.--The purpose of the study was to make a
quantitative survey of religious radio and television programs
in two large metropolitan areas of Texas--Fort Worth and
Dallas. The purpose of the survey was to reveal not only
the presence of certain types of religious programs being
broadcast but also the absence of certain types as well.

Procedure.--Questionnaires were submitted to the pro-
gram directors of the radio and television stations and to
the program directors of the networks serving the area.

Correspondence was carried on with those in carge of widely

known national radio and television religious programs.

Also, the managers of the Fort Worth and Dallas radio and

television stations were interviewed.

Results.--1. The purposes of the programs were

judged to be as follows.[10]

      2 Evangelize
     83 Evangelize and Indoctrinate
      2 Evangelize, Promote Public Relations, and
         Aid Christian Growth
     15 Evangelize and Aid Christian Growth
      8 Indoctrinate
      1 Indoctrinate and Publicize
      1 Indoctrinate, Promote Public Relations,
         and Encourage Tolerance
     13 Indoctrinate and Aid Christian Growth
      3 Indoctrinate and Encourage Tolerance
      1 Publicize and Promote Public Relations
     15 Promote Public Relations and Aid Christian
         Growth
      3 Promote Public Relations, Aid Christian
         Growth, and Encourage Tolerance
      1 Promote Public Relations and Encourage
         Tolerance
      9 Aid Christian Growth
     18 Aid Christian Growth and Encourage Tolerance
      8 Aid Christian Growth and Entertainment
     31 Entertainment

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[10] In arriving at these particular categories, Tilden modified a listing suggested by Robert E. Peterson and defined the categories as follows: (1) Evangelize--to instruct in the Gospel; to convert to Christianity; (2) Indoctrinate--to instruct in the principles of a branch of learning with a partisan or sectarian point of view; (3) Publicize--to give information designed to advance the interests of the particular group broadcasting; (4) Promote Public Relations--to create or add to the good will between the public and the group broadcasting; (5) Aid Christian Growth--to further the development of religious faith in the individual; (6) Encourage Tolerance--to foster the policy of permitting the existence of beliefs or practices which may differ from one's own convictions; (7) Entertainment--to amuse or divert to the exclusion of evangelization or indoctrination.

2. The following program types were broadcast.[11]

                    73 Sermons
                    40 Church Services
                    29 Devotionals
                    22 Gospel Songs
                    20 Hymns
                     6 Scripture Reading
                     5 Counselling
                     4 Discussions
                     2 Biblical Drama
                     2 Variety
                     1 Religious Classical Music
                     1 Religious Newscast

3. Of 18 radio and television stations surveyed, five gave no sustaining time and eight sold no commercial time to religious broadcasters. Four both gave some time and sold some time for religious programming. One station had no religious programs. Nearly all stations distributed sustaining time for religion through the local ministers' association. Most time was sold at the regular commercial rate, although one station charged 15% more for religious programs.

Of the 210 programs weekly, 90 were sustaining, 111 were commercial (paid for by the presenting organization), and nine were paid for by a sponsoring business.

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[11]Tilden defined terms used to categorize the religious programs as follows: (1) "Sermon" is used to designate any sermon other than those presented in the church service. [This designation, while perhaps not generally employed, reflects Tilden's point of view.] (2) "Devotional" is similar to the sermon but is not as evangelistic, and usually includes poetry and prose from other speeches and authors. (3) "Gospel Songs" are of the faster tempo, and are primarily for entertainment rather than for inspiration. (4) "Hymns" are the religious songs used in most church services. (5) "Variety" is a term used to designate those programs that are about equally divided between music and devotional material, and should not be confused with the sermon or church service that usually has a song at the beginning and at the close. (6) "Religious Classics" are the more formal or "High Church" music such as anthems, used for special choir music or for holiday occasions.

Stations that allowed commercial religious programs had many more religious programs than did stations which allowed only sustaining time.

4. More programs were either transcribed or filmed than presented live.

5. Of the 210 programs heard each week, 52 originated from studios, 43 were remotes, 89 were transcribed or films, and 26 were from the networks.

6. Of the 210 total programs, 73 were judged non-denominational, 30 interdenominational, and 107 denominational.

DeBrine's Study of Boston

John D. DeBrine's 1957 M.S. thesis at Boston University entitled "The Present Status of Regularly Scheduled Alive and Transcribed Protestant Religious Radio Programming on AM Stations in Boston" parallels the present study in several respects.

Purpose.--The purpose of the study was to take a step in the direction of causing religious broadcasters to benefit from the failures and successes of others, coupled with the hope that, as a result, the standard of Protestant religious radio programming will be even higher in the future.

Problem.--Among the several problems of this study were the following: (1) to determine station policy from the management with regard to Protestant religious radio programs, (2) to discern the attitudes of station management toward religious programs, (3) to obtain, from station management,

suggestions for Protestant religious broadcasting in Boston, (4) to analyze the Boston religious radio program audience, (5) to learn from the religious broadcasters, their basic objectives for broadcasting as well as (6) apparent results, (7) to determine the amount of formal training the broadcasters had to prepare them to use the radio medium, (8) to get a complete listing of all Boston religious radio programs, (9) to determine the organization responsible for the particular religious programs, (10) to discover which programs were presented on a commercial basis and which on a sustaining basis, (11) to classify the various programs according to type, and (12) to analyze the various types of programs according to voice and microphone technique.

Procedure.--A library study was done of the sociology of the people of Boston with regard to various sociological characteristics. Program ratings were compiled to provide further aid in audience analysis. Clergymen were asked for their opinions and attitudes regarding the Boston audience for their programs. Interviews were conducted with station management. Questionnaires were sent to all Protestant religious broadcasters. Station program logs were studied to compile a listing of all Protestant religious radio programs. An analysis of the various types of programs was attempted by playing a recording of a religious program to a select audience. The author also made an analysis of selected programs according to voice and microphone technique.

Results.--1. Five Boston stations did not sell time to religious broadcasters. Three stations did sell time to religious broadcasters; and one station had no set policy, evaluating each individual request, giving time to some and selling time to others.

2. All of the non-affiliated independent broadcasters revealed one purpose in common, that of evangelism, which was stated to mean the presentation of the Gospel. Fifty per cent of the broadcasters had the additional objective of reaching shut-ins, and encouraging Christians. Two broadcasters included a Divine healing aspect to their objectives, and one included an element of prophecy in his objectives. One church which broadcast its morning service included the major objective of "enabling people to participate in Divine worship."

3. At various times throughout the survey, groups of college-age students were assembled and asked certain questions concerning the tape recorded programs played. Four open-end questions were asked at the conclusion of these auditions. The study revealed that there are as many possible reactions as people.

Conclusions.--The following conclusions summarize briefly the findings of the study.

1. Clergymen and churches using radio did not as a whole understand the nature of their real audience.

2. Clergymen and churches using radio did not have an adequate awareness of the role of the medium in the lives of their constituents.

3. Clergymen and church groups using radio have not fully considered the needs of their potential audience. This was evident by the fact that much of the religious programming in Boston was completely lacking in variety, and directed toward people who are "like-minded."

4. Clergymen and church groups using radio have not fully utilized the programs that already exist.

5. Clergymen and church groups using radio have done almost no research in the Boston area in connection with religious programs. Clergymen have little idea, if any, as to the size and composition of the audiences which their programs are reaching or the effects the programs are having.

6. Clergymen and church groups of the Evangelical Branch of Protestantism in the Boston area have done very little from the organizational standpoint in the area of religious radio. In fact, some radio stations did not even realize they existed. Little effort has been made by Evangelicals to improve programming and employ trained personnel to supervise their radio work.

7. Clergymen and church groups using radio to broadcast church services and to preach lengthy sermons have very limited audiences. The ratings studied in this survey indicated that without exception the number of listeners decreased as the sermon began.

8. Clergymen and church groups using radio have given little thought to the idea that the time of day greatly affects the type of programming.

9. The study revealed that there was a much larger audience than had been anticipated available for religious programs if those programs were to meet the required demands for audience building programs.

Dennis' Study of Detroit

The most recent related study, "An Analysis of the Audience of Religious Radio and Television Programs in the Detroit Metropolitan Area" by John Lawrence Dennis is a Ph.D. dissertation completed in 1962 at the University of Michigan.

Purpose.--The two basic purposes of the study were: first, to provide a descriptive body of material about the people who listen to religious programs on radio and television in Metropolitan Detroit, and second, to examine the relationship between religious preference and listening behavior.

Hypotheses.--After a preliminary study of listening behavior, the following hypotheses were formed: (1) the listening behavior of Detroiters will not support the thesis that religious sub-communities are forming in the U. S., (2) the people who do most listening to religious radio and television will be those who are most interested in religion, (3) people who are highly motivated towards religion will be more frequent listeners. A number of minor hypotheses were also formed concerning the listening patterns of certain groups of people.

Results.--The results of this study confirm the three major hypotheses of the investigation.
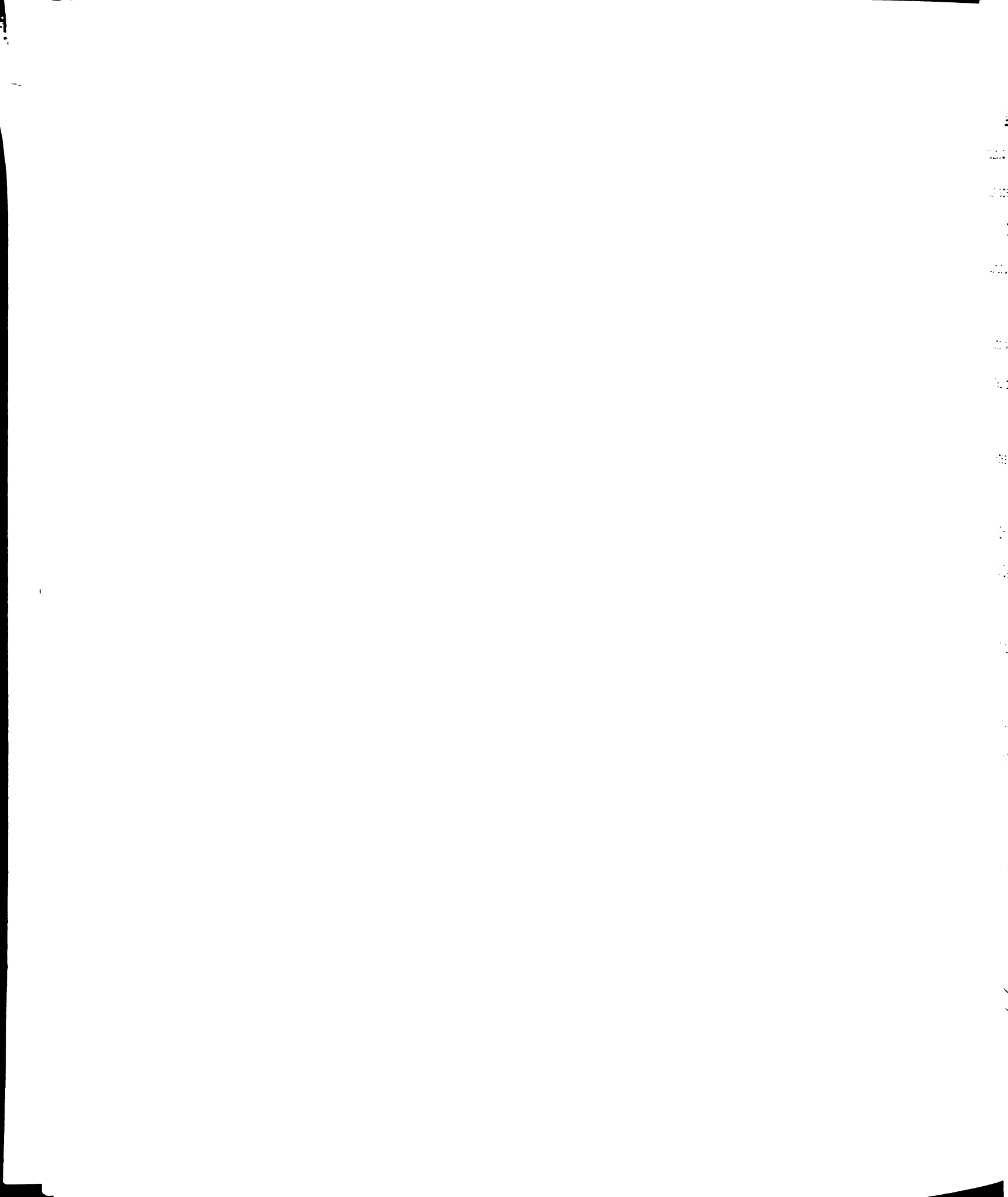
Additional Conclusions.--On the basis of the data obtained from this analysis the following additional conclusions are drawn:

1. Negroes listen more frequently and listen more for religious reasons than do white individuals.

2. Men and women are very similar in their listening habits with regard to religious programs. Women, however, listen more than men as education or income level increases.

3. People over sixty years of age show the most interest in religious programs of all age groups.

4. Individuals who have been to college are more likely to listen to religious drama or discussion than those with less education, who prefer evangelistic programs.

5. People with more income differ from people with less income in terms of the types of programs they tune in.

6. Blue-collar workers, regardless of religious preference, are more likely to listen, and listen frequently, to religious broadcasts than white-collar workers.

7. Southerners show a pattern of listening and viewing of religious programs which is different from that of persons born in other areas of the U. S.

D. Other Related Studies

Maynard's Study of the Small Town Church's Use of Radio

Garth Maynard's B.D. thesis entitled "The Small Town Church's Use of Radio" was submitted to the College of the Bible in Lexington, Kentucky, in 1951.
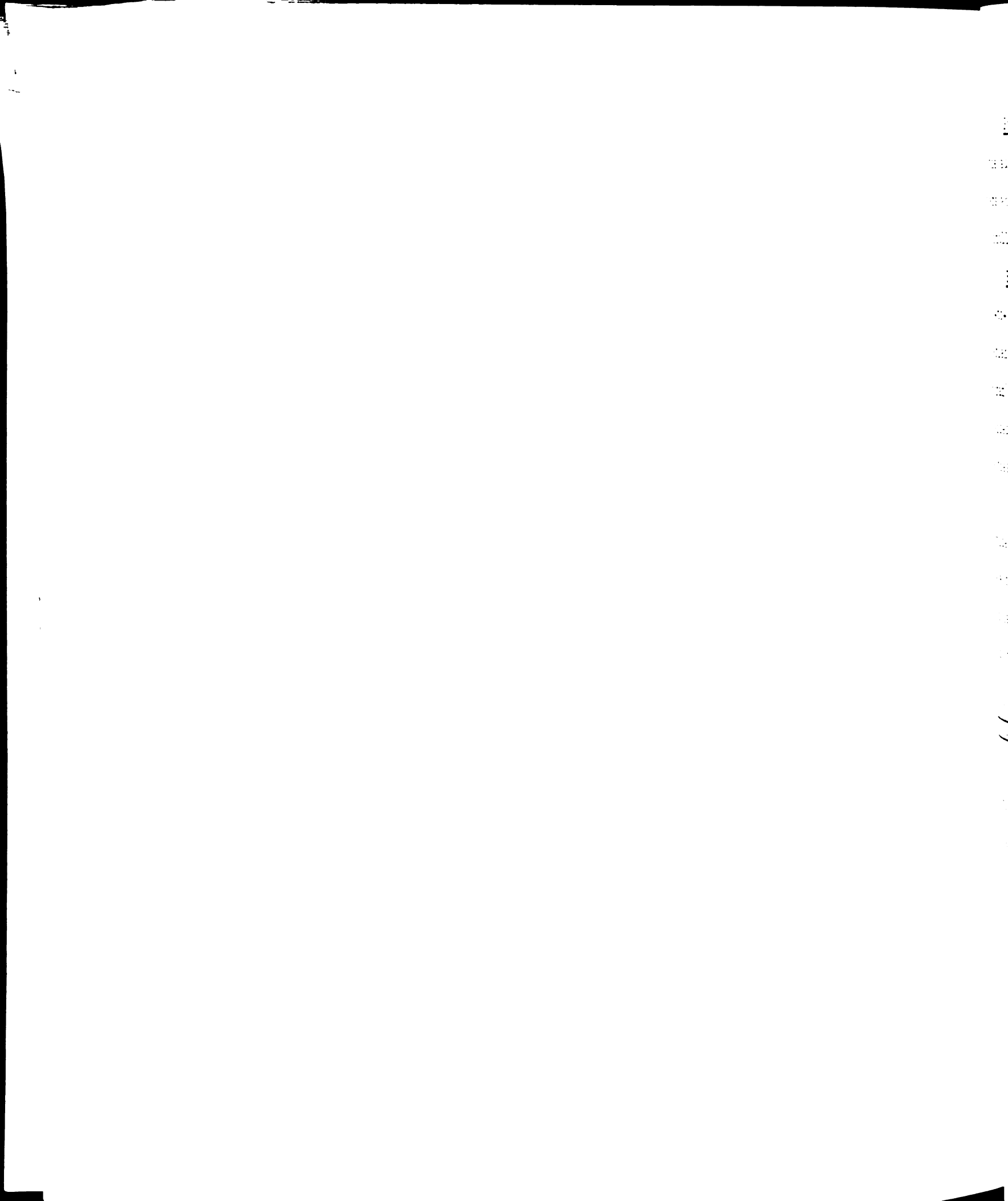
Purpose.--This thesis had as its purpose the sharing of the author's experience in religious broadcasting with others who may want to enter the field of broadcasting from the small town church.

Results.--The results of the author's work are four "how-to-do-it" chapters which grew out of the author's experience. The first two, "The Fifteen Minute Devotional Program" and "The Sunday Morning Worship Service," are chapters intended to help the beginning pastor of a small town church use these two types of broadcasts.

Chapters three and four are concerned with public service type programs and the amateur religious radio drama. These chapters were included as a possibility for future broadcasts by the minister who had mastered the programs with which the first two chapters are concerned.

New York Archdiocese Study of Catholic Programming in the U. S.

Extent of Catholic Programming in the United States, a study covering the programming of 1,877 television, AM and FM radio stations, was published by Radio and Television Communications of the Archdiocese of New York in June, 1956.

Purpose.--This study was conducted to obtain an indication of the extent of the broadcasting of Catholic religious programs in the United States.

Procedure.--During October, questionnaires were sent to 3,219 television, AM radio, and FM radio stations throughout the country.

Results.--A total of 1,877 (58%) completed question-
naires were returned and tabulated, of which 1,520 were from
AM stations. The percentage of AM stations returning ques-
tionnaires was the same as the total for all stations--58%.
The returns of AM stations by regions was as follows: North-
eastern States (New England and south to Pennsylvania) 75%,
Northcentral States (Nebraska to Ohio and Wisconsin to
Missouri) 66%, Southern States (Delaware south and west to
Texas) 49%, Western States (every state west of the Rocky
mountains) 57%.

Some general conclusions include the following:

1. Catholic television and radio broadcasting in the
United States has increased over the past five years--both
in the total number of programs offered and in the frequency
of their broadcasts--and there still remain as yet unrealized
opportunities for Catholic broadcasting on the local level.

2. In radio the predominantly stated preference is
for local originations, although the vast majority of pro-
grams actually carred are syndicated programs.

3. Catholic radio programming shows a surprising
vitality in spite of the spectacular growth of television.
"For us [Roman Catholics], radio is not dead."

Some specific results with regard to AM radio were
these:

1. Of the 1,520 stations returning their questionnaires,
1,761 Catholic programs were carried by 1,172 stations (slightly
less than one half of the total AM stations in the U. S.).

2. Of the 1,520 stations that replied, 353 stations carry Catholic programs originating locally. This constitutes 22% of the total programs carried by the respondents.

3. The 353 local programs were broken down according to format as follows: talk 35%, music 12%, news and interviews 8%, prayers 8%, questions and answers 7%, services and novenas, etc. 6%.

4. The local AM programs were conducted largely on Sundays and heavily in morning hours. Some 83% of the total local programs were sustaining, 12% were broadcast on purchased time, and 4% were commercially sponsored.

5. The opinion of the program managers of these local AM programs was as follows: 84% were classified as "good," 3% "fair," 1% "poor," and 8% gave no report.

6. Rosary programs (10% of the total) were heaviest in the Northeast (59 mentions), then in Northcentral (48 mentions), the South (25 mentions), and the West (23 mentions). With the exception of the position of the West, this is the reverse of the comparative over-all distribution of Catholic AM programs. The Rosary is broadcast heavily in the evening hours, but scattered generally through the week. Fifty-five per cent of the Rosary programs reported in the survey were broadcast on sustaining time; 32% were broadcast in time purchased by the church; 10% were sponsored by commercial organizations; and no indication was given for 5% of the Rosary programs. Thus rosary programs are considerably more commercial than local or network programming.

7. Of the total 1,172 stations carrying Catholic programming, 46% preferred local programming, 40% syndicated, 16% network, and 17% indicated no preference. Many indicated more than one preference.

8. Of the stations that carried no Catholic programming, a significant number commented that they would like to do so but that they had never been approached.

Crandall's Study of the Comparative Effectiveness of Two Religious Radio Broadcasts

Walter Theodore Crandall's 1950 M.A. thesis at the University of Southern California was entitled "An Experimental and Descriptive Study of the Comparative Effectiveness of Two Religious Radio Broadcasts."

The Problem.--It was the objective of this study (1) to establish experimentally the comparative effectiveness of two religious radio broadcasts employing grossly different radio techniques and (2) to account for discovered differences in effectiveness by description and analysis of the content and delivery of the two broadcasts.

Limitations.--The study was limited to the study of two programs, one each from two religious radio program series which appeared grossly different in their adaptation to the radio medium. The programs chosen were the Lutheran Hour (Lutheran, Missouri Synod) and the Voice of Prophecy (Seventh-day Adventist).

Procedure.--Factual recall tests of the multiple-choice type of 15 items each testing recall of the sermon

content, address of sponsor, the free gift offered, the nature of the music on the program, etc., were constructed. These tests were administered to a sample from a Lutheran church (19 in the final sample), a sample of La Sierra College students (36 in this sample--1 Baptist, 3 professing no church affiliation, 32 Seventh-day Adventists), and a sample of graduate students in Speech at the University of Southern California (32 people of various denominations or no affiliation at all).

Results and Conclusions.--The "neutral" audience (University of Southern California graduate students) scored better on the Voice of Prophecy test. The church groups scored better on the programs sponsored by their denominations.

In terms of attempted adaptations to the radio medium, the Voice of Prophecy program achieved a higher degree of effectiveness than did the Lutheran Hour Program.

It might be assumed, therefore, that sponsors of religious radio broadcasts whose programming methods approximated the techniques found successful in other fields, could reasonably expect more satisfactory results than would attend the "straight" broadcast of a regular church service.

Hargrove's Study of the Standards of Religious Radio

Theta Plunkett Hargrove submitted an M.A. thesis to Baylor University in 1950 entitled "A Study of the Standards of Religious Radio as Applied to Two Locally Originated Programs in Brownwood, Texas."

The Purpose.--The author's intent was to set up some standards for good broadcasting of religious programs and apply them in an evaluation of two locally originated religious broadcasts in Brownwood, Texas.

Procedure.--Following three introductory chapters, the author included a chapter on "Standards and Techniques for Religious Radio," in which these standards and techniques were set forth as drawn from a number of sources such as production and "how-to-do-it" manuals, etc., for religious broadcasting. Then followed a descriptive chapter on the two programs and a final chapter on the "Applications of the Principles of Religious Radio."

Results.--Perhaps the most worthwhile results are the "Principles of Religious Radio" that are set forth in the fourth chapter. The conventional results of the study, i.e., from the application of these principles to the programs, indicate that the two programs conform to many principles and vary largely from others. No attempt was made to indicate that one was superior to the other.

The following "Principles of Religious Radio" are drawn from this thesis.[12]

1. The effective religious broadcaster must determine the end in view in presenting the program. Choose a single purpose. Decide whom he wishes to reach and what he wants to accomplish with them.

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[12]Theta Plunkett Hargrove, "A Study of the Standards of Religious Radio As Applied to Two Locally Originated Programs in Brownwood, Texas" (unpublished master's thesis Baylor University, 1950), pp. 78-80.

2. The ability to communicate with simplicity, spontaneity, and warmth is the one essential qualification of the radio voice. Presentation of one's program should sound as though one were speaking to one specific person.

3. Music should be made a part of, rather than a relief from, the progression of the program; and it should fit the purposes of the program. Recordings should be used if good live music is not available.

4. A continuing audience should be built by making each program not only complete in itself but a part of the larger whole, the series. Each program should center on the same person.

5. One should develop a recognizable format and stick to it.

6. The program should start off with an attention getter.

7. A theme should be developed. The program should meet a problem within the experiences of the listeners. The Gospel should be identified with the listener's life, inasmuch as the listener is not interested in the historical exposition of the Scripture passage but in its application to his life today.

8. Short, timely illustrations which fit exactly should be used.

9. Only everyday English should be used. One should avoid technical or theological terms. Word pictures and vivid language should be used.

10. One should gain suspense by building conflict.

11. For the sake of the late tuners-in, the topic should be identified several times during the program.

12. Because the span of attention for the radio talk is limited, one should not speak longer than fifteen minutes.

13. A positive picture of one's religion should be presented without attacking the religion of others.

14. The significant and the authentic should be used.

15. Dead silences and awkward pauses should be avoided.

16. Religious programs should be presented, whenever possible, on a sustaining basis. No regular religious radio programs should appeal over the air for contributions for the support of the program itself.

The Anglican Church of Canada's Survey of Religious Programming

The Department of Information and Stewardship of the Division of Broadcasting of the Anglican Church of Canada published the results of a survey of religious programming on radio and television in Canada in a 1963 booklet entitled What's Going On In Religious Broadcasting? Kenneth Duke, radio production manager of the division, is listed as supervisor of the project; and Mrs. Gordon K. M. Montizambert, supervisor of the division wrote the summary.

Purpose.--The purpose of the survey was to learn from the broadcasters (1) the number of religious programs on the air, (2) the number of hours and minutes used for programming, (3) the general kind of content, (4) origin, (5) length, and (6) commercial status of religious programs in a one week period.

Procedure.--In March, 1962, radio and television
stations in Canada were sent questionnaires and a covering
letter asking information on their religious broadcasts.
Two follow-up letters were sent to stations that had not
replied.

Results.--From a high percentage of returns, 75% from
the radio stations and 71% from television stations, Mrs.
Montizambert draws the following conclusions.

1. Almost 90% of religious broadcasting in Canada is
on radio.

2. Eighty-two per cent of radio and 52% of television
programs are included in the "variety" category. The greatest
percentage of this kind of programming is the "standard
devotional." With no more than a few exceptions, there are
almost no examples of new kinds of programming either by the
churches in conceiving new ways of fulfilling them, or by the
stations in using sound broadcasting techniques to the best
advantage.

3. Almost half of the religious programs on radio are
produced by churches which total less than 8% of the popula-
tion. Of these, 76% are not locally produced. By far the
largest proportion of them are American programs, and a great
many purchase time from the station.

4. About two-thirds of local religious radio programs
and almost nine-tenths of the local religious television pro-
grams are heard on free time donated by the station. Over
half of the radio and 89% of the television programs produced
elsewhere are also sustaining.

5. Almost all of the local religious programs are broadcast by clergy. Mrs. Montizambert concludes that this is understandable if religious broadcasting is conceived as merely a duplication of what goes on in church. If the churches are to use radio and television to reach beyond the committed churchgoer, however, she sees no valid reason why the percentage of clergy broadcasters should be so high. She holds that Christian communication is the proper activity of all Christians and this includes the clergy and the laity.

METHOD

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CHAPTER III

METHODOLOGY AND TECHNIQUES

A. The Survey -- Description,
Analysis, and Interpretation

In order to secure the information needed for purposes
of description, analysis, interpretation--and ultimate evalua-
tion--it was decided to conduct a survey reaching the persons
closely associated with the various programs in Los Angeles.
Further, it was decided that interviews in depth with the
originators of the local religious radio programs in Los
Angeles would be the richest source of information.

In order to discover the problems which would be
involved in the Los Angeles study with regard to the hypothe-
ses, interview schedule, interview technique, and method of
setting up interviews, a pilot study was made of the local
religious radio programs in Lansing, Michigan, during the
winter and spring of 1962.

It was at this point that the interview schedule
ultimately used in Los Angeles was first roughed out. After
determining the areas for which information was sought,
questions were set up to elicit the essential data. These
questions were divided into seven categories, two of which--
history and finances--were subsequently omitted. Thus, the
five categories ultimately used in the Los Angeles study are:

(1) format and content, (2) participants, production, and distribution, (3) purpose, policy, and philosophy, (4) feedback and audience measurement, and (5) evaluation.

At this point it became necessary to develop hypotheses to give the study direction and structure. The results of the pilot study in Lansing, Michigan, provided some basis for hypotheses; but as some on-the-scene observation in Los Angeles was also necessary, the sphere of activity was changed at this point from Lansing to Los Angeles.

As basic hypotheses were set down, questions to elicit the information essential to acceptance or rejection of them were also written or verified in the existing questionnaire. Along with the hypotheses and the questions necessary for verifying them, a rationale for each hypothesis was set down as well as a statement of the conditions of acceptance.

Because of the necessity for precision in working with the questions and the hypotheses, a very complete set of definitions was developed with cross references to other related definitions. These definitions were then listed in alphabetical order with the cross references included.

To give added structure and precision to the study and make it manageable, a set of limitations was developed. These limitations defined the time limits, the type of programs to be studied, the type of station broadcasting the program to whom with what strength, the location of the station, the amount of speaking as opposed to music to be contained in each program, and the language used--English only in this study.

After having set down these limitations, it became necessary to implement the plan of the study by determining which stations fell within the limitations. From them the programs to be studied could be determined.

The limitation in question here was stated as follows. All programs included shall be broadcast only on commercial amplitude modulation stations broadcasting every day which serve at least 10 per cent of the population of Los Angeles county south of the San Gabriel mountains with at least a two millivolt signal.

Four large United States Geological Survey maps of the 15 minute series covering all of Los Angeles county were purchased and glued together at their common borders to form one large map of the county. A heavy outline was drawn on the map around the Los Angeles county boundary line. Another line was drawn from the point of intersection of the eastern boundary of the county and the south boundary of the Angeles National Forest and continued west along the south boundary of the Angeles National Forest to a point just east of New Hall. From this point the line was drawn straight west to the western boundary of Los Angeles county. This latter line formed the northern limits of Los Angeles and was in effect the delineation of the southern border of the San Gabriel mountains.

From the 1963 yearbook issue of **Broadcasting** magazine a list was made of all amplitude modulation radio stations

within a 75 mile radius of the Los Angeles civic center.[1]
There were 44 such stations.

A map showing the two millivolt contours of each of
these stations was ordered from the Federal Communications
Commission through Cooper-Trent Incorporated, the firm hold-
ing the license to duplicate FCC public records. With a few
exceptions, most of the maps were received, the exceptions
causing almost no problems as the stations were either clearly
within the bounds of the study or clearly excepted when com-
parison was made with other stations of similar power and
location.[2]

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[1]"Directory of AM and FM Radio Stations in the U. S."
Thirty-second Yearbook of Broadcasting Magazine (Washington,
D. C.: Broadcasting Publications Inc., 1963), pp. B15-B-28.

[2]Cooper-Trent Incorporated supplied all maps except
those for the stations indicated below together with their
reasons for their inability to supply them. (1) Where exact
millivolt per meter contour has not been supplied, it is not
available to us in public files. (2) KIEV contours (and also
KFI) were not available, these were licensed before contours
were required by the FCC. (3) KABC, KCKC, and KGER were
ordered, but these files could not be located at the Federal
Record Center. (4) KHJ 500 millivolt per meter and 250 milli-
volt per meter contours are the only contours on daytime non-
directional antenna available in public files. (5) KFXM
night contours at 0.5, 2.0, and 2.5 millivolt per meter were
not in public files available to us. (6) KWKW's night 4
millivolt per meter contour is the lowest power contour filed.
(7) KMEN's night 4 millivolt per meter contour is the lowest
power contour filed. (8) The contour maps of KFWB are avail-
able in public reference files, but have been out of cabinet
files for several months. An order was later placed for a
45th station, KPPC in Pasadena. Cooper-Trent indicated that
although the files went back to 1934, they did not contain any
contour maps. They stated that they were told that back in
the days the station applied for a construction permit it was
not mandatory to file coverage maps. A subsequent letter to
the FCC office in Los Angeles produced the distance that 2
millivolt per meter signal strengths had been measured in 1947

Determination of whether a station served 10% of the population of Los Angeles county was made as follows. The contours from the FCC files were traced on the large map, and from this map comparison was made to a map of the statistical areas of the county of Los Angeles published by the regional planning commission. These statistical area boundaries follow the 1960 census tracts except for revised city boundaries. The estimated population in January, 1963, for each statistical area found to be within the two millivolt per meter contour of the given station was compiled to give the total population within Los Angeles county being served by a two millivolt per meter or stronger signal. This population was then compared to the total for the statistical areas of the county south of the San Gabriel mountains to determine if a minimum of 10% of the total was being served.[3]

In terms of this check, 24 stations remained for the study. Some had been eliminated because they broadcast only in Spanish, were not commercial stations, did not broadcast every day on a regular schedule, or did not serve a minimum

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at seven compass readings ranging between 90 and 314 degrees. As it turned out, all this was unnecessary for KPPC since it was disqualified on the grounds that it was not a regular commercial AM station broadcasting every day. KPPC is both non-commercial and broadcasts only twice a week--on Wednesday evening and Sunday.

[3]"Population and Dwelling Units," The Los Angeles County Regional Planning Commission Quarterly Bulletin, Number 79 (January, 1963), pp. 2-3.

of 10% of the people of Los Angeles county south of the San
Gabriel mountains with a signal strength of two millivolts
per meter. A list of the stations used in the survey is
included in appendix "A".

The next step was the compilation of the schedule of
religious programming of the amplitude modulation stations
still included in the survey. This was accomplished as
follows.

First, business cards were printed for the author
indicating his connection with La Sierra College as an
assistant professor in the department of speech. The card
also listed the home address and telephone number of the
temporary home of the author for the duration of the research
phase of the study in Glendale, California,--a suburb of
Los Angeles.

Second, four forms were prepared on which to record
the information regarding the schedule of religious programs
of the various AM stations. The first, mimeographed on green
paper, was essentially the cover sheet which listed basic
information about the station, such as the name of the station,
address, telephone, the station spokesman and his title, and
the date of the interview. On the bottom half of this sheet
were blanks used in gathering information about an individual
religious program. The following information was sought and
recorded on appropriate blanks on the form: (1) program name,
(2) day and time broadcast, (3) the name of the originator,
(4) the originator's address and telephone number, (5) the

speaker of the program or the spokesman for the program,
(6) the speaker or spokesman's title, (7) the speaker or
spokesman's address and telephone number, (8) whether the
program was commercial or sustaining, and finally (9) the
type of origination such as live studio, live remote, recorded
at stations, and recorded elsewhere.

The second form, mimeographed on white paper, con-
sisted of exactly the same information listed on the bottom
of the first sheet used to elicit and record information on
each individual religious program.

The third form, mimeographed on pink paper, simply
listed two questions with ample space for recording lengthy
answers. The questions were as follows: (1) What audience
research data is available at hours when religious programs
are broadcast? and (2) What audience research data is avail-
able in general?

The fourth form, mimeographed on blue paper, was
basically a "totals" page to be completed following the inter-
views at the stations. The information to be recorded on
this sheet was divided into three sections (1) total number
of religious programs, (2) number of locally originated reli-
gious programs, and (3) number of non-locally originated
religious programs.[4] Under each of these sections were the
following headings with appropriate blanks for recording of
the information indicated: (1) originators, (2) per week,

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[4]Appendix "A".

(3) hours per week, (4) sustaining, (5) commercial, (6) live
in studio, (7) live remote, (8) recorded at station, (9) re-
corded elsewhere, (10) network. In the section "number of
non-locally originated religious programs" the headings "live
in studio" and "live remote" were deleted. When "number of
non-locally originated religious programs" was subsequently
changed to "number of non-local religious programs" the
headings "live in studio" and "live remote" were used and
appear in Appendix "E."

These four forms were not numbered but blanks were
left for the insertion of page numbers at a later date since
a varying number of the white sheets listing the information
on various religious programs was used depending on the
schedule of a given station. Once the interview was complete,
the pages were numbered; and the name of the station involved
was placed at the top of each page. Then the final page was
completed from the information on the preceding sheets.

Since it was determined that any one of several per-
sons at one of the radio stations involved could supply the
needed information, no attempt to set up appointments with
station personnel was made. Instead, the author went directly
to the stations included in the survey and sought out the
program director, his assistant, or someone in the traffic
department of the station. This procedure proved to be
successful as almost always the author was able to find some-
one at the station to give him the essential information. In
only two or three cases did the program director require that

the author return at a set time to explain the project and
seek desired information.

Third, the week of March 24-30, 1963, was selected
as the week for study; and the author began interviewing
station representatives just prior to this week, during this
week, and during the week following, completing most of these
station interviews within approximately two weeks. All
stations cooperated cordially when the purpose of the study
was explained to them. Two stations, however, preferred not
to give interviews but to send a complete listing of their
religious programs to the author by mail. Although there
was some delay in both cases, there seemed to be no lack of
cooperation intended.

Following the station interviews, it became necessary
to contact the actual originators of the various local reli-
gious programs. Before contacting them, another form was
developed. This form, titled "program sheet," was mimeo-
graphed on goldenrod paper to facilitate separation from the
station interview schedule sheets of green, white, pink, and
blue. The information sought on this goldenrod sheet was as
follows: (1) the program name, (2) the originator, (3) the
originator's address and phone, (4) the speaker or spokesman
for the program, (5) the speaker or spokesman's title, and
(6) the speaker or spokesman's address and telephone.

On the bottom half of the sheet was ample space to
record the following information about each outlet for the
program: (1) the station over which the program was broadcast,

(2) the day of broadcast, (3) the time of the broadcast,
(4) whether the program was sustaining or commercial,
(5) whether the program was originated "live studio," "live
remote," "recorded at the station," or "recorded elsewhere."
There were blanks as indicated above to record information
for as much as six station outlets for each program.

The information from the station interviews which
listed the programs and the originators was listed as com-
pletely as possible on the "program sheet." Sometimes this
was not very complete since many of the programs were placed
with the station by advertising agencies. In these cases the
station could often find no name and address or telephone
number of the actual originators of the programs. This
necessitated that the author contact the various advertising
agencies (17 different agencies) in order to learn the name,
address, and telephone number of the originators of the pro-
grams. A record of the responses from the advertising agencies
was kept on dark blue sheets of paper to differentiate them
from the other forms. Most of the advertising agencies were
quite cooperative, although a few refused to give out any
information about their clients. Nevertheless, through per-
severence and patience, the name of every local religious
program originator was secured; and from some source or other
enough information was also obtained to contact every one of
them with a request for an interview.

After sufficient information was gathered for each
program originator, each was asked several questions to
determine if the program in question met the criteria for

inclusion in the study. From an original total of 179 religious

programs originating locally in Los Angeles, 67 were eliminated

because they failed to fall within the limitations. The usual

reason for failure to qualify was syndication on other stations

outside of the Los Angeles area. Of the remaining 112 programs,

109 interviews were conducted, only one program originator

refusing to grant an interview.[5]

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[5]This spokesman, a female minister for a small independent pentecostal church in Tarzana, for whom the author at first had no phone number (it was unlisted) was contacted by mail. The first attempt was through a double post card which the recipient could use to return to indicate information which would show the program in question to be within the study or not as well as a suggested time or method for getting together for a personal interview. The post card was not returned. Approximately a month later the post card was followed by a personal letter explaining the study more fully, asking for an interview, and providing the author's telephone number to facilitate making arrangements for the interview. The letter went unanswered. Two weeks later the author managed to get the spokesman's telephone number from the station carrying her program. When contacted by telephone she was suspicious of the author and the study, said she was very busy and asked that the author call back in about two weeks. Two weeks later when the author called back and gave his name the spokesman almost immediately said that she thought she would turn him over to the FBI. The author urged the spokesman to use any means at her disposal to check the validity of the study. The reply was abruptly terminated by the spokesman. The author then called the production manager at the station which carried the spokesman's program and asked him if he would act as a reference for the author to the spokesman. The production manager agreed and the author again called the spokesman and urged her to call the production manager and check the validity of the study and assure herself that the author was "OK." An hour later the author called back and the spokesman indicated that she had called the production manager who had told her that the author was becoming a pest. Then the spokesman told the author to "lay off" and finally concluded firmly "I am not going to grant you an interview. Good-bye!" The spokesman then hung up. All further efforts to contact the spokesman ceased.

In addition to the Mary Livingston program mentioned above, two other programs were not contacted for interviews-- KFWB's daily devotional [no name], a thought for the day program of five minutes duration and another one-minute program of the same type on KFWB. Somehow they were overlooked until over a

To aid in setting up the appointments with the program
originators, a standard procedure together with the use of
yet another form was used. The form titled "appointment
sheet" was mimeographed on pink paper to make it readily
discernible from the various other forms.

The appointment sheet had blanks to record the follow-
ing information: (1) program name, (2) organization, (3) whether
or not the program was syndicated, (4) the name of the spokes-
man, (5) the phone number where the spokesman could be reached,
(6) the time of the appointment including the time, the day,
and the date, (7) the address where the appointment was to be
kept, and (8) directions to the address. Also included at the
bottom of the sheet were the following two sentences which were
always read to the person contacted after the blanks had been
filled and the appointment made. "In case it is necessary to
cancel this appointment I would appreciate it if you would
give me a call. My phone number is 242-7695."[6]

In most cases contact with the spokesman for the pro-
grams was made by telephone. However, there were a few pro-
grams for which the author could find no originator's telephone
number. The procedure in these cases was first to send out
a double post card. On the return portion of the card there
were blanks for determining if the study fell within the

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year after all other interviews had been completed; and since
it was thought that it would be almost impossible to obtain
accurate data on these programs at that date, it was decided
to do without the data from these two programs.

[6]The mimeographed forms used in getting the schedule
of religious programs from the stations, the program sheet,
and the appointment sheet are included in Appendix "B."

limitations of the study and for listing the spokesman's address and telephone number so that contact could be made to set up an appointment. This was satisfactory in most cases. In cases where this procedure did not produce the desired results, however, a second follow-up letter was sent which spelled out in greater detail the purpose of the study and sought methods of securing an interview.

While some spokesmen were very difficult to reach and it was sometimes difficult to get appointments with others, ultimately a satisfactory spokesman was contacted and interviewed for all but three of the 112 programs in the study. These interviews were completed during the period May 8, 1963, to October 8, 1963, with the bulk of the interviewing being done in June, July, and August.

The interview schedule now revised through the omission and addition of various elements, was mimeographed on buff paper. In its now extended form (up to 10 pages from the seven pages used in the pilot study), the interview schedule required from 20 minutes to two hours to complete depending upon the pressure of the interview situation and the verbosity of the interviewee. Most interviews were completed in 45 to 75 minutes.

In an attempt to clarify for the interviewees the musical categories used in this study, another form was developed. This sheet, labeled "proposed musical categories together with examples of each" listed the five musical categories, and under each cited five to eight names of musical

selections in that category as examples of the type of music

included in that category. This sheet was handed to the

interviewee at the point in the interview when the inter-

viewer asked what type of music was used on the interviewee's

program. It was also referred to again later when the type

of music heard on the preceding program was discussed. Both

the interview schedule and the musical categories sheet

seemed to function quite well in the interview situation and

give meaning to the questions regarding types of music.

To increase the reliability of the information received

in the interviews with the spokesman for each program, it was

decided to record each interview and play back the recording

as soon as possible after the interview, checking the results

written down on the interview schedule against what was

revealed on the recording.

An American General Supply Corporation TR-100 tape

recorder called the "Transicorder" provided good fidelity

for speech and was quite portable, being a transistorized,

self-contained unit running on batteries and weighing less

than four pounds. The recorder was used at 1 and 7/8 inches

per second recording speed using one-half mil recording tape

on a $3\frac{1}{4}$ inch reel. This allowed interviews of one hour in

length to be taped without interruptions for changing the

tape, sufficient time for completing a majority of the inter-

views.

The recorded interviews were played back as soon as

possible (usually the evening of the same day the recording

was made), and the answers written down in reply to the
questions asked from the interview schedule were double
checked against the recording to insure reliability. Very
few errors (approximately two out of 109 interviews) were
discovered in this careful reliability check.

After the interviews were completed, the responses
were given numerical code numbers to be used in the tabula-
tion and statistical compilations to be done by a digital
computer. The code number for each response was written in
the margin opposite each response on the interview schedule.
When this had been completed, each interview schedule was
again rechecked by reading the responses again and checking
them against the master code sheet to assure accuracy and
reliability.

The code numbers on each interview schedule were then
key punched into IBM cards by a trained operator. Because of
the number of responses, two cards were required for each
interview schedule. After the key punching was complete, the
cards were verified by another operator. That is, another
operator on a verifier machine doublechecked the original
key punched cards against the numbers on the interview sche-
dules. This process insured maintenance of a high degree of
reliability.

The next step was the construction of a program for
the digital computer to compile figures needed for analysis
in the study. This work was done by one of the author's

colleagues who is both a statistician and a digital computer expert.[8]

A number of checks were built into the program itself to discover errors; then the program and the "header cards" which labeled each section of the output of the computer were carefully doublechecked on an IBM printer. Errors were noted and corrected.

Then the program cards, header cards, and data cards, all of which had been carefully checked for reliability, were processed at the Western Data Processing Center on the campus of the University of California, Los Angeles. This first run-through of the whole program revealed an error in the program itself--no provision had been made to count zeros. This was corrected, and the cards were processed again for the results reported in chapter IV.

The tables relating to the totals for all interviews were constructed from the output of the digital computer in the process described above.

Additional and very similar programs were constructed and processed by the digital computer for the sub-group results reported in later chapters of this dissertation. In all cases the techniques used were the same and carefully checked for reliability.

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[8]Hilmer W. Besel, chairman of the department of mathematics at La Sierra College, La Sierra, California, and also consultant on digital computers for the Naval Ordnance Laboratory, Norco, California.

Following the construction of the tables mentioned
above came the period of description, analysis, and inter-
pretation reported in the following chapters.

B. Evaluation of Selected
Local Religious Programs

From the schedule of religious programs obtained
from each of the stations studied, a master schedule of all
local religious radio programs was constructed. This sche-
dule listed the times of day around the clock by quarter hour
periods and the call letters of each station carrying a local
religious radio program at that quarter hour. This master
schedule of local religious radio programs in Los Angeles
was the guide used in recording each of the programs.[9]

A Bell non-professional portable tape recorder was
used to record these programs from the AM receiver of a
Packard Bell home stereophonic radio-phonograph. The record-
ings were made on seven-inch reels of tape at the highest of
the following three speeds possible to get the program on the
reels: 1 and 7/8, 3 and 3/4, and 7 and 1/2 inches per second.
At these speeds it was possible to record programs of two
hours, one hour, and one-half hour duration respectively as
a continuous recording. Since it is generally true that the
higher the tape speed the better the fidelity, the highest
tape speed possible for a program of a given length was used.

Since one of the hypotheses in the study concerned
the material broadcast immediately prior to the program in

_____

[9]A summary of the master recording schedule used in
this study is included in Appendix "D."

question, an attempt was made to begin recording two minutes before the program itself was broadcast in order to secure a sample of prior program material. While this was not always possible since many programs had to be recorded in succession and on different stations, a majority of the recordings contained at least a bit of prior programming on the first of the tape recording.

The recording was begun early in April immediately following the interviews with the stations when the program schedules of the various stations became known. Recording continued through May, as there were many times when more than one program was being broadcast at the same time. The peak hour occurred during Sunday morning, when six different stations were carrying local religious programs at the same time period. This, of necessity, required six weeks to record, since only one recording set-up was available.

Because radio programs are not permanent, there was some shifting of programs from one time to another and from one station to another; also, some programs were dropped from the broadcast schedule. Of the 109 programs in the sample, however, only three were not recorded, these being unavailable because the stations dropped the programs after March 30 and before they could be recorded.

Inasmuch as the programs were recorded from a home receiver in Glendale, California--a suburb city of Los Angeles--the quality of the recordings is not that of the actual program originating at the station but is more like

what the typical listener might hear at his home. The
evaluations of the programs then, from a technical point of
view, are limited to the quality of reception in Glendale,
about five to 10 miles from the Los Angeles civic center.

With data in hand from the personal interviews with
the spokesmen of each of the programs and tape recordings of
each program as it was broadcast, it became necessary to set
up criteria for evaluation of the programs on the basis of
these data. It soon became clear that there were actually
two areas open for evaluation, one of which was more philo-
sophical and methodological, and the other more pragmatic
and technological.

The first type of criteria could be applied to the
data gathered from the personal interview and is stated in
communications terminology based on classical rhetorical
theory. The second type of criteria may be classified as
radio production standards or criteria and can be applied to
the data obtained from the tape recordings.

These criteria were set up by the author for the
specific purpose of evaluating only the data in hand. That
is, they apply specifically to these data, and no attempt
was made to construct criteria to evaluate all communications
situations.

The criteria set up to evaluate the data obtained in
the interview situation were derived largely from works in
communications and speech. The criteria set up to evaluate
the data obtained via tape recordings of the various programs
were derived from radio production books.

Inasmuch as the criteria for evaluation of the information from the interviews were such that evaluation was reduced to "a yes or no" type of response as to whether the criteria were met by a given program, no further reliability check was made.

However, with regard to the radio production criteria, the evaluation was different, being one of degree rather than a simple "either-or" type of judgment. In an effort to keep reliability high, the following precautions were taken.

First, a number of outstanding educators in the field of radio production were contacted for their judgments as to the best works in the field of radio production from which criteria might be derived. Each of these men was asked to list five radio production books, and the book most frequently mentioned in addition to two sources on religious radio production were used in deriving the criteria.

The programs used in the evaluation phase were selected on the following basis: (1) Programs were divided according to format; (2) the author then subjectively selected one or more programs from most of these groups with the goal in mind that of getting typical representative programs.

These programs were then evaluated according to the procedure set down above: (1) the communications criteria were applied to the data obtained in the interview, (2) the radio production criteria were applied to the data obtained via tape recording of the various programs off the air.

C. A Bibliography of Unpublished

Theses and Dissertations, Books,

Articles, Materials, Etc.

on Religious Broadcasting

The bibliography on religious broadcasting was the
result of many hours of searching out unpublished theses and
dissertations, books, articles, and other related materials.
The methodology was what the author presumed to be the usual
method of compiling a bibliography--to search in the places
which seemed to offer the best chances for finding profitable
results--indices of theses and dissertations, bibliographies,
indices of articles, etc. Then, after these sources had been
searched, the author went on to other sources in fields more
remote from religious broadcasting offering less potential.
In addition, each entry was carefully checked for the possi-
bilities of other sources which it might mention in its own
bibliography.

In addition to a check of the libraries at Michigan
State University, the University of Southern California, La
Sierra College, and the University of California at Riverside,
many letters were written to the radio and television ministries
of the various denominations in the United States and Canada.
Other sources were also followed up as they opened to the
author.

CHAPTER IV

SURVEY RESULTS--TOTALS

A. Chapter Purpose and

Organization of Chapter and Tables

The purpose of this chapter is to report the results
of the descriptive survey of 109 local religious radio pro-
grams in Los Angeles on the air March 24-30, 1963, and to
indicate whether the original working hypotheses set down in
the first chapter are accepted, rejected, or modified.

The organization of the chapter, following an explana-
tion of the table numbering system employed, is as follows:
(1) the original working hypotheses are stated; (2) following
each hypothesis, data in the form of one or more tables are
reported; (3) each hypothesis is accepted or rejected, or
where sufficient data are available to substantiate modifica-
tion, a new hypothesis is reported.

The tables in Chapters IV and V, as well as the
tables in Appendix "F," are all numbered according to the
number of the original hypotheses listed in chapter I to
which they relate. A typical example is "Table IV-4.1."
The designation "IV" indicates that the table relates to
Chapter IV, "Results--Totals." The "4" indicates that the
table relates to working hypothesis number four as listed in
Chapter I. The ".1" indicates that this is the first of two

or more tables that relate to the same hypothesis. A second and third table related to the same hypothesis would be designated "IV-4.2" and "IV-4.3" for example.

The tables in Appendix "F" all relate to Chapter IV, and are more complete than the summary tables appearing in Chapter IV. The numbering system is similar. Since all tables in this Appendix relate to Chapter IV, the Roman numeral chapter designation is omitted from the table number. To differentiate further these more complete compilation tables, each of them carries a decimal point followed by two digits. If there is only one table relating to a single hypothesis, as is the case with hypothesis number 34, the table in Appendix "F" is designated as "TABLE 34.00". If two or more tables were required to present the data related to a single hypotheses as is the case with hypothesis number 35, the tables are designated "TABLE 35.01", "TABLE 35.02", etc.

This system of numbering is designed so that the reader may, when he finds an interesting hypothesis in Chapter I, turn to Chapter IV and find the data relating to it by simply looking for the table bearing the same number as the original working hypothesis. If further data are wanted, the reader can look in Appendix "F" for a more complete citation of data in breadth or check in Chapter V for more data in depth where such information is listed by appropriate sub-groups. In each case the reader will find all tables related to the original hypothesis designated by the same number.

It should be pointed out that while all tables listed in Appendix "F" are in numerical order, many hypotheses called for no more additional data than those listed in Chapter IV; therefore, there are not tables for every hypothesis. Only additional data, when available and when not reported in Chapter IV, are listed in Appendix "F".

B. Hypotheses, Results, and

Acceptance, Rejection, or

Modification of Hypotheses

1. More local religious radio programs in Los Angeles list evangelism as their primary purpose, and instruction as their secondary purpose, than other purposes listed primarily and secondarily, respectively.

The data in Table IV-1 indicate that the purposes "worship" and "instruction" are the primary purposes and in equal strength expressed by a plurality of the spokesmen for local religious AM radio programs in Los Angeles. In addition, following so closely as to be in a virtual three-way tie for the position of primary purpose is "evangelism."

The most often cited secondary purpose is "instruction" although it is followed quite closely by "climate creation."

"Worship" and "instruction" are again cited in equal strength as the tertiary purpose. Only in the quaternary purpose does there appear a clear indication that one of these purposes for religious broadcasting is clearly thought

of as a stand-out from the others. Here "climate creation"

is the fourth purpose of more than twice as many programs as

the second most mentioned purpose in this category.

TABLE IV-1

PRIMARY, SECONDARY, TERTIARY, AND QUATERNARY PURPOSES
OF LOCAL RELIGIOUS AM RADIO PROGRAMS IN LOS ANGELES
AS LISTED BY PROGRAM SPOKESMEN[a]

Ranking	Climate Creation	Worship	Instruction	Evangelism
Primary Purpose	19	32	32	30
Secondary Purpose	28	21	31	20
Tertiary Purpose	15	24	24	20
Quaternary Purpose	27	11	8	11

[a]Totals in each line or column do not add up to the total number of interviews completed because some spokesmen refused to rank secondary, tertiary, or quaternary purposes or because they placed some purposes equal in their ranking.

These data clearly reject the first portion of the

original working hypothesis dealing with the primary purpose.

The second portion of the hypothesis relating to the secondary

purpose is substantiated but not by a large margin. Clearly

a new hypothesis can and must be constructed to represent

reality accurately as reflected by these data. The following,

then, is submitted as a final hypothesis substantiated by

available data.

Final hypothesis #1.--"Worship" and "instruction"
are listed equally as the primary purpose more often, and
"instruction" is listed as the secondary purpose more often
by spokesmen for local religious radio programs in Los Angeles
than are other purposes.

2. A majority of the spokesmen for local religious
radio programs in Los Angeles indicate that with regard to
religious affiliation, income, education, age, sex, and race
of their intended listeners, their programs are designed to
be received by "everyone" as opposed to making an attempt to
reach particular sub-groups within these categories.

The data in Table IV-2 indicate clearly that with
regard to religious affiliation, 64% of the local religious
radio programs in Los Angeles intend their program for "every-
body" or "all". In the income sub-group 95% of the programs
are attempting to reach "everybody". Again "everybody" is
the target audience in the education sub-group for 86% of
the programs. In the "age of the target audience" category,
83% of the programs are trying to reach "everybody". In the
"sex of target audience" sub-group, 95% of the programs
indicate a desire to reach both men and women in equal
numbers. With regard to the race of the target audience,
96% of the programs state that they are attempting to reach
"everybody".

Final hypothesis #2.--(Substantiated as stated in
Chapter I and above.)

TABLE IV-2

CHARACTERISTICS OF PRIMARY TARGET AUDIENCE
OF LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES AS LISTED BY
PROGRAM SPOKESMEN

Religion of Target Audience	Frequency	Percentage
1. Everybody or all	70	64%
2. Unchurched	12	11%
3. Members of own faith	7	6%
4. Christians	5	5%
5. Religious people	3	3%
6. Unchurched and Christians. .	2	2%
7. Protestants	2	2%
8. All who do not have a "born again experience"	1	1%
9. Bible believing Christians .	1	1%
10. Born again Christians . . .	1	1%
11. Catholics	1	1%
12. Jews	1	1%
13. Members of own faith and unchurched	1	1%
14. Members of own faith, unchurched, and Protestants	1	1%
15. Protestants and Jews	1	1%
16. Protestants of churches of National Council of Churches of Christ in the U.S.A. . .	1	1%
TOTAL	109	101%

Income of Target Audience

	Frequency	Percentage
1. Everybody or all	103	95%
2. $4,000 to $10,000 per year .	5	5%
3. Over $10,000 per year . . .	1	1%
4. Under $4,000 per year . . .	0	0%
TOTAL	109	101%

Education of Target Audience

	Frequency	Percentage
1. Everybody or all	94	86%
2. College	8	7%
3. High School	5	5%
4. High School and College . .	2	2%
5. Elementary or less	0	0%
TOTAL	109	100%

Age of Target Audience	Frequency	Percentage
1. Everybody or all	91	83%
2. 12 on up	4	4%
3. 12 to 39	4	4%
4. 20 on up	3	3%
5. Over 60	3	3%
6. 40 on up	2	2%
7. 20 to 39	1	1%
8. 20 to 60	1	1%
9. Children	0	0%
10. 12 to 19	0	0%
11. 40 to 60	0	0%
TOTAL	109	101%

Sex of Target Audience	Frequency	Percentage
1. Both men and women	104	95%
2. Men	3	3%
3. Women	2	2%
TOTAL	109	100%

Race of Target Audience	Frequency	Percentage
1. Everybody or all	105	96%
2. White	3	3%
3. Negro	1	1%
4. Oriental	0	0%
5. Spanish	0	0%
6. Jewish	0	0%
TOTAL	109	100%

3. Religious orientation of local religious radio programs in Los Angeles reveals an ecumenical movement emphasizing common points of agreement among groups as opposed to a tendency toward divisions into discrete groups separated by specific denominational labels of the various program originators.

The data in Table IV-3 reveal that of the various religious orientations of local religious radio programs in Los Angeles ten show some degree of ecumenical movement emphasizing common points of agreement among groups. These religious orientations, together with the incidence of each, are as follows: (1) Christian 17, (2) Protestant-Evangelical 12, (3) Protestant 11, (4) Pentecostal 4, (5) Religious 4, (6) Protestant-Evangelical-Fundamental 3, (7) Moral-Ethical 2, (8) Fundamental-Evangelical 1, (9) Fundamental-Protestant 1, and (10) Protestant-Fundamental-Separatist (1). These programs with these more general orientations than those of the specific originating religious bodies total 51% of all local religious radio programs in Los Angeles.

Final Hypothesis #3.--(Substantiated as stated in Chapter I and above.)

4. A majority of the spokesmen of local religious radio programs in Los Angeles are not very well aware of the limitations and conditions of the occasion placed on their programs since they are not fully aware of what precedes their programs on the air on the station which broadcasts their programs.

TABLE IV-3

RELIGIOUS ORIENTATION OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES
AS CATEGORIZED BY SPOKESMEN
FOR THE VARIOUS PROGRAMS

Rank	Religious Orientation	Frequency	Percentage
1.	Christian	17	16%
2.	Protestant-Evangelical	12	11%
3.	Protestant	11	10%
4.	Foursquare Gospel	7	6%
5.	Methodist	5	5%
6.	Pentecostal	4	4%
7.	Religious	4	4%
8.	Roman Catholic	4	4%
9.	Apostolic-Pentecostal Assemblies of the World	3	3%
10.	Christian-Evangelical	3	3%
11.	Church of God in Christ	3	3%
12.	Protestant-Evangelical-Fundamental	3	3%
13.	American Lutheran	2	2%
14.	Assembly of God	2	2%
15.	Church of Christ	2	2%
16.	Moral-Ethical	2	2%
17.	Seventh-day Adventist	2	2%
18.	Unity	2	2%
19.	Apostolic (Pentecostal)	1	1%
20.	Church of Christ Holiness	1	1%
21.	Church of Divine Science	1	1%
22.	Congregational: Politically and Socially Conservative, Theologically liberal	1	1%
23.	Fundamental-Evangelical	1	1%
24.	Fundamental-Protestant	1	1%
25.	Jewish	1	1%
26.	Liberal Catholic	1	1%
27.	Lutheran Church in America . . .	1	1%
28.	Lutheran, Missouri Synod	1	1%
29.	Metaphysical	1	1%
30.	Missionary Baptist	1	1%
31.	National Baptist Convention of America	1	1%
32.	Progressive National Baptist Convention	1	1%
33.	Protestant Episcopal	1	1%
34.	Protestant-Fundamental-Separatist	1	1%
35.	Reformed Church in America . . .	1	1%
36.	Religious Science	1	1%
37.	United Fundamentalist (Pentecostal)	1	1%
38.	United Presbyterian	1	1%
39.	World Church	1	1%
	TOTAL	109	105%[a]

[a]The percentages equal more than 100 due to rounding
off individual figures to the nearest per cent.

Table IV-4.1 reveals that 33% of the spokesmen for local religious radio programs in Los Angeles are not aware of what program is broadcast prior to their program and that 29% do not know what announcements, etc., precede their program at the station break.[1]

TABLE IV-4.1

NUMBER AND PERCENTAGE OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES WHO ARE AWARE OF WHAT IS BROADCAST BY THE STATION CARRYING THEIR PROGRAM IN THE FIVE MINUTES BEFORE THEIR PROGRAM IS BROADCAST

Rank	Type of Awareness	Frequency	Percentage
1.	Don't know what is broadcast prior to their program	32	29%
2.	Religious program of similar format	31	28%
3.	Religious program of dissimilar format	29	26%
4.	Non-religious program	15	14%
5.	Don't know what program is broadcast prior to their program (but do know about announcements and station announcements) . .	4	4%
6.	Station sign on and announcements	1	1%
	TOTALS	112[a]	102%[b]

[a]This number is greater than the number of interviews due to the fact that some of the programs were broadcast more than once and each broadcast had to be tabulated here.

[b]The percentages equal more than 100 due to rounding off individual figures to the nearest per cent.

Table IV-4.2 constitutes the results of a reliability check to see if the information which the spokesmen gave the

[1]The spokesmen in 71% of the cases were also the principal speakers on the programs. In the other 29% the spokesmen were producers, associate speakers, or other members of the program staff closely associated with the speaker and the program.

interviewer with regard to what is broadcast prior to their
programs did in fact reflect reality. Recordings of a 20%
sample of the programs which included a portion of what was
broadcast prior to the program in question, together with
notes made at the time of the recordings, were checked
against the spokesmen's responses. Table IV-4.2 indicates
the degree of agreement and disagreement between what the
spokesmen indicated and the data gathered on notes and via
recording of the programs together with that which preceded
them on the air. Because the "don't know" responses were
tabulated as "disagreement," this has the effect of decrease-
ing the "agreement" figures at the bottom and to the right
side of the table. When the spokesmen indicated that they
knew what was broadcast prior to their programs, they were
correct most of the time. This check indicates that the
responses reported in Table IV-4.1 are quite reliable.

Of the spokesmen questioned about the type of music
and the appeal of the speaker on the preceding program, 39%
indicated that they did not know what type of music was used
on the preceding program [see Table IV-4.3], and 51% said
that they did not know what type of appeal was used by the
preceding speaker. [see Table IV-4.4]

While there is ample evidence to conclude that there
is considerable ignorance on the part of spokesmen for local
religious radio programs in Los Angeles, the conditions for
acceptance as stated in Chapter I for this hypothesis are not
met. Instead of a 51% figure, the data will support a figure

TABLE IV-4.2

A COMPARISON OF WHAT SPOKESMEN FOR LOCAL RELIGIOUS RADIO PRO-
GRAMS IN LOS ANGELES REPORTED WAS BROADCAST JUST PRIOR TO
THEIR PROGRAM, WITH A COMPILATION FROM A RECORDING OF
THAT SAME PERIOD, FOR A 20% RANDOM SAMPLE OF ALL
PROGRAMS WHOSE SPOKESMEN WERE INTERVIEWED

CODE: X = Agreement
      O = Disagreement

Categories Measured

Spokesmen Interview Number	Religious Program, Similar Format	Religious Program, Dissimilar Format	Non-religious Program	Announcements	Station Identification	News Headlines	Don't Know on Program	Don't Know on Announcements	Percentage of Agreement
1. #67	X	X	X	X	X	X			100%
2. #71	X	X	X	O	O	O		*	50%
3. #97	O	O	O	O	O	O	*	*	0%
4. #61	X	X	X	X	X	X			100%
5. #104	X	X	X	O	X	X			83%
6. #44	X	X	X	O	O	O		*	50%
7. #29	X	X	X	X	X	X			100%
8. #17	X	X	X	X	X	X			100%
9. #54	O	O	O	O	O	O			0%
10. #26	-	-	-	-	-	-			---a
11. #32	X	X	X	X	X	X			100%
12. #91	X	X	X	O	X	X			83%
13. #69	O	O	O	O	O	O			0%
14. #78	X	X	X	O	X	X			83%
15. #10	X	X	X	X	X	X			100%
16. #60	X	X	X	O	O	X			67%
17. #11	O	O	O	O	O	O	*	*	0%
18. #12	O	O	O	X	X	X	*		50%
19. #53	X	X	X	O	X	X			83%
20. #80	O	O	O	O	O	O	*	*	0%
21. #46	X	X	X	X	X	X			100%
22. #87	X	X	X	O	O	O		*	50%
Total Agreement	15	15	15	8	12	13			
Total Percentage	71%	71%	71%	38%	57%	62%			

aInsufficient data on recording to make a comparison

TABLE IV-4.3

NUMBER AND PERCENTAGE OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO ARE AWARE OF THE TYPE OF MUSIC
USED ON THE PROGRAM PRECEDING THEIR OWN PROGRAM
ON THE SAME STATION

Rank	Type of Music	Frequency	Percentage
1.	Don't know	43	39%
2.	None	19	17%
3.	Gospel music--standard	8	7%
4.	Gospel music--popular	5	5%
5.	Gospel music--standard, hymns . .	4	4%
6.	Hymns	4	4%
7.	Classical	4	4%
8.	Popular music--secular	4	4%
9.	Non-religious classical music . .	3	3%
10.	Gospel music--popular and standard	2	2%
11.	Gospel music--popular and standard, hymns	2	2%
12.	Gospel music--popular and standard, spirituals	2	2%
13.	Gospel music--popular and standard, hymns, classical	1	1%
14.	Gospel music--popular and standard, hymns, classical, spirituals . .	1	1%
15.	Gospel music--popular and standard, classical, spirituals	1	1%
16.	Gospel music--popular, spirituals	1	1%
17.	Gospel music--standard, hymns, classical, spirituals	1	1%
18.	Hymns, classical	1	1%
19.	Spirituals	1	1%
20.	Fanfare (secular)	1	1%
21.	(Program broadcast twice per day) Gospel music--standard in the p.m., none in the a.m.	1	1%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

of only 33% ignorance of prior programs, etc. This then
calls for a rewording of the hypothesis as well.

Final hypothesis #4.--One third of the spokesmen of
local religious radio programs in Los Angeles are not very

well aware of the limitations and conditions of the occasion
placed on their programs since they are not fully aware of
what precedes their programs on the air on the station which
broadcasts their programs.

TABLE IV-4.4

NUMBER AND PERCENTAGE OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO ARE AWARE OF THE TYPE OF APPEAL
USED BY THE SPEAKER ON THE PROGRAM PRECEDING
THEIR OWN PROGRAM ON THE SAME STATION

Rank	Type of Appeal Used by Preceding Speaker	Frequency	Percentage
1.	Don't know	56	51%
2.	Logic	28	26%
3.	Emotion	14	13%
4.	Personality	10	9%
5.	(On the air twice per day) Personality in the p.m., Don't know in the a.m.	1	1%
	TOTALS	109	100%

5. A majority of the spokesmen of local religious
radio programs in Los Angeles report that they have never
consulted with the station or the preceding program's pro-
ducers in an attempt to harmonize the programs and the
announcements to some degree.

Only 7% of the spokesmen contacted indicated that
they or other responsible personnel representing their pro-
gram had consulted with the station and the preceding program's
producer; while 83% reported that no attempt had been made to
contact either the station or the preceding program's producer.
Of those who had contacted one or the other, only 6% reported

that they had contacted the station, and just 3% said they

had consulted the preceding program's producers. See Table

IV-5.

TABLE IV-5

NUMBER AND PERCENTAGE OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO HAVE CONSULTED WITH THE RADIO
STATION AND/OR THE PRODUCERS OF THE PROGRAM
WHICH PRECEDES THEIR PROGRAM IN AN ATTEMPT
TO HARMONIZE THE PROGRAMS
AND THE ANNOUNCEMENTS

Rank	Type of Consultation For Harmony	Frequency	Percentage
1.	Consult neither station nor preceding program's producer .	91	83%
2.	Consult both station and preceding program's producer .	8	7%
3.	Consult station but not preceding program's producer .	7	6%
4.	Consult preceding program's producer but not station . . .	3	3%
	TOTALS	109	99%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

Final hypothesis #5.--(Substantiated as stated in
Chapter I and above.)

6. A majority of the spokesmen of local religious
radio programs in Los Angeles report that they have some
influence over what announcements precede their programs,
but that they do not have any influence over the contents of
the program that precedes their programs.

As Table IV-6 reveals, this hypothesis is not sub-
stantiated. While it is true that there were three times as
many program spokesmen who felt that they had influence over

the announcements but none over the program as there were
vice versa, the percentages were 12% and 4% respectively.
An overwhelming majority of the spokesmen (72%) reported
that they had no influence over either the announcements or
the contents of the program preceding their program. The
data do substantiate the following final hypothesis.

TABLE IV-6

INFLUENCE THAT SPOKESMEN FOR LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES HAVE OVER THE ANNOUNCEMENTS AND THE CONTENTS
OF THE PROGRAMS WHICH PRECEDE THEIR PROGRAMS

Rank	Influence Over What Precedes Spokesman's Program	Frequency	Percentage
1.	No influence over announcements or program contents	78	72%
2.	Influence over both announcements and program contents	14	13%
3.	Influence over announcements but none over program contents . .	13	12%
4.	No influence over announcements but some influence over program contents	4	4%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

Final hypothesis #6.--A majority of the spokesmen of
local religious radio programs in Los Angeles report that
they have no influence over what announcements precede their
programs or over the contents of the program that precedes
their programs.

7. A majority of the spokesmen of local religious
radio programs in Los Angeles report that they do not use any

kind of transition at the beginning of their programs to
adapt to what is broadcast preceding their programs.

As revealed in Table IV-7, although one spokesman
indicated that his program utilized a verbal announcement-
transition and another a verbal announcement with a music
bridge, 93% of the spokesmen indicated that they make no
type of adaptation to the preceding program.

TABLE IV-7

TYPE OF ADAPTATION TO PRECEDING PROGRAM WHICH SPOKESMEN
OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
INDICATE THEIR PROGRAMS MAKE

Rank	Type of Adaptation	Frequency	Percentage
1.	None	101	93%
2.	Occasional reference to news	2	2%
3.	Answer questions at level of teenagers who would listen to preceding disc jockey show.	1	1%
4.	Keep in mind my inherited audience, keep positive and non-critical	1	1%
5.	Listen to preceding program on the way to the station and attempt to get my thinking so that it is not in opposition	1	1%
6.	Same type of music used	1	1%
7.	Verbal announcement and music bridge	1	1%
8.	Verbal announcement--transition.	1	1%
9.	Music bridge to change mood or set stage	0	0%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

Final hypothesis #7.--(Substantiated as stated in
Chapter I and above.)

8. A majority of the speakers on local religious
radio programs in Los Angeles present the doctrines of their
own particular faith and do not avoid controversial religious
issues.

Table IV-8.1 reveals that 59% of the spokesmen inter-
viewed indicated that their programs do present the doctrines
of their faith and that another 13% of the spokesmen reported
that the speakers on their programs present some of the doc-
trines of their faith.[2]

TABLE IV-8.1

NUMBER AND PERCENTAGE OF SPEAKERS ON LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
WHO PRESENT THE DOCTRINES OF THEIR FAITH

Rank	Presentation of Doctrines of Faith	Frequency	Percentage
1.	Speakers who DO present doctrines of their faith . . .	64	59%
2.	Speakers who do NOT present doctrines of their faith . . .	31	28%
3.	Speakers who present SOME of the doctrines of their faith . . .	14	13%
	TOTALS	109	100%

The following table (Table IV-8.2), however, indicates
that 64% of the speakers on religious radio programs in Los
Angeles limit their messages to inspiration, worship, and
guidance (non-controversial) as opposed to 36% of the speakers
who do attempt to refute doctrinal error (controversial

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[2]"Doctrine" is a term used in this study to denote
the codified theological beliefs of an organized church.

religious issue). This finding does not substantiate the working hypothesis, thus necessitating the following final hypothesis, which is supported by the data.

TABLE IV-8.2

NUMBER AND PERCENTAGE OF SPEAKERS ON LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO PRESENT
CONTROVERSIAL RELIGIOUS ISSUES

Rank	Presentation of Controversial Religious Issues	Frequency	Percentage
1.	Speakers who limit their message to inspiration, worship, and guidance only (non-controversial)	70	64%
2.	Speakers who refute doctrinal error (controversial religious issue)	39	36%
	TOTALS	109	100%

Final hypothesis #8.--A majority of the speakers on local religious radio programs in Los Angeles present the doctrines of their own particular faith while at the same time avoiding controversial religious issues by limiting their message to inspiration, worship, and guidance as opposed to including attempted refutation of doctrinal error.

9. A majority of the local religious radio programs in Los Angeles plan for a follow-up ministry with listeners as opposed to merely a silent commitment on the part of their listeners.

As revealed in Table IV-9, 56% of the local religious radio programs in Los Angeles do plan for a follow-up ministry with listeners to their programs.

TABLE IV-9

NUMBER AND PERCENTAGE OF LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES WHICH PLAN FOR A FOLLOW-UP MINISTRY
WITH LISTENERS AS OPPOSED TO A SILENT COMMITMENT
ON THE PART OF THEIR LISTENERS

Rank	Silent Commitment vs. Follow-up Ministry	Frequency	Percentage
1.	Programs utilizing a follow-up ministry	61	56%
2.	Programs seeking listeners' silent commitment	43	44%
	TOTALS	109	100%

Final hypothesis #9.--(Substantiated as stated in
Chapter I and above.)

10. While all local religious radio programs in Los
Angeles receive some feedback in the form of mail, word-of-
mouth communications, or surveys, few of these programs have
a systematized method of evaluation of their program from
mail or word-of-mouth communications, fewer programs make
any use of audience surveys, and fewer still have conducted
audience analysis surveys of their own for their own programs.

Table IV-10.1 reveals that all 109 programs in the
sample did receive some type of feedback. Table IV-10.2
shows that indeed few of these programs have a systematized
method of evaluation--82% of the programs reporting that they
have no systematic method of classifying what feedback is
available to them. Table IV-10.1 indicates that just 20% of
the programs in the sample make any use of audience surveys
and that only 8% have conducted audience analysis surveys or
hired surveys done for them.

TABLE IV-10.1

METHODS USED BY LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES TO MEASURE LISTENING AUDIENCE

Rank	Method of Audience Measurement Used	Frequency	Percentage
1.	Mail and word of mouth reports . .	82	75%
2.	Mail, word of mouth reports, and station survey (type unknown). .	13	12%
3.	Word of mouth reports	4	4%
4.	Mail, word of mouth reports, and Pulse surveys	2	2%
5.	Mail, word of mouth reports, Hooper and Pulse surveys	1	1%
6.	Mail, word of mouth reports, mail questionnaire sent to mailing list seeking station heard and suggestions	1	1%
7.	Mail, word of mouth reports, personal interviews on the street, Pulse and Hooper surveys	1	1%
8.	Mail, word of mouth, post card and phone call count	1	1%
9.	Mail, word of mouth reports, and Pulse survey	1	1%
10.	Mail, word of mouth reports, station reaction (kept this sustaining religious program on the air, dropped commercial religious program)	1	1%
11.	Mail, word of mouth reports, visitation door to door (survey)	1	1%
12.	Offer tract and count replies using a formula to compute listeners .	1	1%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

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Final hypothesis #10.--(Substantiated as stated in Chapter I and above.)

11. A majority of the local religious radio programs in Los Angeles have instituted no change in their programs as a result of analyzing their audiences; and the changes

TABLE IV-10.2

METHODS LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES USE
TO CLASSIFY MAIL AND WORD OF MOUTH REPORTS AS FEEDBACK

Rank	Method of Classifying Mail and Word of Mouth Reports as Feedback	Frequency	Percentage
1.	NO systematic method of classification	89	82%
2.	Name, address, correspondence, type of problem, contributions	4	4%
3.	Geographic location	2	2%
4.	Name, address, donation, and request record kept	2	2%
5.	Pins on map for location, sex, and age, (no figures available, however)	2	2%
6.	Churched and unchurched	1	1%
7.	Contributions, date, problems of listener	1	1%
8.	Date of letter, name, address, problem, age, marital status, contribution record, record of correspondence with listener, and result. .	1	1%
9.	Letters from listeners filed under "compliment," "complaint," and request	1	1%
10.	List of out of Los Angeles listeners kept	1	1%
11.	Name, address, correspondence, type problem	1	1%
12.	Number count, contributions, and problem or interest	1	1%
13.	Postmark, sex, intelligent or not. .	1	1%
14.	Whether they (listeners) are understanding or not	1	1%
15.	No response--[Faulty interview] . .	1	1%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off individuals figures to the nearest per cent.

that have been made consist largely of minor changes in format, type of music, type of musicians, program length, or program purpose.

As shown in Table IV-11, over two-thirds of the local religious radio programs in Los Angeles, 70% to be precise,

have instituted no changes in their program as a result of
analysis of feedback from the audience of their programs. Of
the changes which have occurred, "minor changes" outnumber
"major changes" in format, type of music, type of musicians,
program length, and program purpose 26 to 5, or 24% to 5%
of the total programs.

TABLE IV-11

CHANGES MADE IN LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES AS A RESULT OF ANALYSIS
OF THE AUDIENCE FOR EACH PROGRAM

Rank	Type of Change	Frequency	Percentage
1.	None	76	70%
2.	Minor change	26	24%
3.	Major change--format	1	1%
4.	Major change--format, type of music	1	1%
5.	Major change--format, type of music, type of musician	1	1%
6.	Major change--length	1	1%
7.	Major change--type of music . .	1	1%
8.	No response [faulty interview] .	2	2%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

Final hypothesis #11.--(Substantiated as stated in
Chapter I and above.)

12. A majority of the local religious radio programs
in Los Angeles receive, in order of frequency, reactions of
approval, constructive criticism, and disapproval from their
listeners.

Table IV-12 reveals that 33% of the programs in the
sample received reactions of approval, constructive criticism,

and disapproval in that order. This is not a majority of
the programs. However, if the programs which have received
approval most often are added together, the sum of stations
in this category is 106 of 109 programs, or 97%. The sum
of programs which have received constructive criticism second
most often is 54, or 50%. The total number of programs which
have received disapproval third most often is 37, or 34%.
In each of these categories (most often received, second most
received, and third most received) these figures reported
above are the largest percentages.

TABLE IV-12

REACTIONS OF APPROVAL, DISAPPROVAL, AND CONSTRUCTIVE
CRITICISM RECEIVED BY THE PRODUCERS OF LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
LISTED IN DESCENDING ORDER
FROM LEFT TO RIGHT

Rank	Reactions Received In Descending Order	Frequency	Percentage
1.	Approval, constructive criticism, and disapproval	36	33%
2.	Approval and disapproval	18	17%
3.	Approval and constructive criticism	18	17%
4.	Approval, disapproval, and constructive criticism	18	17%
5.	Approval	14	13%
6.	Disapproval, approval, and constructive criticism	2	2%
7.	Approval, disapproval and constructive criticism (equal).	2	2%
8.	Questions, approval, disapproval, constructive criticism	1	1%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

Final hypothesis #12.--(Substantiated as stated in
Chapter I and above.)

13. Almost all local religious radio programs in Los Angeles receive requests of some kind from their listeners; and among the things for which these requests are received most frequently are: counseling, a copy of a broadcast sermon, prayer, literature, and music (requests for specific numbers).

Table IV-13.1 indicates that at least 94% of all the programs in the sample did receive requests from their listeners.

TABLE IV-13.1

NUMBER AND PERCENTAGE OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES WHO INDICATE THAT THEY RECEIVE REQUESTS FROM THEIR LISTENERS

Rank	Request	Frequency	Percentage
1.	Programs which DO receive requests	102	94%
2.	Programs which DO NOT receive requests	1	1%
3.	Don't know (producer never sees mail)	1	1%
4.	No answer (faulty interview-- failed to get an indication from spokesman)	5	5%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

Table IV-13.2 reveals that the eight most often received requests were as follows: prayer 77%, sermon copy 76%, counseling 71%, literature 62%, sources of program material 52%, program recording 50%, funeral services 47%, and musical numbers on the program 47%.

TABLE IV-13.2

TYPES OF REQUESTS RECEIVED FROM THEIR LISTENERS BY LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES

Rank	Type of Request	Frequency	Percentage[a]
1.	Requests for prayer	84	77%
2.	Requests for sermon copy	83	76%
3.	Requests for counseling	77	71%
4.	Requests for literature	68	62%
5.	Requests for sources of program material	57	52%
6.	Requests for a program recording.	54	50%
7.	Requests for funeral services . .	51	47%
8.	Requests for musical numbers on program	51	47%
9.	Requests for special offer . . .	43	39%
10.	Requests for music recording . .	38	35%
11.	Requests for participation in ceremonies	38	35%
12.	Requests for correspondence course	18	17%
13.	Requests for weddings	17	16%
14.	Requests for guest speaker at other churches, etc.	11	10%
15.	Requests for information	5	5%
16.	Requests for welfare	4	4%
17.	Requests for Bible college catalog or information of Christian day school	2	2%
18.	Requests for copy of quotations used	2	2%
19.	Requests for employment	2	2%
20.	Requests for home calls and visitations	2	2%
21.	Requests for prayer cloth or card	2	2%
22.	Requests (suggestions) for topics for the program	2	2%
23.	Requests for announcements on the program	1	1%
24.	Requests for appearance of their church on the program	1	1%
25.	Requests for dinner engagements .	1	1%
26.	Requests for evaluation of manuscripts	1	1%
27.	Requests for infant baptisms . .	1	1%
28.	Requests for opinions and information about radio	1	1%
29.	Requests for rentals--homes . . .	1	1%
30.	Requests for sick calls	1	1%
31.	Requests for use of his music by a composer	1	1%

[a]Since each of the respondents could make any number
of replies, the frequency and percentage columns were not
totaled.

Final hypothesis #13.--(Substantiated as stated in Chapter I and above.)

14. More spokesmen of local religious radio programs in Los Angeles are "somewhat dissatisfied," "predominantly dissatisfied," or "completely dissatisfied" than are "predominantly satisfied" or "completely satisfied" with their programs.

Table IV-14 reveals that the sample taken in the pilot study, on which the above hypothesis was based, was quite atypical of Los Angeles, to say the least! In Los Angeles, with a sample of 109 programs, as opposed to Lansing, Michigan, with 13, 59% of the spokesmen for the local religious radio programs indicated that they were "predominantly satisfied" with their programs. Another 25% in Los Angeles indicated that they were "completely satisfied."

TABLE IV-14

DEGREES OF SATISFACTION SPOKESMEN OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES INDICATE
THEY HAVE WITH THEIR OWN PROGRAMS

Rank	Degree of Satisfaction	Frequency	Percentage
1.	Predominantly satisfied	64	59%
2.	Completely satisfied	27	25%
3.	Somewhat dissatisfied	17	16%
4.	Predominantly dissatisfied . . .	1	1%
5.	Completely dissatisfied	0	0%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

While the pilot study in Lansing used different categories, they can be classified roughly as "dissatisfied,"

"somewhat dissatisfied," "predominantly satisfied," and
"completely satisfied." The category "dissatisfied" indicates
more dissatisfaction with the program than "somewhat dis-
satisfied" but not quite "completely dissatisfied."

Of the 13 Lansing programs, only 10 were evaluated
since evaluations were unavailable from three of the programs.
Of these, three, or 30%, were "dissatisfied" with their pro-
grams; another 30% were "somewhat dissatisfied;" still
another 30% were "predominantly satisfied," and only 10%
were "completely satisfied."

In support of the original working hypothesis, only
16% of the Los Angeles spokesmen indicated that they were
even "somewhat dissatisfied" and just 1% indicated "pre-
dominant dissatisfaction."

There are no data to explain why the Lansing sample
was not "typical" of Los Angeles local religious radio pro-
grams. Perhaps the small market in Lansing was not yielding
results considered essential by the Lansing spokesmen, while
the large audience in Los Angeles yielded sufficient return
to be gratifying. These results, regardless of the explana-
tion for the difference between Lansing, Michigan, and Los
Angeles, California, require a total modification of the
original working hypothesis supported by Los Angeles data.

Final hypothesis #14.--A majority of the spokesmen
of local religious radio programs in Los Angeles are "pre-
dominantly satisfied" with their programs as opposed to
"completely satisfied," "somewhat dissatisfied," "predominantly

dissatisfied," and "completely dissatisfied" with their programs.

15. On the basis of what they know about their audience from feedback available to them, spokesmen of local religious radio programs in Los Angeles believe that the largest portion of their total audience can be characterized as being Protestant in religious affiliation, as being in the $4,000 to $10,000 income group, as having had some high school education, as being mostly women, as being between the ages of 40 to 60, and as being of the white race.

If the "don't know" category is disregarded, which seems reasonable on the basis that "don't know" is not really knowledge of the audience, but a lack of knowledge, the data support the hypothesis.

Table IV-15 reveals that the largest percentage of the total audience within each of the listed sub-groups is as follows: with regard to religion, Protestants led other groups with 55%; in the income category, the $4,000 to $10,000 group was largest with 39% (This takes into consideration the omission of the "don't know" category, which was the response given by 47% of the spokesmen.); in the education bracket, people with high school training led others with 48%; with regard to sex, women formed the largest group with 50%; in age categories, the 40 to 60 year olds led with 27% (This takes into consideration the omission of the "don't know" category, which was the response given by 30% of the spokesmen.); and finally, with regard to race, whites led with 72%.

TABLE IV-15

CHARACTERISTICS OF PRIMARY KNOWN AUDIENCE FOR LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS
LISTED BY PROGRAM SPOKESMEN ON THE BASIS
OF FEEDBACK AVAILABLE TO THEM

Religion of Known Audience	Frequency	Percentage
1. Protestants	60	55%
2. Don't know	20	18%
3. Members of own faith	13	12%
4. Unchurched	3	3%
5. Catholics and Protestants (equal)	2	2%
6. Equal among Protestants, Catholics, and unchurched . .	2	2%
7. Jews	2	2%
8. Unchurched and Protestants (equal)	2	2%
9. Catholics	1	1%
10. Equal among members of own faith, Protestants, Catholics, Jews, and unchurched	1	1%
11. Own faith and Protestants (equal)	1	1%
12. Religious people	1	1%
13. No response (faulty interview).	1	1%
TOTALS	109	101%[a]

Income of Known Audience

	Frequency	Percentage
1. Don't know	51	47%
2. $4,000 to $10,000	43	39%
3. Under $4,000	11	10%
4. Over $10,000	3	3%
5. Equal among $4,000 to $10,000, under $4,000, and over $10,000	1	1%
TOTALS	109	100%

Education of Known Audience

	Frequency	Percentage
1. High School	52	48%
2. Don't know	37	34%
3. College	16	15%
4. Elementary school or less . . .	2	2%
5. Equal among Elementary school or less, high school, and college.	1	1%
6. College and high school	1	1%
TOTALS	109	101%[a]

Table IV-15, continued

Sex of Known Audience	Frequency	Percentage
1. Women	54	50%
2. Don't know	33	30%
3. Equal between men and women . .	16	15%
4. Men	6	6%
TOTALS	109	101%[a]

Age of Known Audience

	Frequency	Percentage
1. Don't know	33	30%
2. 40 to 60	29	27%
3. Over 60	15	14%
4. 40 on up	11	10%
5. 20 to 39	6	6%
6. 20 to 60	6	6%
7. 20 on up	5	5%
8. Equal among children, 12 to 19, 20 to 39, 40 to 60, and over 60	2	2%
9. 12 to 39	1	1%
10. 12 on up	1	1%
11. Children	0	0%
12. 12 to 19	0	0%
TOTALS	109	102%[a]

Race of Known Audience

	Frequency	Percentage
1. White	79	72%
2. Don't know	13	12%
3. Negro	10	9%
4. Negro and white (equal)	4	4%
5. Jewish	3	3%
6. Oriental	0	0%
7. Spanish	0	0%
TOTALS	109	100%

[a]The totals do not equal 100% due to rounding off individual figures to the nearest per cent.

Final hypothesis #15.--(Substantiated as stated in Chapter I and above.)

16. The policy concerning the objectives and content of a majority of the radio programs in Los Angeles is determined by the clergyman in charge of the religious body presenting the program and who is almost without exception the principal speaker of the program.

Table IV-16 reveals that 55% of the persons and/or groups determining the policy of local religious radio programs in Los Angeles are at the same time the pastor of the religious body presenting the program and speaker on the program. The above figure also includes associate or assistant pastor-speaker, although this occurred rarely. Only seven (or 6%) of the total number of policy makers who were the principal speakers on their programs were not pastors. The remainder of the policy determining groups were divided into 35 categories, each with a different combination of persons responsible for the policy of the program and no one of which represented more than 3% of the total.

Final hypothesis #16.--(Substantiated as stated in Chapter I and above.)

17. The religious orientation of policy making groups of a large majority of local religious radio programs in Los Angeles is termed "Protestant" (as opposed to Jewish, Catholic, and other religious bodies) by the spokesmen for these programs.

TABLE IV-16

PERSONS AND/OR GROUPS WHO DETERMINE THE POLICY
CONCERNING THE OBJECTIVES AND THE CONTENT
OF LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES

Rank	Persons and/or Groups Determining Policy	Frequency	Percentage
1.	Pastor-speaker (Including associate or assistant pastor-speaker)	60	55%
2.	Principal speaker (not pastor). .	7	6%
3.	Pastor and associate speaker . .	3	3%
4.	Radio-Television committee and executive board	3	3%
5.	Clergy and board of the Jewish department of the church . . .	2	2%
6.	Pastor-speaker and station . . .	2	2%
7.	Radio-Television-Film Committee of the Southern California Council of the Churches of Christ . . .	2	2%
8.	Bishop--principal speaker (In charge of more than one church, although pastor of the local church in question)	1	1%
9.	Board of directors (of Full Gospel Businessmen's Fellowship International) . . .	1	1%
10.	Church board	1	1%
11.	Church council worship committee.	1	1%
12.	College president and board of trustees	1	1%
13.	Co-pastor and pastoral staff . .	1	1%
14.	Denomination	1	1%
15.	Director (essentially pastor) and board of elders	1	1%
16.	Essentially no one--each participant did (sang or spoke) as moved by the spirit	1	1%
17.	Faculty advisor (to student group presenting the program)	1	1%
18.	General administrative staff of the church	1	1%
19.	Local pastor and local council of churches	1	1%

Table IV-16, continued

Rank	Persons and/or Groups Determining Policy	Frequency	Percentage
20.	Ministerial staff, audio-broadcasting committee and choir director	1	1%
21.	Mission board of directors	1	1%
22.	Pastor and board of deacons . . .	1	1%
23.	Pastor and church board or board of trustees, etc.	1	1%
24.	Pastor (content) and station and council of churches (policy)	1	1%
25.	Pastor and radio committee (laymen in the church)	1	1%
26.	Pastoral relations and public relations committees . .	1	1%
27.	Pastoral staff	1	1%
28.	President, board of directors of the mission	1	1%
29.	Principal speaker and Radio-Television-Film Commission of the Southern California Council of the Churches of Christ . . .	1	1%
30.	Producer and pastor	1	1%
31.	Radio director and assistant radio director of mission . . .	1	1%
32.	Secretary for communications for the Roman Catholic Archdiocese of Los Angeles	1	1%
33.	Station	1	1%
34.	Station and discussants (no principal speaker)	1	1%
35.	Station and the Radio-Television-Film Commission of the Southern California Council of the Churches of Christ	1	1%
36.	University officials and synagogue rabbis in Los Angeles (assembly members of the Rabbinical Assembly of America, Southwest Region)	1	1%
37.	Worship committee and ministerial staff	1	1%
	TOTALS	109	103%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

Table IV-17 which uses the four generic categories
of this study to indicate the religious orientations of the
policy making bodies for the local religious radio programs
in Los Angeles, reveals that 84% of the programs are "Pro-
testant" (a total of the "Main Stream" and "Third Force"
groups), 11% are controlled by "Other religious bodies," 4%
are Catholic, and 1% are Jewish.

TABLE IV-17

SUMMARY OF RELIGIOUS ORIENTATIONS OF POLICY MAKING BODIES
FOR LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
AS INDICATED BY SPOKESMEN FOR THESE PROGRAMS[a]

Rank	Religious Orientation of Programs	Frequency	Percentage
1.	Protestant (Includes both "Main Stream" and "Third Force" groups) .	92	84%
2.	"Other religious bodies"	12	11%
3.	Catholic	4	4%
4.	Jewish	1	1%
	TOTALS	109	100%

[a]See Table 17.00 in Appendix "F" for complete listing
by denominations.

Final hypothesis #17.--(Substantiated as stated in
Chapter I and above.)

18. The religious orientation of policy making groups
of a majority of "Protestant" local religious radio programs
in Los Angeles is basically that of "the third force."

Table IV-18 reveals that 54% of the local religious
radio programs in Los Angeles are presented by groups whose
religious orientation is that of "the Third Force." Another

30% are presented by "Main Stream Protestant" groups, 12% by "Jewish and Other" groups, while 4% of the programs are presented by Catholics.

TABLE IV-13

LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
AS CATEGORIZED BY THE RELIGIOUS ORIENTATION
OF THE POLICY MAKING GROUPS WHICH
CONTROL THE PROGRAMS[a]

Rank	Type of Religious Orientation	Frequency	Percentage
1.	"Third Force Groups"	59	54%
2.	"Main Stream Protestant Groups" . .	33	30%
3.	Jewish and Others	13	12%
4.	Catholic	4	4%
	TOTALS	109	100%

[a]For a related table showing a complete listing by denominations, etc., see Table 18.00 in Appendix "F".

Final hypothesis #18.--(Substantiated as stated in Chapter I and above.)

19. The primary sources of the speakers' messages on local religious radio programs in Los Angeles are more often non-secular and non-fiction than they are secular and fiction respectively.

With the data available it is difficult to substantiate or reject the hypothesis as stated. If the information in Table IV-19 is divided up into five categories and the frequencies totaled, the breakdown is as follows:

"Non-secular" 233, "Non-fiction" 220, "Other" 126, "Secular" 82, and "Fiction" 21.[3]

TABLE IV-19

PRIMARY SOURCES OF SPEAKERS' MESSAGES ON LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS LISTED BY THE SPOKESMEN FOR THE PROGRAMS IN ORDER OF FREQUENCY MENTIONED[a]

Rank	Primary Sources Of Speakers' Messages	Frequency	Percentage
1.	The Bible	99	91%
2.	Personal observations and experiences	90	83%
3.	Religious non-fiction	53	49%
4.	Secular periodicals	40	37%
5.	Religious periodicals	39	36%
6.	Writings of speaker's own denominational leaders	34	31%
7.	Secular non-fiction	32	29%
8.	Poetry	26	24%
9.	Religious fiction	11	10%
10.	Secular fiction	10	9%
11.	Missionaries' letters and reports .	3	3%
12.	Religious news releases	2	2%
13.	Testimonies of others	2	2%
14.	Drama	1	1%
15.	Films	1	1%
16.	Music	1	1%
17.	Other speakers at the church . . .	1	1%
18.	Testimonies of answer to prayer . .	1	1%
19.	Don't know (spokesman for program was not the principal speaker on the program)	1	1%

[a]For a related table showing the configurations of the above variables, see table 19.00 in Appendix "F".

[3]"Non-secular" includes the Bible, religious non-fiction, religious periodicals, writings of speakers' own denominational leaders, religious fiction, and religious news releases. "Non-fiction" includes the Bible, religious non-fiction, writings of speakers' own denominational leaders, secular non-fiction, and religious news releases. "Other" includes personal observations and experiences, poetry, missionaries' letters and reports, testimonies of others, drama, film, music, other speakers at the church, and testimonies of

Although the above data do seem to substantiate the hypothesis, it seems best to recast the hypothesis to represent more accurately the data revealed in Table IV-19.

Final hypothesis #19.--Most of the speakers of local religious radio programs in Los Angeles indicate that they rely on the Bible and their personal observations and experiences as the primary sources of their messages, while religious non-fiction, secular periodicals, religious periodicals, writings of the speakers' own denominationsl leaders, secular non-fiction, and poetry, in that order, are next most often used as primary sources for the speakers' messages.[4]

20. A majority of the spokesmen of local religious radio programs in Los Angeles report that they usually change the topics (subjects) of their programs every few broadcasts.

Table IV-20 reveals that 75% of the spokesmen indicated that they changed the topic of their programs every broadcast as opposed to 13% who indicate a change of topic every few broadcasts, and 12% who indicated that they almost never change the topic.

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answer to prayer. "Secular" includes secular periodicals, secular non-fiction, and secular fiction. "Fiction" includes religious and secular fiction. While these divisions are not mutually exclusive or even very precise, they seem to be about as far as one is justified in grouping them in general categories.

[4]"Primary source" is defined here as any source which the primary speaker of the program in question used at least as often as once every two broadcasts.

TABLE IV-20

RATE OF CHANGE OF TOPIC (SUBJECT) OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Rate of Change of Topic of Program	Frequency	Percentage
1.	Changes every broadcast	82	75%
2.	Changes every few broadcasts usually	14	13%
3.	Almost never changes	13	12%
	TOTALS	109	100%

These data do not substantiate the original working
hypothesis since the change occurs every broadcast for a
large majority of the programs, whereas the expectation was
that the speakers would have a number of programs in a series
on the same subject. This calls for an alternate hypothesis
based on the available data contained in Table IV-20.

Final hypothesis #20.--A majority of the spokesmen
of local religious radio programs in Los Angeles report that
they usually change the topics (subjects) of their programs
for every broadcast.

21. A majority of the spokesmen of local religious
radio programs in Los Angeles report that the music on their
programs has a variety of topics, as opposed to music oriented
to the central topic of the particular broadcast.

When the programs which do not have any music in them
are eliminated along with the response of one respondent who
was not knowledgeable about the music on his program, the
programs whose music is on a variety of topics in a given

program equals 51%, while the programs having their music

oriented to the central topic of a particular broadcast is 49%.

If, however, all programs are included, as in Table

IV-21, those utilizing music on a variety of topics equal

only 43% while those orienting their music to a central theme

are 41%. In short, although the data do support the hypothe-

sis if the programs not containing music are eliminated,

still the margin is not great and a modification of the work-

ing hypothesis seems to be in order.

TABLE IV-21

ORIENTATION OF MUSIC ON LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Orientation of Music	Frequency	Percentage
1.	Music of a variety of topics on a given program	47	43%
2.	Music oriented to the central topic of the particular broadcast	45	41%
3.	No music on the program	16	15%
4.	Don't know (spokesman for program not knowledgeable on music for the program)	1	1%
	TOTALS	109	100%

Final hypothesis #21.--The local religious radio pro-

grams in Los Angeles which make use of music are nearly

evenly divided with regard to the orientation of the music

on the program between those with a variety of topics on a

given program and those oriented to the central topic of a

particular broadcast.

22. A majority of the spokesmen for local religious radio programs in Los Angeles indicate that the speakers on their programs seldom or never use references to local events in the news but that they often do make references to local Los Angeles area place names in their broadcasts.

Table IV-22 reveals that 60% of the local religious radio programs in Los Angeles mention both recent local events in the news and local places. When the references to

TABLE IV-22

MENTIONS OF RECENT LOCAL EVENTS IN THE NEWS OR NAMES OF
LOCAL LOS ANGELES AREA PLACES ON LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Type of Reference to Local Events or Places	Frequency	Percentage
1.	Recent local events mentioned, local places mentioned	65	60%
2.	Recent local events NOT mentioned, local places NOT mentioned . . .	16	15%
3.	Recent local events NOT mentioned, local places mentioned	11	10%
4.	Recent local events SELDOM mentioned, local places SELDOM mentioned	6	6%
5.	Recent local events SELDOM mentioned, local places mentioned	3	3%
6.	Recent local events mentioned, local places NOT mentioned . . .	3	3%
7.	Recent local events mentioned, local places SELDOM mentioned. .	3	3%
8.	Recent local events NOT mentioned, local places SELDOM mentioned. .	1	1%
9.	Recent local events SELDOM mentioned, local places NOT mentioned	1	1%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest percent.

recent local news and local places are separated, figures
compiled from Table IV-22 indicate that 65% of the programs
do mention recent local news, 26% do not, and 9% seldom do.
With regard to the reference to local places, 72% do mention
them in the program, 18% do not, and 9% seldom do. Thus the
original hypothesis is only 50% accurate, and a modification
is in order in view of the data collected.

Final hypothesis #22.--A majority of the spokesmen
for local religious radio programs in Los Angeles indicate
that the speakers on their programs make references to both
local events in the news and to local Los Angeles area place
names in their broadcasts.

23. More hymns than any other type of music are
used by local religious radio programs in Los Angeles.

Table IV-23 indicates that "gospel music 'standard',"
used by 61% of the local religious radio programs in Los

TABLE IV-23

TYPES OF MUSIC USED BY LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES IN ORDER OF FREQUENCY

Rank	Types of Music	Number of Programs Using Type of Music	Percentage of Programs Using Type of Music
1.	Gospel "standard"	67	61%
2.	Classical	52	48%
3.	Gospel "popular"	50	46%
4.	Hymns	46	42%
5.	Spirituals	37	34%
6.	No music	16	15%
7.	Secular	2	2%

Angeles, is the type of music used more than any other type
of music. Next most used is "classical" music, 43%, "gospel
music 'popular'," 46%, "hymns," 42%, "spirituals," 34%, and
"secular," 2%. There were 15% of the programs which used no
music.

The original working hypothesis is obviously not
substantiated by the data. There may be two reasons for
this. The first is that the Lansing, Michigan, pilot study
sample may not be at all typical of the Los Angeles local
religious radio broadcasting situation. The second is that
the terminology was refined and more precision introduced in
the survey of the Los Angeles area. The types of music men-
tioned as possibilities in the Lansing pilot study were:
(1) "variety" (some of each), (2) "gospel music," (3) "hymns,"
(4) "classical music vocal," (5) "classical music instrumental,"
and (6) "other." In Los Angeles the music was divided as
follows: (1) "gospel music--western, popular, or ballad type,"
(2) "gospel music--standard," (3) "hymns--worship service
congregational singing type music," (4) "classical--anthems,
oratorios, cantatas, masses, etc.," (5) "spirituals--Negro
and white." In addition to the more complete definitions of
types of music in the Los Angeles study, a sheet containing
examples of each type of music listing titles within each
category was handed to the respondent to enable him to make
more accurate responses to the questions regarding types of
music.

Whatever the reason for the vast difference between the results of the pilot study and the Los Angeles area study, it is apparent that a new hypothesis has to be formulated on the basis of the data in Table IV-23.

Final hypothesis #23.--"Gospel music--'standard',", more than any other type of music, is used most by local religious radio programs in Los Angeles followed closely in order of usage by "classical," "gospel music--'popular',", "hymns," and "spirituals."

24. Among spokesmen of local religious radio programs in Los Angeles who report using more than one type of music, the combination of different types of music which the largest number of spokesmen indicate that they use is made up of the following four types of music: (1) gospel music--western with a beat, popular, or ballad type; (2) gospel music--standard; (3) hymns--worship service congregational singing type music; and (4) spirituals--Negro and white.

Table IV-24 reveals that in addition to the four types of music listed above in the original working hypothesis a fifth type of music, "classical," should have been included. The table indicates that these five, and not the original four mentioned, form the combination of types of music most often used (16%) by the various local religious radio programs in Los Angeles.

The combination suggested in the working hypothesis was used by only one program out of 109 in the Los Angeles sample.

TABLE IV-24

TYPES OF MUSIC USED BY LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES LISTED BY INDIVIDUAL CONFIGURATIONS

Rank	Types of Music	Frequency	Percentage
1.	Gospel music--"popular," gospel music--"standard," hymns, classical, spiritual	17	16%
2.	No music	16	15%
3.	Gospel music--"popular," gospel music--"standard"	8	7%
4.	Classical	7	6%
5.	Gospel music--"standard"	7	6%
6.	Gospel music--"popular," gospel music--"standard," spirituals.	7	6%
7.	Hymns and classical	6	6%
8.	Gospel music--"standard," hymns, classical	6	6%
9.	Hymns	4	4%
10.	Gospel music--"standard," hymns.	4	4%
11.	Gospel music--"popular," gospel music--"standard," classical	4	4%
12.	Gospel music--"standard," hymns, classical, spirituals	4	4%
13.	Gospel music--"popular,"	3	3%
14.	Gospel music--"popular," spirituals	3	3%
15.	Gospel music--"popular," gospel music--"standard," classical, spirituals	3	3%
16.	Secular music	2	2%
17.	Gospel music--"popular," gospel music--"standard,"	2	2%
18.	Gospel music--"popular," gospel "standard," hymns, classical	2	2%
19.	Classical and spirituals	1	1%
20.	Gospel music--"standard," classical	1	1%
21.	Gospel music--"standard," classical, spirituals	1	1%
22.	Gospel music--"popular," gospel music--"standard," hymns, spirituals	1	1%
	TOTALS	109	103%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

The best explanation for the wide variance between
hypothesis and results seems to be a combination of factors.
First, the pilot study sample in Lansing, Michigan, was
small, only about half of the 13 possible programs listed
combinations of types of music being used. Second, the ter-
minology used in the pilot study lacked the precision intro-
duced into the Los Angeles survey. Third, from a few
observations in Los Angeles and a conversation with the music
director of one non-local religious radio program, it was
supposed that many local religious programs in Los Angeles
used "spirituals" but not "classical" music. Fourth and
finally, it was erroneously assumed that one could combine
the results of the pilot study, which it now appears were
faulty, and the results of some observations and a conversa-
tion in Los Angeles, which were, it now appears, also faulty,
and arrive at a satisfactory expectation. Since the data do
not meet expectations of the hypothesis, a modification of
the original hypothesis is in order.

Final hypothesis #24.--Among spokesmen of local reli-
gious radio programs in Los Angeles who report using more
than one type of music, out of a large number of possible
combinations, the combination of different types of music
which the largest number of spokesmen indicate that they use
is made up of the following five types of music: (1) gospel
music--western with a beat, popular, or ballad type; (2) gos-
pel music--standard; (3) hymns--worship service congregational
singing type music; (4) classical--anthems, oratorios, cantatas,
masses, etc.; and (5) spirituals--Negro and white.

25. A majority of local religious radio programs in Los Angeles are broadcast on Sunday rather than during the remainder of the week's broadcast schedule.

Table IV-25.1 lists all the various schedules of local religious radio programs in Los Angeles. Even without

TABLE IV-25.1

DAYS OF THE WEEK ON WHICH LOCAL RELIGIOUS RADIO PROGRAMS
ARE BROADCAST IN LOS ANGELES LISTED
BY INDIVIDUAL CONFIGURATIONS

Rank	Days on Which Programs are Broadcast	Frequency	Percentage
1.	Sunday	67	57%
2.	Saturday	18	15%
3.	Monday through Friday	13	11%
4.	Monday through Saturday	4	3%
5.	Friday	4	3%
6.	Monday	2	2%
7.	Tuesday	2	2%
8.	Sunday through Saturday	2	2%
9.	Thursday	1	1%
10.	Wednesday	1	1%
11.	Monday through Thursday	1	1%
12.	Tuesday through Thursday	1	1%
13.	Sunday through Friday	1	1%
	TOTALS	117[a]	100%

[a]Since some programs were rebroadcast either on the same station or on another station, the totals equal more than the 109 programs for which interviews were secured.

counting programs which are broadcast on Sunday as well as other days, and considering solely the programs which are broadcast on Sunday only, Table IV-25.1 reveals that 57% of all local religious radio programs in Los Angeles are broadcast on Sunday.

Table IV-25.2 contrasts with Table IV-25.1 in that instead of listing the individual schedules as does the latter, it simply indicates the number of religious programs heard on each day of the week. Here it is interesting to note that although the frequency of programs heard on Sunday is greater in Table IV-25.2 than in Table IV-25.1, the percentage figure drops from 57% (the percentage of all local

TABLE IV-25.2

DAYS OF THE WEEK ON WHICH LOCAL RELIGIOUS RADIO
BROADCASTS ARE HEARD IN LOS ANGELES

Rank	Days on Which Broadcasts are Heard	Frequency	Percentage
1.	Sunday	70	33%
2.	Friday	24	12%
3.	Saturday	24	12%
4.	Tuesday	24	12%
5.	Monday	23	11%
6.	Thursday	23	11%
7.	Wednesday	23	11%
	TOTALS	211	102%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

religious radio programs broadcast on Sunday only in Los Angeles) to 33% (the percentage of all broadcast time during a week devoted to local religious radio programs is on Sunday). This occurs because a daily program carried Monday through Friday, for instance, counts only once in Table IV-25.1, whereas in Table IV-25.2 it counts five times: Monday, Tuesday, Wednesday, Thursday, and Friday.

While these results technically substantiate the original hypothesis (a majority of the local religious radio programs in Los Angeles were broadcast on Sunday) a modification of the hypothesis would be more meaningful if it also were to include an indication of the data contained in Table IV-25.2 (that only a plurality of the local religious radio broadcasts in Los Angeles were broadcast on Sunday). Thus the following final hypothesis.

Final hypothesis #25.--More local religious radio programs are broadcast in Los Angeles on Sunday than during the remainder of the week's broadcast schedule, and more local religious radio broadcasts are transmitted in Los Angeles on Sunday than on any other single day of the week.

26. Less time is devoted in Los Angeles to the broadcast of local religious radio programs on Sunday than during the remainder of the week's broadcast schedule.

Table IV-26 reveals that 44% of the week's local religious radio time in Los Angeles is on Sunday, while the other six days of the week contain 56%.

If all programs were of equal length, one could expect that the percentages in Table IV-25.2 and in Table IV-26 to be very nearly the same. The facts, however, are that in Table IV-26 the Sunday percentage is up some 11% from 33% in Table IV-25.2 to 44%. This indicates that the Sunday programs tend to be somewhat longer, on the average, than are the weekday programs. In order to indicate this relationship as well as that stated in the original working
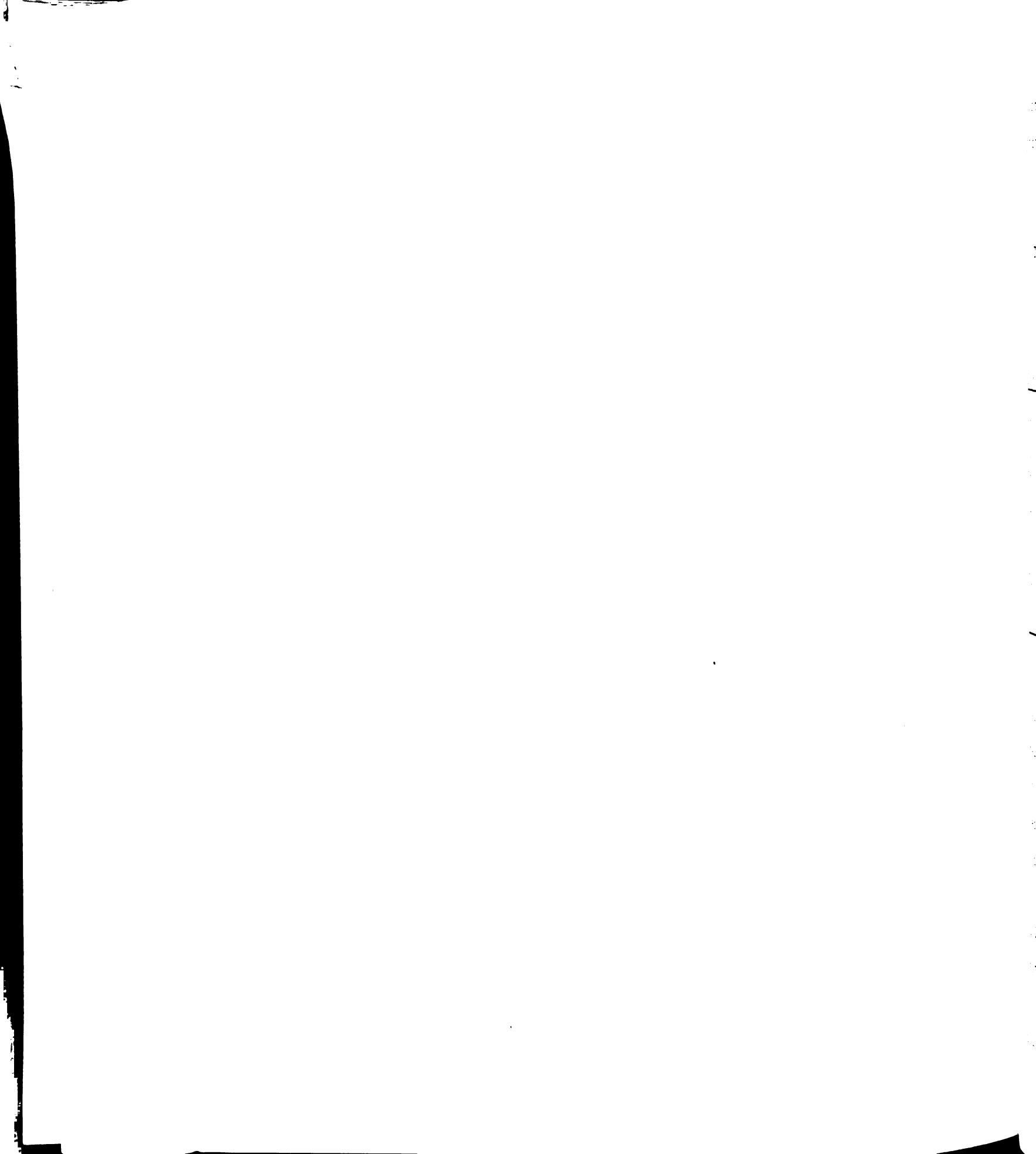
hypothesis, a modification seems in order in the final

hypothesis accepted.

TABLE IV-26

TIME DEVOTED TO THE BROADCAST OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES LISTED IN "HOURS:MINUTES"
BY DAYS OF THE WEEK

Day of the Week	Total Time Devoted To Local Religious Broadcasts Per Week	Percentage of Total Local Religious Broadcast Time Per Week
1. Monday	8:22	9%
2. Tuesday	9:22	10%
3. Wednesday	8:52	9%
4. Thursday	8:52	9%
5. Friday	8:37	9%
6. Saturday	9:37	10%
TOTAL	53:42	56%
7. Sunday	42:37	44%
WEEKLY TOTAL	96:19	100%

Final hypothesis 26.--In addition to the fact that

less time is devoted in Los Angeles to the broadcast of local

religious radio programs on Sunday than during the remainder

of the week's broadcast schedule, the individual broadcasts

tend to be a little longer in length, on the average, on

Sundays than on weekdays.

27. A majority of the local religious radio programs

in Los Angeles are carried on only one station and are broad-

cast on commercial time.

Table IV-27.1 reveals that 93% of all local religious

radio programs in Los Angeles are broadcast on only one

station. The other 7% of the programs are broadcast on two

stations, none being broadcast on more than two stations.

TABLE IV-27.1

COMPARISON OF THE NUMBER OF STATIONS ON WHICH LOCAL
RELIGIOUS RADIO PROGRAMS ARE BROADCAST
IN LOS ANGELES[a]

Rank	Number of Stations On Which Programs are Broadcast	Frequency	Percentage
1.	Programs broadcast on one station only	101	93%
2.	Programs broadcast on two stations	8	7%
	TOTALS	109	100%

[a]A related table based on interviews with AM station
radio personnel in Los Angeles regarding their schedules of
religious broadcasting and which reveals slight variations
from material reported here based on the interviews with
program spokesmen is found in Appendix "E".

Table IV-27.2 shows that 83% of all local religious

radio broadcasts in Los Angeles broadcast on commercial time.

The other 17% of the broadcasts are presented on sustaining

time.

Although Table IV-27.2 presents the data in terms of

broadcasts (there were 117 of them in the sample) as opposed

to programs (there were 109 of them in the sample), the

majority is so pronounced as to indicate that even if the

computation had been made on the basis of programs, the hypothe-

sis, as it is presently stated in terms of programs, would be

supported.[5]

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[5]This table was compiled on the basis of broadcasts
rather than programs because at least one program which was
broadcast twice was presented by the station once on commercial

TABLE IV-27.2

LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES PRESENTED
ON COMMERCIAL AND SUSTAINING TIME

Rank	Commercial or Sustaining Programs	Frequency	Percentage
1.	Programs presented on commercial time	97	83%
2.	Programs presented on sustaining time	20	17%
	TOTALS	117[a]	100%

[a]Although there were only 109 programs in the sample,
since some of them were broadcast more than once and on more
than one station, the total number of programs in this break-
down is more than 109 because eight programs were counted in
two categories.

Final hypothesis #27.--(Substantiated as stated in

Chapter I and above.)

28. The largest number of local religious radio pro-

grams in Los Angeles are approximately one-half hour in

length, recorded outside of radio station studios, and dis-

tributed to the broadcasting stations via tape recording.

Table IV-28.1 reveals that 49 of the 109, or 45% of

the local religious radio programs in Los Angeles in the

sample were approximately one-half hour in length. Another

28% were approximately one-quarter hour in length, and 16%

were approximately one hour long. Although there were nine

other lengths of programs, no single category contained more

than 3%.

time and once on sustaining time, thus making it impossible
to use the term "program" as a common denominator in compila-
tion.

TABLE IV-23.1

LENGTH OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES

Rank	Length of Program	Frequency	Percentage
1.	30 minutes	49	45%
2.	15 minutes	30	28%
3.	60 minutes	17	16%
4.	55 minutes	3	3%
5.	10 minutes	2	2%
6.	120 minutes	2	2%
7.	75 minutes	2	2%
8.	5 minutes	1	1%
9.	25 minutes	1	1%
10.	90 minutes	1	1%
11.	7 minutes	1	1%
12.	Less than 5 minutes	0	0%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

Table IV-23.2 shows that only 26% of the local religious radio programs in Los Angeles are produced in radio station studios. In addition, another 5% of the programs are sometimes produced in a radio studio or are produced in a university radio studio or a television studio. The remainder, or 69% of the programs, are produced outside of radio station studios. The largest percentage of local religious radio programs in Los Angeles are produced in the church, 47%.

Table IV-23.3 indicates clearly that a plurality, 37%, of the local religious radio broadcasts in Los Angeles are distributed to the radio stations via tape recording. The next most widely used method of distributing the program

TABLE IV-23.2

PRODUCTION SITE OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES

Rank	Production Site	Frequency	Percentage
1.	Church	51	47%
2.	Radio station	28	26%
3.	Private home	12	11%
4.	Private studio	7	6%
5.	Commercial studio	2	2%
6.	Radio station and church	2	2%
7.	Church home (not church)	1	1%
8.	Improvised studio at college . .	1	1%
9.	Private home and church	1	1%
10.	Public cafeteria	1	1%
11.	Radio station, private studio, and commercial studio	1	1%
12.	Television studio	1	1%
13.	University radio studio	1	1%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

to the radio stations, 32%, was live remote broadcasts, usually from churches. Broadcasts recorded at the radio stations constituted 15% of all local religious radio programs in Los Angeles, while another 10% were originated live in the studios of the various radio stations. Combinations of these methods of originating the programs made up the final 6% of the broadcasts.

Since it is more accurate to discuss the "type of origin" of local religious radio in Los Angeles in terms of "broadcasts" rather than "programs," it seems best to substitute the word "broadcast" for the word "program" in the final hypothesis since the data in Tables IV-28.1 and IV-23.2

will still quite adequately substantiate this change in terminology.

TABLE IV-28.3

TYPE OF ORIGIN OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES

Rank	Type of Origin	Frequency	Percentage
1.	Tape recording	43	37%
2.	Live remote	38	32%
3.	Recorded at station	18	15%
4.	Live studio	12	10%
5.	Live remote to station, recorded at station	2	2%
6.	Live studio (1) and live remote (3) per week	1	1%
7.	Remote, recorded and fed by line to station later	1	1%
8.	Tape recorded at Radio Central and fed by line to station later . .	1	1%
9.	Tape recorded 3 out of 5, live remote 2 out of 5 per week . . .	1	1%
	TOTALS	117[a]	100%

[a]Several programs originated their various broadcasts using more than one type of origination, thus the total of 117 instead of 109 programs.

Final hypothesis #28.--The largest number of local religious radio broadcasts in Los Angeles are approximately one-half hour in length, recorded outside of radio station studios, and distributed to the broadcasting stations via tape recording.

29. In Los Angeles more local religious radio programs are of the "devotional" format than any other format.

As can be seen readily in Table IV-29, there are
more worship service format programs, 36%, than any other
format. The second most frequently discovered format was
the "devotional," which comprised 28% of the total number of
programs. The straight sermon or talk format was third with
13%.

TABLE IV-29

FORMATS OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES

Rank	Format	Frequency	Percentage
1.	Worship service format	39	36%
2.	Devotional format	31	28%
3.	Straight sermon or talk format . .	14	13%
4.	Mission format	6	6%
5.	Variety format	5	5%
6.	Counseling format	3	3%
7.	Thought for the day format	3	3%
8.	Discussion format	2	2%
9.	News format	2	2%
10.	Discussion-interview format . . .	1	1%
11.	Informative-music	1	1%
12.	Interview and religious news format	1	1%
13.	Prayer for the day format	1	1%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

While 10 other formats were represented in the sample,
no one of them made up more than 6% of the total. It is also
interesting to note that there was no local religious radio
program in Los Angeles designed for children.

Final hypothesis #29.--While the "worship service
format," "devotional format," and "straight sermon or talk

format" are the first, second, and third most often broad-
cast programs, respectively, among local religious radio
programs in Los Angeles, no local religious radio program
designed primarily for children is heard in that city.

30. A majority of the "worship service" format local
religious radio programs in Los Angeles are presented "live
remote" from churches; and inversely, a majority of the local
Los Angeles religious radio programs of other formats are
broadcast from tape recordings.

Table IV-30.1 reveals that of 39 "worship service"
format broadcasts, 26 of them, or 67%, are originated "live
remote." Table IV-30.2 shows that of those same 39 "worship
service" format programs, 38 of them, or 97% are originated
in churches.

Since the tables mentioned above do not represent
all three dimensions of the hypothesis--(1) format, (2) type
of origin, and (3) point of origin--the IBM cards on which
all data were recorded were passed through the sorting machine
to determine exactly how many programs measured up to the
three dimensions specifically stated in the hypothesis. This
technique revealed that 26 of the "worship service" format
programs, or 67% were originated live remote from churches.

Of 117 local religious broadcasts in Los Angeles, 79
of them are not of the "worship service" format. Of these
79 "non-worship service" format broadcasts, 54% (43) of them
are originated via tape recording.

TABLE IV-30.1

COMPILATION OF FORMATS OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES REVEALING THE TYPE OF ORIGIN OF EACH

Formats

Type of Origin	Worship	Devotional	Mission	Thought for the Day	Prayer for the Day	Discussion	Counseling	News	Straight Sermon or Talk	Variety	Interview-discussion	Informative-music	Interview-religious News	TOTALS
1. Tape	9	16	2	1	2	0	2	1	8	2	0	0	0	43
2. Live Studio	1	7	1	0	0	0	1	0	1	1	0	0	0	12
3. Live Remote	26	7	3	0	0	0	0	0	2	0	0	0	0	38
4. Taped at Station	0	3	0	2	0	2	0	1	5	2	1	1	1	18
5. Remote, Record and Fed by Line to Station Later	1	0	0	0	0	0	0	0	0	0	0	0	0	1
6. Live Remote to Station, Recorded at Station	2	0	0	0	0	0	0	0	0	0	0	0	0	2
7. Taped at Radio Central, Fed by Line to Station	0	1	0	0	0	0	0	0	0	0	0	0	0	1
8. Tape 3 out of 5, Live Remote 2 out of 5 Per Week	0	1	0	0	0	0	0	0	0	0	0	0	0	1
9. 1 Live Studio, 3 Live Remote Per Week	0	0	1	0	0	0	0	0	0	0	0	0	0	1
TOTALS	39	35	7	3	2	2	3	2	16	5	1	1	1	117[a]

[a]Does not equal 109, the number of completed interviews because eight programs were broadcast on more than one station, bringing the total to 117 program originations.

TABLE IV-30.2

COMPILATION OF FORMATS OF LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES REVEALING THE POINT OF PRODUCTION OF EACH

Formats

Point of Production	Worship	Devotional	Mission	Thought for the Day	Prayer for the Day	Discussion	Counseling	News	Straight Sermon or Talk	Variety	Interview-discussion	Informative-music	Interview-religious News	TOTALS
1. Private Home	0	4	0	0	0	0	1	0	7	0	0	0	0	12
2. Radio Station	1	9	1	2	0	1	1	1	5	4	1	1	1	28
3. Private Studio	0	2	3	0	1	0	0	1	0	0	0	0	0	7
4. Church	38	10	1	1	0	0	0	0	1	0	0	0	0	51
5. Commercial Studio	0	1	0	0	0	0	1	0	0	0	0	0	0	2
6. Radio Station and Church	0	0	1	0	0	0	0	0	1	0	0	0	0	2
7. University Radio Studio	0	1	0	0	0	0	0	0	0	0	0	0	0	1
8. Private Home and Church	0	1	0	0	0	0	0	0	0	0	0	0	0	1
9. Radio Station, Private Studio, and Commercial Studio	0	0	0	0	0	0	0	0	0	1	0	0	0	1
10. Improvised Studio at College	0	1	0	0	0	0	0	0	0	0	0	0	0	1
11. Church Home (NOT church)	0	1	0	0	0	0	0	0	0	0	0	0	0	1
12. Television Studio	0	0	0	0	0	1	0	0	0	0	0	0	0	1
13. Public Cafeteria	0	1	0	0	0	0	0	0	0	0	0	0	0	1
TOTALS	39	31	6	3	1	2	3	2	14	5	1	1	1	109

Table IV-30.1 also reveals that most "devotional" and "straight sermon or talk" broadcasts are originated from tape recordings made in either the radio station studio or elsewhere.

Since Table IV-30.1 is compiled in terms of "broadcasts" as opposed to "programs" the original hypothesis was modified so that the data and the hypothesis use the same terminology.

Final hypothesis #30.--A majority of the "worship service" format local religious radio broadcasts in Los Angeles are presented "live remote" from churches; and inversely, a majority of the local Los Angeles religious radio broadcasts of other formats are broadcast from tape recordings.

31. A majority of the local religious radio programs in Los Angeles utilize partial scripts of the program (as opposed to complete word for word scripts or outlines) and are written, produced, and directed by the clergyman who is the principal speaker on the program.

Table IV-31.1 reveals that 47% of the local religious radio programs in Los Angeles are produced from an outline only. Another 22% utilize a complete script of the program, and a partial script is used by 19% of the programs. The impromptu approach to production, usually stated by spokesmen of these programs as "doing whatever the spirit moves us to do," is used by 12% of the programs.

TABLE IV-31.1

TYPE OF SCRIPTS USED BY LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Type of Script Used	Frequency	Percentage
1.	Outline only	51	47%
2.	Complete script	24	22%
3.	Partial script	21	19%
4.	Impromptu	13	12%
	TOTALS	109	100%

Since the original expectation was based on the pilot
study of Lansing, Michigan, and since the programs included
in that study have proved to be atypical of those in Los
Angeles in many ways, apparently working hypothesis #31 was
not substantiated for the same reason.

Table IV-31.2 indicates clearly that a big majority
of the programs, 83%, are written by the clergyman who is
almost always the principal speaker on the program.

TABLE IV-31.2

PROGRAM WRITERS FOR LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Program Writer	Frequency	Percentage
1.	Clergy [Almost always the principal speaker on the program]	91	83%
2.	Layman and clergy	9	8%
3.	Layman	5	5%
4.	Clergy and professional writer. .	2	2%
5.	Professional writer	1	1%
6.	Layman, clergy, and professional writer	1	1%
	TOTALS	109	100%

At this point it should be explained that the term "written" was used broadly and included the person who wrote the complete script, the partial script, and outlines as well as the person who was primarily responsible for taking action in the broadcast "as the spirit moved" in the impromptu broadcasts.

Table IV-31.3 reveals that 75% of the local religious radio programs in Los Angeles are produced and directed by the clergyman who is almost always the principal speaker on the program.

TABLE IV-31.3

PRODUCERS AND DIRECTORS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Producer	Director	Frequency	Percentage
1.	Clergy	.Clergy	82	75%
2.	Layman	.Layman	10	9%
3.	Layman	.Clergy	7	6%
4.	Professional radio man	Professional radio man. . .	5	5%
5.	Clergy	.Professional radio man. . .	2	2%
6.	Clergy	.Layman	1	1%
7.	Layman	.Professional radio man. . .	1	1%
8.	Professional radio man. . .	.Layman	1	1%
	TOTALS		109	100%

Final hypothesis #31.--More local religious radio programs in Los Angeles are produced from an outline only than are produced from a complete script, from a partial script, or on an impromptu basis; and a majority of these

local religious radio programs in Los Angeles are written,
produced, and directed by the clergyman who is the principal
speaker on the program.

32. More local religious radio programs in Los
Angeles are produced in churches than in radio station studios,
private studios, commercial studios, or other possible points
of production.

Table IV-32 indicates that of the local religious
radio programs in Los Angeles, 47% are produced in churches,

TABLE IV-32

PRODUCTION SITE OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES

Rank	Production Site	Frequency	Percentage
1.	Church	51	47%
2.	Radio station	28	26%
3.	Private home	12	11%
4.	Private studio	7	6%
5.	Commercial studio	2	2%
6.	Radio station and church	2	2%
7.	Church home (not church)	1	1%
8.	Improvised studio at college . . .	1	1%
9.	Private home and church	1	1%
10.	Public cafeteria	1	1%
11.	Radio station, private studio, and commercial studio	1	1%
12.	Television studio	1	1%
13.	University radio studio	1	1%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

26% in radio stations, 11% in private homes, and the remainder
are produced in ten other places or combinations of places.

Final hypothesis #32.--(Substantiated as stated in
Chapter I and above.)

33. A majority of the local religious radio programs
in Los Angeles utilize professional engineers from the station
over which the program is broadcast.

Table IV-33 shows that radio station engineers handle
the technical portions of production of 31% of local religious

TABLE IV-33

PERSONNEL HANDLING TECHNICAL PORTIONS OF PRODUCTION
OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES

Rank	Personnel	Frequency	Percentage
1.	Radio station engineer	34	31%
2.	Clergy	20	18%
3.	Layman (occupation engineer) . . .	18	17%
4.	Layman (hobby engineer)	15	14%
5.	Station engineer and clergy . . .	6	6%
6.	Station engineer and layman (hobby engineer)	6	6%
7.	Staff engineer	4	4%
8.	Clergy, station engineer, and layman (occupation engineer) . .	2	2%
9.	Layman (occupation engineer) and layman (hobby engineer)	2	2%
10.	Station engineer and layman (occupation engineer)	2	2%
	TOTALS	109	102%[a]

[a]The total does not equal 100% due to rounding off
individual figures to the nearest per cent.

radio programs in Los Angeles. In addition, radio station
engineers assist in some way in another 16, or 15%, of the
programs. This means that radio station engineers are invol-
ved in 50, or 56%, of the programs.

Clergymen handle the technical portions of production
on 18% of the programs, laymen whose occupation is in the
engineering field do the technical work on 17% of the pro-
grams, and another 14% are handled by laymen whose hobby is
engineering. The remainder of the technical work is handled
by a combination of radio station engineers, clergymen, and
both types of laymen mentioned above.

Since a majority of the programs do not have a radio
station engineer handling the technical portions of produc-
tion, the original working hypothesis must be modified.

Final hypothesis #33.--The technical portions of pro-
duction of local religious radio programs in Los Angeles are
more often handled by professional station engineers than
they are by clergymen, laymen whose occupation is engineering,
or laymen whose hobby is engineering.

34. A majority of the regular "live" participants
of local religious radio programs in Los Angeles are clergy-
men.

Table IV-34.1 reveals that on local religious radio
programs in Los Angeles of the regular "live" participants
the roles of principal speaker, associate speaker, host-
principal speaker, and host-announcer-principal speaker are
usually taken by clergymen, but that the roles of announcer,
including announcers at the church and at the station, choir
member, organist, pianist, congregation, and soloist are
usually taken by laymen. In addition, it can be seen that
many other roles are played by both laymen and clergymen.

TABLE IV-34.1

COMPILATION OF REGULAR "LIVE" PARTICIPANTS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES COMPARING ROLES TAKEN BY
CLERGYMEN WITH THOSE TAKEN BY LAYMEN

Rank	Roles Taken by Clergymen	Frequency (number) of Programs Listing Each	Percentage Of Total Programs
1.	Principal speaker	43	39%
2.	Associate speaker	14	13%
3.	Host-principal speaker	12	11%
4.	Host-announcer-principal speaker	8	7%
5.	Host	3	3%
6.	Host-announcer	3	3%
7.	Organist	3	3%
8.	Song director	3	3%
9.	Announcer	2	2%
10.	Announcer at church	2	2%
11.	Associate host	2	2%
12.	Hostess-principal speaker . . .	2	2%
13.	Pianist	2	2%
14.	Associate speakers (2)	1	1%
15.	Associate speakers (5)	1	1%
16.	Discussants	1	1%
17.	Host-announcer-associate speaker	1	1%
13.	Interviewee	1	1%
19.	Moderator	1	1%
20.	Principal speaker-song leader .	1	1%

Table IV-34.1, continued

Rank	Roles Taken by Laymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Announcer	51	47%
2.	Choir	32	29%
3.	Organist	29	27%
4.	Pianist	20	18%
5.	Announcer at station	14	13%
6.	Congregation	13	12%
7.	Announcer at church	11	10%
8.	Soloists	7	6%
9.	Host	5	5%
10.	Solos-duets-trios-quartets, etc.	5	5%
11.	Associate speaker	2	2%
12.	Choirs (2)	2	2%
13.	Instrumentalist	2	2%
14.	Announcers (2)	1	1%
15.	Announcer at mission	1	1%
16.	Associate speakers (2)	1	1%
17.	Associate speaker-announcer	1	1%
18.	Band	1	1%
19.	Duets	1	1%
20.	Discussants	1	1%
21.	Guitarist	1	1%
22.	Harpist	1	1%
23.	Orchestra	1	1%
24.	Organists (2)	1	1%
25.	Principal speaker	1	1%
26.	Quartets (2)	1	1%
27.	Testimonies	1	1%
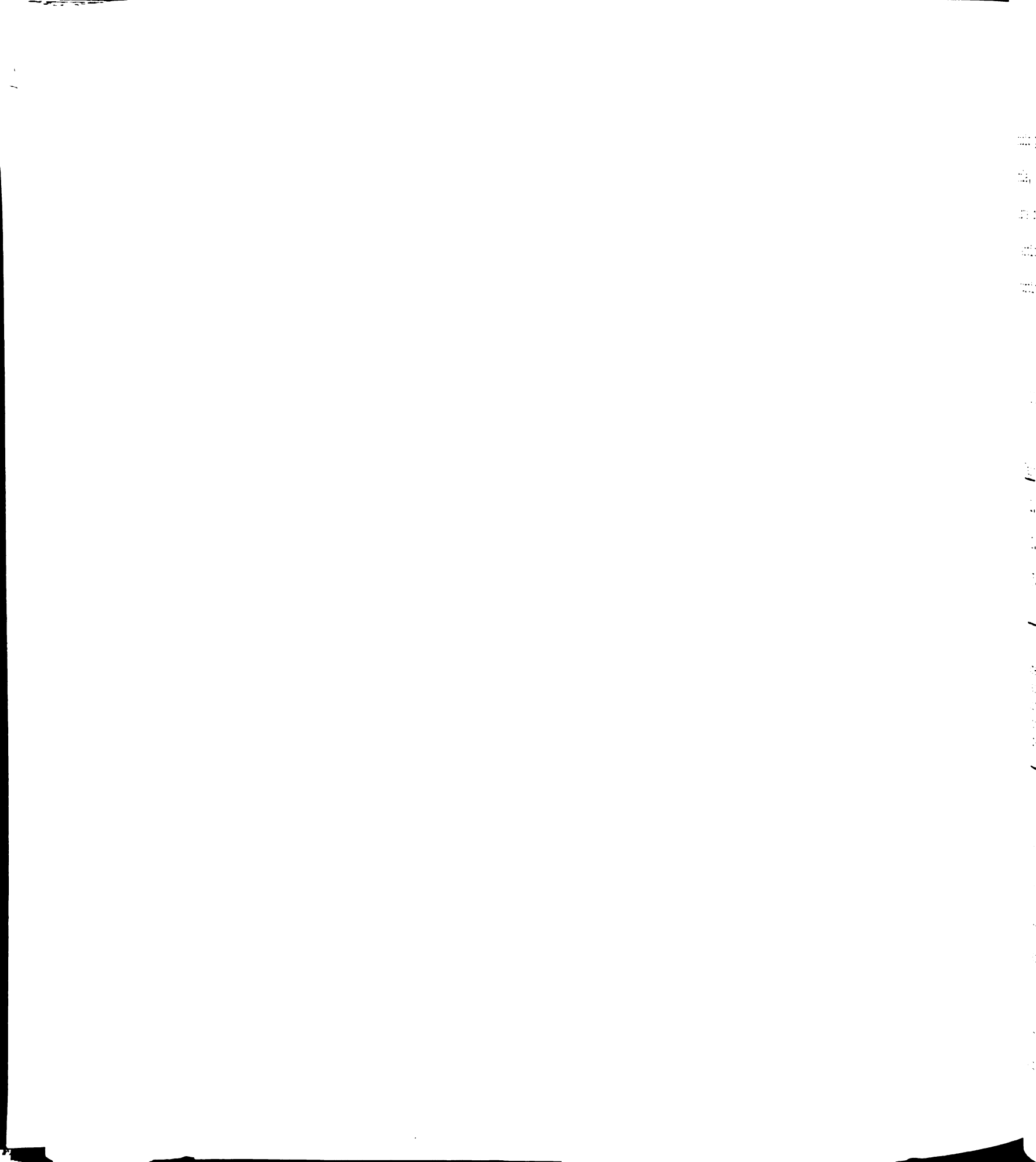
Table IV-34.2 reveals that 76% of the local religious radio programs in Los Angeles utilize laymen in at least one role, as regular "live" participants, 73% of the programs have clergymen in at least one role, as regular "live" participants, and 4% of the programs have no regular "live" participants.

TABLE IV-34.2

NUMBER OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
UTILIZING CLERGYMEN AND LAYMEN IN VARIOUS ROLES
AS REGULAR "LIVE" PARTICIPANTS[a]

Rank	Item	Frequency	Percentage
1.	Programs utilizing laymen in at least one role	83	76%
2.	Programs utilizing clergymen in at least one role	80	73%
3.	Programs utilizing no regular "live" participants . .	4	4%

[a]Since the categories used in compiling this table are not mutually exclusive, many programs used both clergymen and laymen in some regular "live" participant role, for instance, no totals were reported. The percentages are based on the total number of programs and NOT the total frequency of "mentions" listed in this table.

Since there are actually more programs which use laymen as regular "live" participants than there are which use clergymen in regular "live" roles, even though the percentage is slight, the original hypothesis must be modified. [See Table 34.00 in Appendix "F" for a more complete breakdown.]

Final hypothesis #34.--Regular "live" participant roles on local religious radio programs in Los Angeles are almost equally shared by clergymen and laymen, although

clergymen are more often principal speakers, associate speakers, host-principal speakers, and host-announcer-principal speakers, than are laymen; and laymen more often than clergymen are announcers, choir members, organists, pianists, and members of the congregation.

35. A majority of the local religious radio programs in Los Angeles use "non-regular live participants."

Of the local religious radio programs in Los Angeles which use non-regular "live" participants, Table IV-35 indicates that 21% of the programs use such participants on approximately two-thirds to nine-tenths of their broadcasts, 12% of the programs use such participants on approximately one-half of their broadcasts, another 16% use them on approximately one-fourth to one-third of their broadcasts, and 55% of all programs use them on less than one-fourth of their broadcasts.

Final hypothesis #35.--(Substantiated as stated in Chapter I and above.)

36. Among non-regular participants on local religious radio programs in Los Angeles, laymen are more often heard than clergymen; and of the roles taken on these programs by non-regular participants, the role of group vocalist is more frequently used than any other.

Table IV-36 reveals that 88% of all local religious radio programs in Los Angeles have clergymen who take roles on their programs less frequently than 90% of the time; and that 55% of all local religious radio programs in Los Angeles

TABLE IV-35

COMPILATION OF INFREQUENT LIVE PARTICIPANTS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES WHO ARE HEARD ON VARIOUS
PERCENTAGES OF THE BROADCASTS
OF THEIR PARTICULAR PROGRAM[a]

Rank	Type of Participation	Frequency	Percentage
	Those Heard on 65% to 90% of Their Broadcasts		
1.	None	36	79%
2.	Clergy and laity in various roles.	23	21%
	TOTALS	109	100%
	Those Heard on 45% to 64% of Their Broadcasts		
1.	None	96	88%
2.	Clergy and laity in various roles.	13	12%
	TOTALS	109	100%
	Those Heard on 23% to 44% of Their Broadcasts		
1.	None	92	84%
2.	Clergy and laity in various roles.	17	16%
	TOTALS	109	100%
	Those Heard on 1% to 22% of Their Broadcasts		
1.	Clergy and laity in various roles.	60	55%
2.	None	49	45%
	TOTALS	109	100%

[a]See Tables 35.01, 35.02, 35.03, and 35.04 in
Appendix "F" for a complete breakdown of roles taken by
infrequent live participants.

have laymen who take roles on their programs less frequently

than 90% of the time.

When the various infrequent live participant roles

taken by clergymen and laymen are compared, it is clearly

seen that clergymen tend to take the speakers' roles, both

the principal speakers (on 33% of the programs) and various

TABLE IV-36

COMPILATION OF INFREQUENT LIVE PARTICIPANTS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES COMPARING ROLES
TAKEN BY CLERGYMEN WITH THOSE
TAKEN BY LAYMEN

Rank	Roles Taken by Clergymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Principal speaker	36	33%
2.	Guest principal speaker . . .	18	17%
3.	Associate speaker	13	12%
4.	Guest associate speaker . . .	5	5%
5.	Guest interviewee	3	3%
6.	Host-principal speaker . . .	3	3%
7.	Interviewee	3	3%
8.	Host	2	2%
9.	Host-announcer-principal speaker	2	2%
10.	Musicians	2	2%
11.	Testimonies	2	2%
12.	Associate host	1	1%
13.	Associate speakers (3)	1	1%
14.	Associate speaker-testimonies	1	1%
15.	Guest testimony	1	1%
16.	Host-announcer	1	1%
17.	Solo-duet-trio-quartet, etc.	1	1%
18.	Song leader	1	1%
	TOTALS	96	88%[a]

Table IV-36, continued

Rank	Roles Taken by Laymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Soloists	10	9%
2.	Associate speaker	6	6%
3.	Choir	5	5%
4.	Solos-duets-trios-quartets, etc.	5	5%
5.	Musicians	4	4%
6.	Testimonies	4	4%
7.	Duets	3	3%
8.	Guest interviewee	3	3%
9.	Announcer	2	2%
10.	Guest testimonies	2	2%
11.	Interviewee	2	2%
12.	Principal speaker	2	2%
13.	Song leader	2	2%
14.	Trio	2	2%
15.	Announcer at mission . . .	1	1%
16.	Announcer at station . . .	1	1%
17.	Band	1	1%
18.	Guest choir	1	1%
19.	Guest instrumentalist . .	1	1%
20.	Guest soloist	1	1%
21.	Host	1	1%
22.	Testimony-report	1	1%
	TOTALS	60	55%[a]

[a]This figure is a percentage of the frequency total rather than a total of the rounded-off percentages listed in the column above.

other speaking roles (on 51% of the programs), but rarely musicians' roles (on 4% of the programs). Inversely, the laymen, while rarely taking the role of principal speaker (on 2% of the programs) or more frequently various other speaking roles (on 21% of the programs), they much more often take musical roles (group vocalist on 10% of the programs, soloist on 10% of the programs, and various other musical roles on 12% of the programs).

The data cited here necessitate a rather radical modification of the original working hypothesis.

Final hypothesis #36.--Among non-regular participants on local religious radio programs in Los Angeles, clergymen are more often heard than laymen; and of the roles taken on these programs by non-regular participants, clergymen tend to take speaking roles, both as principal speaker and various other speaking roles, while laymen much more often take musical roles and various speaking roles other than that of principal speaker.

37. A majority of the religious radio programs in Los Angeles use "participants other than musicians" every broadcast via recording, either at the time of broadcast or at the time the master recording is made, who are more often clergymen than laymen, and who more often take the role of announcer than any other role.

If one totals the frequency column in Table IV-37, one may arrive at the erroneous conclusion that 57 programs, (or 52%), utilize participants other than musicians who

TABLE IV-37

COMPILATION OF PARTICIPANTS OTHER THAN MUSICIANS WHO
PARTICIPATE VIA RECORDING ON RADIO PROGRAMS IN
LOS ANGELES LISTED BY FREQUENCY OF PARTICIPATION
AND ROLES TAKEN BY CLERGYMEN AND LAYMEN

Those Heard on 75% to 100% of Programs in Series

Rank	Roles Taken by Clergymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Principal speaker	9	8%
2.	Announcer	2	2%
3.	Host	2	2%
4.	Associate speaker	1	1%
5.	Host-announcer-priest . . .	1	1%
6.	Host-principal speaker . .	1	1%
	TOTALS	16	15%

Rank	Roles Taken by Laymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Announcer	18	17%
2.	Associate speaker	2	2%
3.	Announcers (2)	1	1%
4.	Choir	1	1%
5.	Congregation	1	1%
6.	Organist	1	1%
	TOTALS	24	22%[a]

Those Heard on 45% to 74% of Programs in Series

Rank	Roles Taken by Clergymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Associate speaker	1	1%

Roles Taken by Laymen   NONE

Table IV-37, continued

Those Heard on 23% to 44% of Programs in Series

NONE

Those Heard on 1% to 22% of Programs in Series

Rank	Roles Taken by Clergymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Principal speaker	3	3%
2.	Guest associate speaker . . .	2	2%
3.	Guest missionary	2	2%
4.	Guest principal speaker . . .	2	2%
5.	Associate speaker	1	1%
6.	Mission report (by pastor) .	1	1%
	TOTALS	11	10%[a]

Rank	Roles Taken by Laymen	Frequency (Number of Programs Listing Each)	Percentage of Total Programs
1.	Associate speaker	1	1%
2.	Guest testimony	1	1%
3.	Interviewee-report	1	1%
4.	Missionary guest	1	1%
5.	Testimony	1	1%
	TOTALS	5	5%

[a]This figures is a percentage of the frequency total rather than a total of the rounded-off percentages listed in the column above.
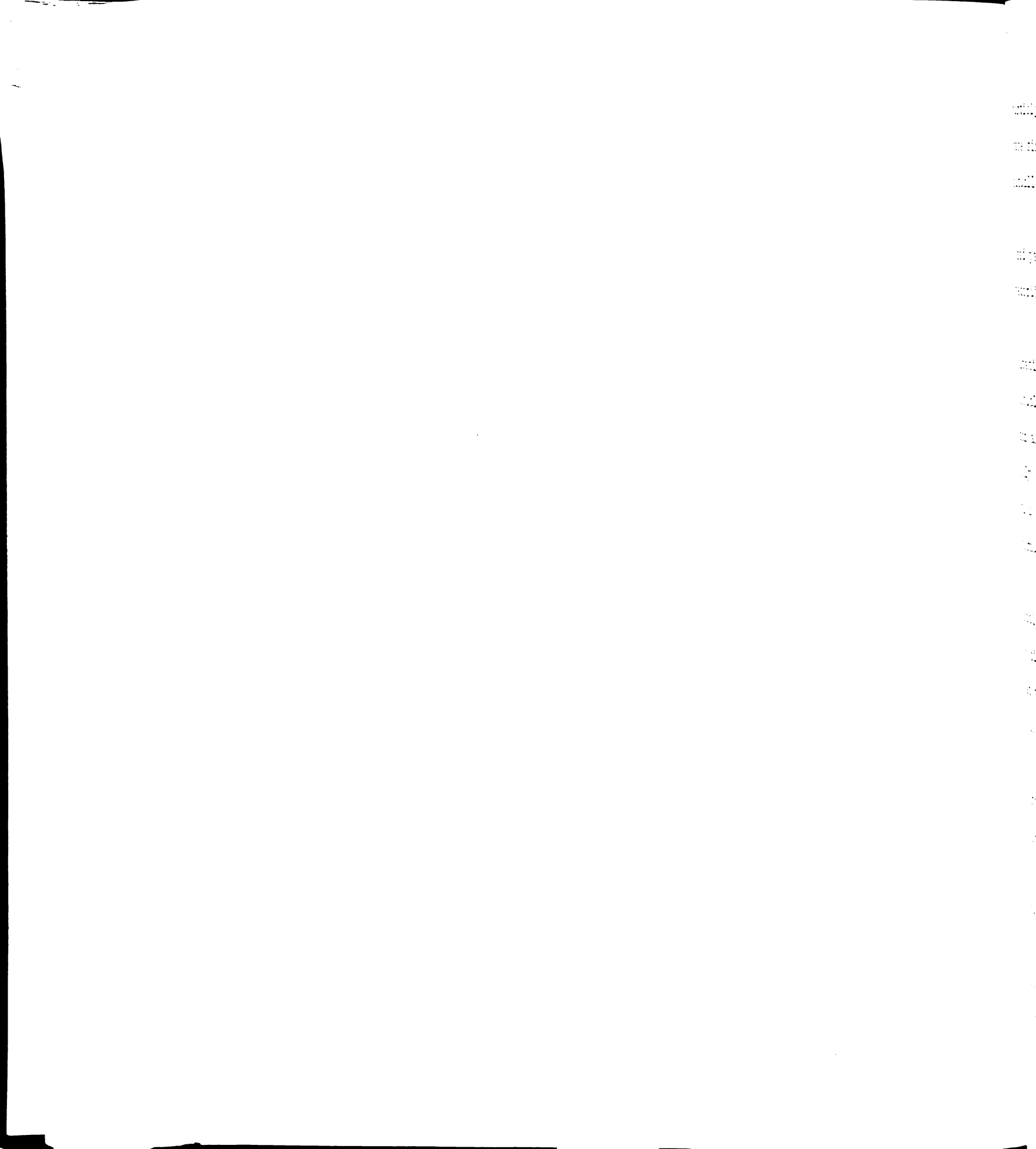
participate via recording. In actuality this is not the
case since the categories used in Table IV-37 are not
mutually exclusive.

In reality there were 40 programs, or 37%, which
used participants other than musicians participating via
recording.

Table IV-37 reveals that when the frequency of parti-
cipation of clergymen and that of laymen are compared, laymen
actually participate more often via recording than do clergy-
men among non-musician participants although the difference is
only one percentage point, 27% to 26%. These data, in addi-
tion to those above, indicate that a new hypothesis must be
formulated.

Final hypothesis #37.--Over one-third of the religious
radio programs in Los Angeles use "participants other than
musicians" via recording, either at the time of broadcast or
at the time the master recording is made; and these partici-
pants are nearly equally divided between clergymen and laymen.

38. While a majority of the local religious radio
programs in Los Angeles do not make use of musicians who parti-
cipate via recording, of those that do, a majority frequently
use small vocal groups, and use them in the opening, and
closing, and as special selections during the program.

Table IV-38.1 reveals that just over one-half of the
local religious radio programs in Los Angeles do use some
type of recorded music.

TABLE IV-38.1

TYPES OF MUSICAL GROUPS PARTICIPATING VIA RECORDINGS
ON LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES

Rank	Types of Musical Groups	Frequency[a]	Percentage[b]
1.	NONE	53	49%
2.	Choruses	33	30%
3.	Instrumental	29	27%
4.	Soloists	19	17%
5.	Quartets	16	15%
6.	Duets	14	13%
7.	Trios	13	12%

[a]Since many programs used more than one type of
musical group via recording a sum of the individual frequen-
cies would total more than the total number of programs in
the sample.

[b]The percentages were not totaled because various
groups could be heard on a single program. Since this total
would not be a meaningful figure it was omitted.

Since the categories were not mutually exclusive in
the sense that if a program used duets it did not use trios,
the frequencies cannot be added together in the instances of
quartets, duets, and trios to determine the number of pro-
grams which used "small vocal groups." Even if it were
possible, it might not be so meaningful as to know that more
programs, 33, or 30%, used choruses and 29, or 27%, used
instrumental music via recording than other types of musical
groups. [For a complete breakdown of the types of musical
groups used including information as to the professional,
lay, staff, or clergy status of the groups, see Table 38.00
in Appendix "F".]
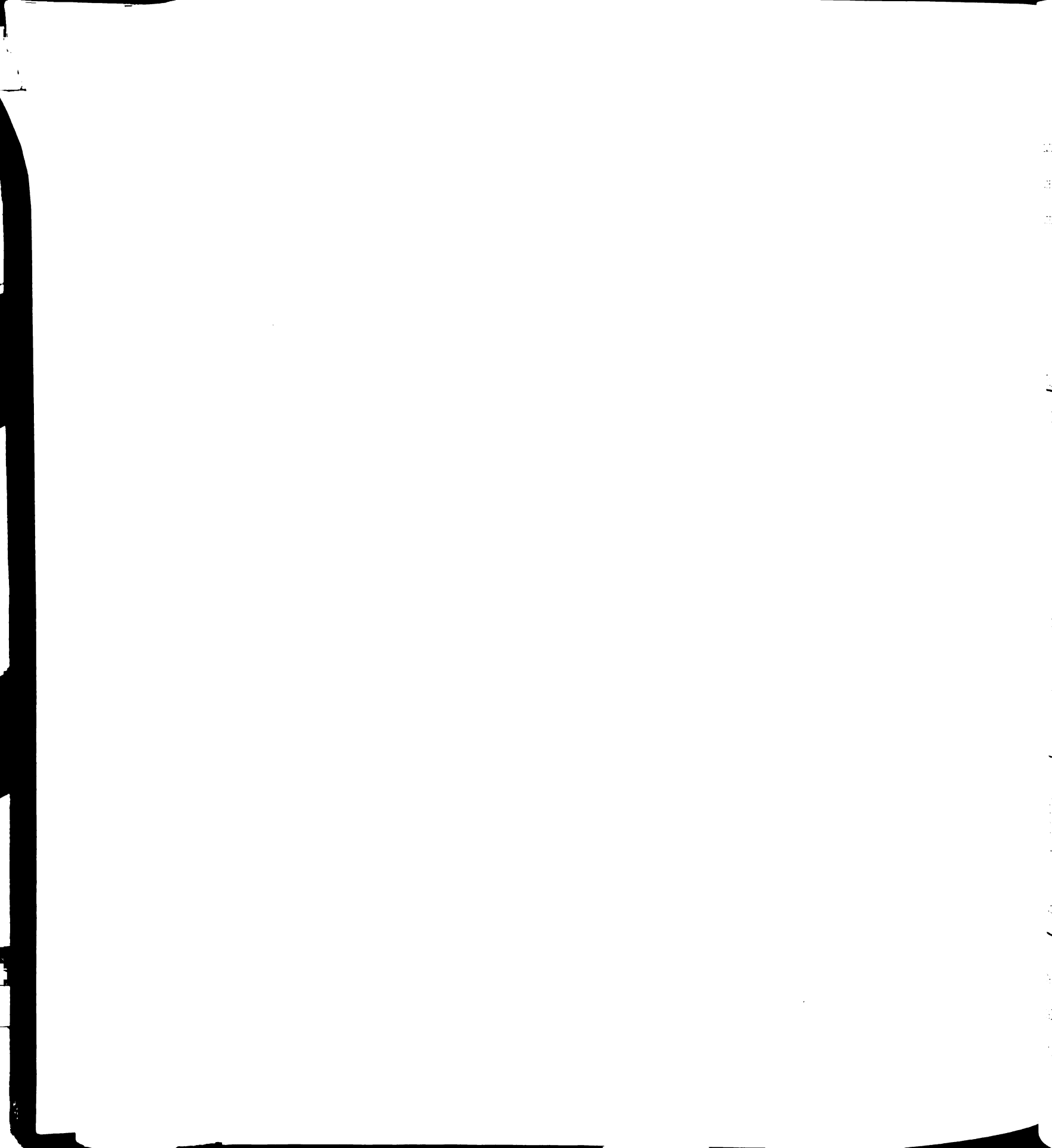
Table IV-38.2 reveals that programs which use recorded music most often are nearly equally divided between those who use it in the opening and closing and those who use it in the opening only (12% and 11% respectively). Programs which use

TABLE IV-38.2

EXTENT TO WHICH RECORDED MUSIC IS USED BY LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES

Rank	Use of Music	Frequency	Percentage
1.	NONE	54[a]	50%[a]
2.	Opening and closing	13	12%
3.	Opening	12	11%
4.	Opening, closing, and specials . .	7	6%
5.	Opening, closing, specials, bridge, and background	5	5%
6.	Opening, closing, specials, and background	4	4%
7.	Specials	3	3%
8.	Opening, closing, and background .	3	3%
9.	Closing	2	2%
10.	Closing and specials	2	2%
11.	Opening, closing, specials, and bridge	2	2%
12.	Opening and specials	1	1%
13.	Opening, specials, bridge, and background	1	1%
	TOTALS	109	102%[b]

[a]An obvious tabulation error appears when the first item of this table is compared with the first item in Table IV-38.1. The two figures should be identical. Probably this error of 1 digit (actually less than 1%) was an error recorded at the time of the original interview.

[b]The total does not equal 100% due to rounding off individual figures to the nearest per cent.

recorded music in the opening, closing, and for special selections as well, constitute only 6% of the total. Nine other combinations of ways in which recorded music is used

by local religious radio programs in Los Angeles are recorded
in Table IV-38.2.

The data cited here require the formulation of another
hypothesis.

Final hypothesis #38.--Of approximately one-half of
the local religious radio programs in Los Angeles which make
use of musicians who participate via recording, the type of
recorded music most often used is chorus and instrumental
music, as opposed to solos, duets, trios, and quartets; and
recorded music is most often used in a nearly equal number
of programs in the opening and closing and in the opening
only.

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CHAPTER V

SURVEY RESULTS--SUB-TOTALS

A. Chapter Purpose and Organization

The purpose of this chapter is to report the results of the descriptive survey of 109 local religious radio programs in Los Angeles on the air March 24-30, 1963, in terms of a comparison of the results among four categories divided by organizations originating the various programs. The four categories used are "Catholic," "Protestant--main stream," "Protestant--third force," and "Jewish and 'Other.'"[1]

In order to facilitate the finding of pertinent information easily within this chapter, it is organized very much like the preceding chapter. By the numbers in parentheses, the discussion of the results and the tables are keyed to the hypotheses to which they pertain. A paragraph numbered "(4)" for instance, pertains to hypothesis number four in Chapters I and IV. The table presenting data pertinent to this hypothesis is labeled as follows: "Table V-4," the "V" indicating the chapter, and the "4" that the data relate to hypothesis number 4.

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[1]The "Jewish and other" category includes only one program presented by an organization with Jewish orientation. For other groups included in this category, see definition number 40 in Chapter 1.

The data presented here are in summary form only and not in great detail. Although some hypotheses are of considerably more interest and value than others, a table is presented for each hypothesis.

B. Sub-Total Results--
Discussion and Data

For the purpose of making the clearest comparisons of the figures cited in the various tables, it should be noted that there are four (4) "Catholic" programs, 23 "Protestant--main stream" programs, 59 "Protestant--third force" programs, and 23 "Jewish and other" programs.

(1) It can be readily seen from Table V-1 that an overwhelming majority of all "evangelism programs" are

TABLE V-1

PRIMARY PURPOSES OF LOCAL RELIGIOUS AM RADIO PROGRAMS IN LOS ANGELES AS LISTED BY PROGRAM SPOKESMEN DIVIDED BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS[a]

Originating Groups	Climate Creation	Worship	Instruction	Evangelism
Catholic	0	2	2	0
Protestant-- Main Stream	3	11	6	3
Protestant-- Third Force	3	13	15	25
Jewish and Others	8	6	9	1

[a]Totals in each line do not add up to the number of interviews completed within each group because certain spokesmen placed some purposes equal in their ranking.

presented by the "third force Protestant" groups. Nearly
half of the "instruction programs" are also presented by
these groups. Less than one-half of the "worship programs"
but still the mode group) are presented by the same group.
"Climate creation programs" are favored by "Protestant--
third force" and "Jewish and Other groups."

When one looks at the type of programs the various
groups emphasize, it can clearly be seen that "Catholics"
and "main stream Protestants" are concerned with "worship"
and "instruction" programs; "Main stream Protestants" place
their major emphasis on "worship programs" and "instruction
programs" in that order. "Third force Protestants" emphasize
"evangelism programs," "instruction programs," and "worship
programs" in that order. The "Jewish and others" groups
prefer programs of "instruction," "climate creation," and
"worship" in descending order.

(2) Table V-2 reveals a pattern for the various
religious groups originating programs very much like that of
the total--they tend to be attempting to reach everyone.
Only two significant exceptions occur. "Main stream Protes-
tants" have a strong secondary aim of reaching their own
members as well as "everybody," and "Catholics" seem more
diversified in their appeals. This "Catholic" differentiation
may simply be due to the fact that there are only four
"Catholic" programs involved, the sample being so small that
the figures may be misleading.

TABLE V-2

DOMINANT CHARACTERISTICS OF PRIMARY TARGET AUDIENCE OF LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS LISTED BY PROGRAM
SPOKESMEN DIVIDED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Religion of Target Audience	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Everybody or all	50%	35%	73%	74%
Members of own faith	50%	22%	2%	--
Income of Target Audience				
Everybody or all	100%	87%	97%	96%
Education of Target Audience				
Everybody or all	100%	74%	95%	74%
Age of Target Audience				
Everybody or all	25%	74%	95%	74%
12 on up	25%	4%	2%	4%
40 on up	25%	4%	--	--
Over 60	25%	8%	--	--
Sex of Target Audience				
Both men and women	100%	87%	97%	100%
Race of Target Audience				
All	100%	82%	100%	100%

(3) Table V-3 lists the most frequent religious
orientations of the various local religious radio programs
in Los Angeles. "Catholic" programs are 100% "Catholic" in
orientation. The orientations of the most often presented
programs by "main stream Protestants" are "Christian" 22%,
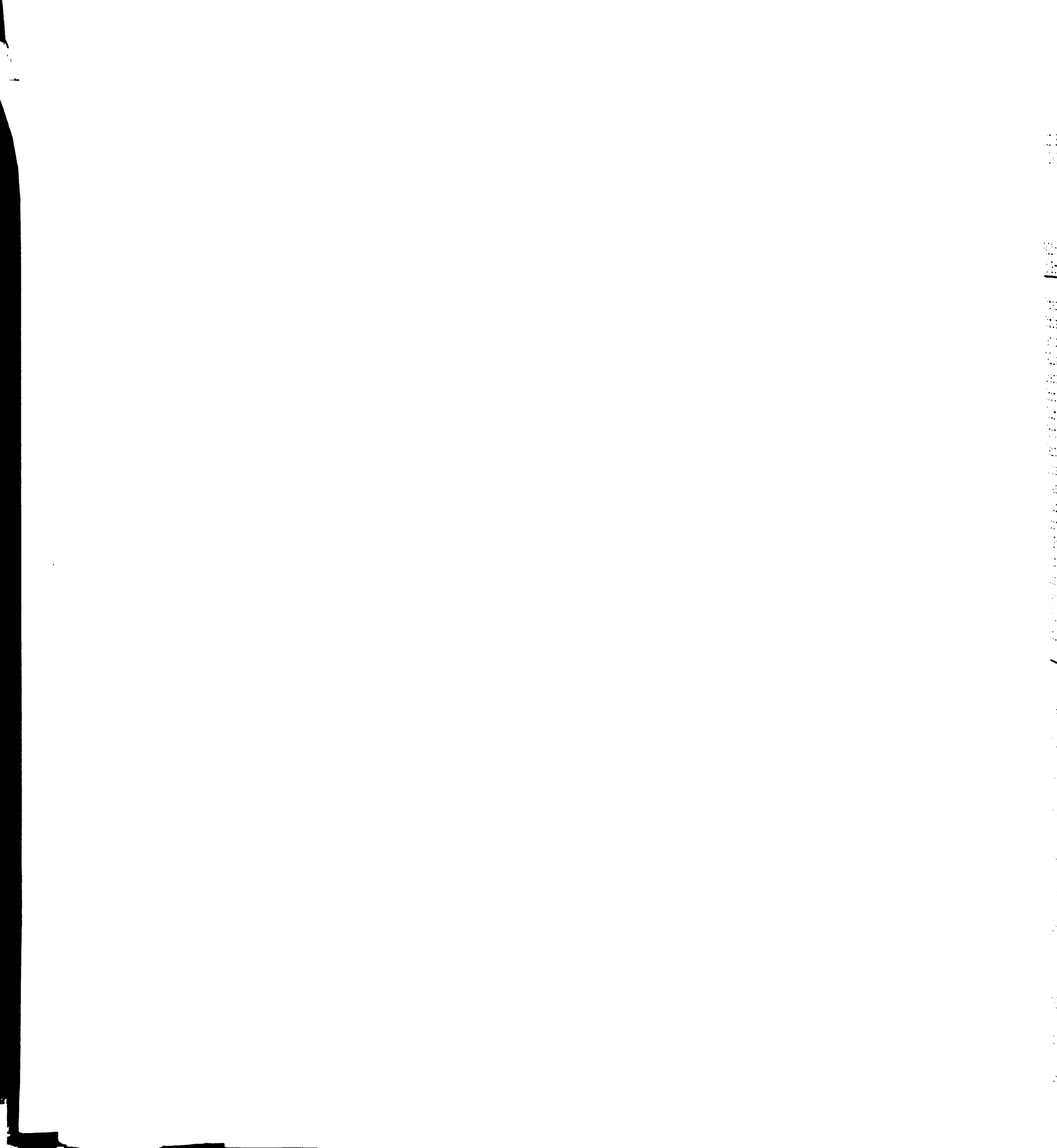
TABLE V-3

MOST FREQUENT RELIGIOUS ORIENTATIONS OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES AS CATEGORIZED BY SPOKESMEN FOR
THE VARIOUS PROGRAMS; DIVIDED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Religious Orientation of Program	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Roman Catholic	100%	--	--	--
Christian	--	22%	15%	13%
Methodist	--	22%	--	--
Religious	--	8%	--	--
American Lutheran	--	8%	--	--
Protestant Evangelical	--	4%	12%	17%
Foursquare Gospel	--	--	12%	--
Protestant	--	4%	7%	26%
Pentecostal	--	--	7%	--
Apostolic-Pentecostal Assemblies of the World	--	--	5%	--
Church of God in Christ	--	--	5%	--
Protestant-Evangelical-Fundamental	--	--	5%	--
Christian-Evangelical	--	--	5%	--
Assembly of God	--	--	3%	--
Seventh-day Adventist	--	--	3%	--
Church of Christ	--	--	3%	--
Unity	--	--	--	8%

"Methodist" 22%, "religious" 8%, and "American Lutheran" 8%.
The orientations of the most often presented programs by
"third force Protestants" are "Christian" 15%, "Protestant
Evangelical" 12%, "Foursquare Gospel" 12%, "Protestant" 7%,
and "Pentecostal" 7%. "Jewish and other" programs most often
have the following orientation: "Protestant" 26%, "Protestant
Evangelical" 17%, "Christian" 13%, and "Unity" 8%.

(4) Table V-4 indicates that the percentages of local
religious radio program producers in Los Angeles who are aware
of what is broadcast prior to their programs is nearly the
same in the various categories as it is in the total picture.

The one exception is among "Catholics;" here the difference may be attributed to the fact that there are only four Catholic programs included in this tabulation.

TABLE V-4

LARGEST PERCENTAGES OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO ARE AWARE OF WHAT IS BROADCAST
BY THE STATION CARRYING THEIR PROGRAM IN THE FIVE MINUTES
BEFORE THEIR PROGRAM IS BROADCAST; REPORTED
BY RELIGIOUS ORIENTATIONS OF
ORIGINATING GROUPS

Type of Awareness	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Don't know what is broadcast before their programs	0%	26%	31%	35%
Do know what is broadcast before their programs	75%	70%	61%	61%

(5) Table V-5 also confirms the fact that the percentages of local religious radio program producers in Los Angeles who have consulted with either the radio station or the preceding program's producers in an attempt to harmonize the two programs does not differ significantly--the overwhelming majority do not make these consultations.

(6) Here again we see that in Table V-6 the sub-groups are very similar in their breakdown to the totals reported in the previous chapter. Of each of the sub-groups, 65% or more indicate that they have no influence over announcements or program contents with relation to the program broadcast just prior to their program over the same station.

TABLE V-5

LARGEST PERCENTAGES OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO HAVE CONSULTED WITH THE RADIO
STATION AND/OR THE PRODUCERS OF THE PROGRAM WHICH PRECEDES
THEIR PROGRAM IN AN ATTEMPT TO HARMONIZE THE PROGRAMS AND
THEIR ANNOUNCEMENTS; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Type of Consultation for Harmony	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Consult neither station nor preceding program's producers	100%	70%	88%	82%

TABLE V-6

LARGEST PERCENTAGES OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES INDICATING THE DEGREE OF INFLUENCE
THEY HAVE OVER ANNOUNCEMENTS AND THE CONTENTS OF THE
PROGRAMS WHICH PRECEDE THEIR PROGRAMS; REPORTED BY
RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Influence over What Precedes Spokesman's Program	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
No influence over announcements or program contents	100%	65%	73%	70%

(7) Table V-7 reveals that the various religious
groups are very similar in the adaptation that they make to
the preceding program--for the most part, none.

(8) In Table V-8.1 and Table V-8.2 it is revealed that
the religious groups present the doctrines of their faith
and that they present controversial religious issues in
approximately the same ratio as is true for the total picture.
The exception to this is the "Catholic" category with regard
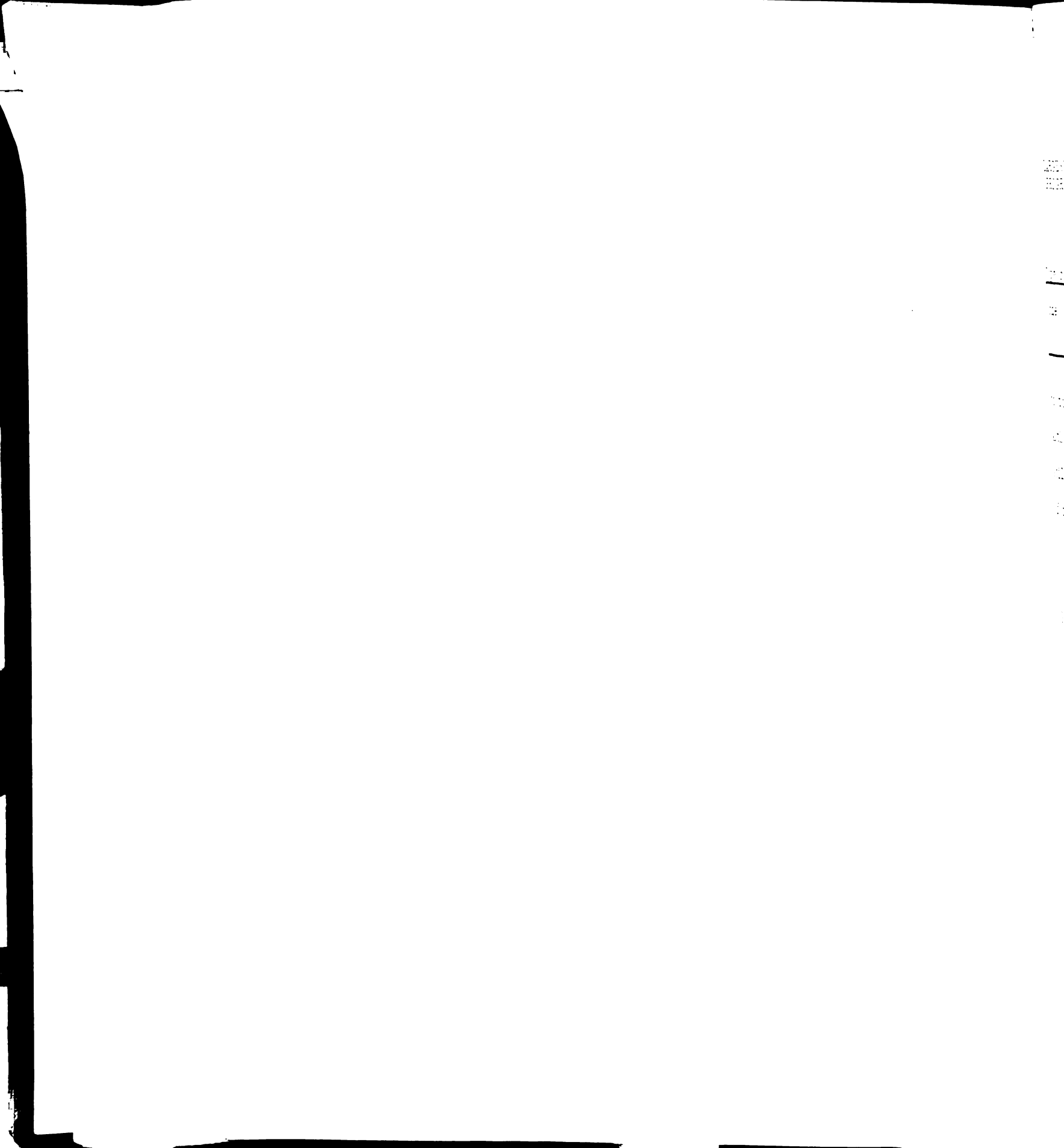
TABLE V-7

LARGEST PERCENTAGES OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES INDICATING THE TYPE OF ADAPTATION
THEY MAKE TO THE PRECEDING PROGRAM; REPORTED BY
RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Type of Adaptation	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
None	100%	96%	93%	37%

to the presentation of controversial religious issues.

Although there are only four programs in the sample, it is

still true that only 25% of these programs present refutation

of doctrinal error.

TABLE V-8.1

PERCENTAGE OF SPEAKERS ON LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES WHO PRESENT THE DOCTRINES OF THEIR FAITH;
REPORTED BY RELIGIOUS ORIENTATIONS OF
ORIGINATING GROUPS

Type of Presentation of Faith	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Speakers who DO present the doctrines of their faith	75%	48%	61%	61%
Speakers who do NOT present the doctrines of their faith	25%	39%	29%	17%
Speakers who present SOME of the doctrines of their faith	--	13%	10%	22%
TOTALS	100%	100%	100%	100%
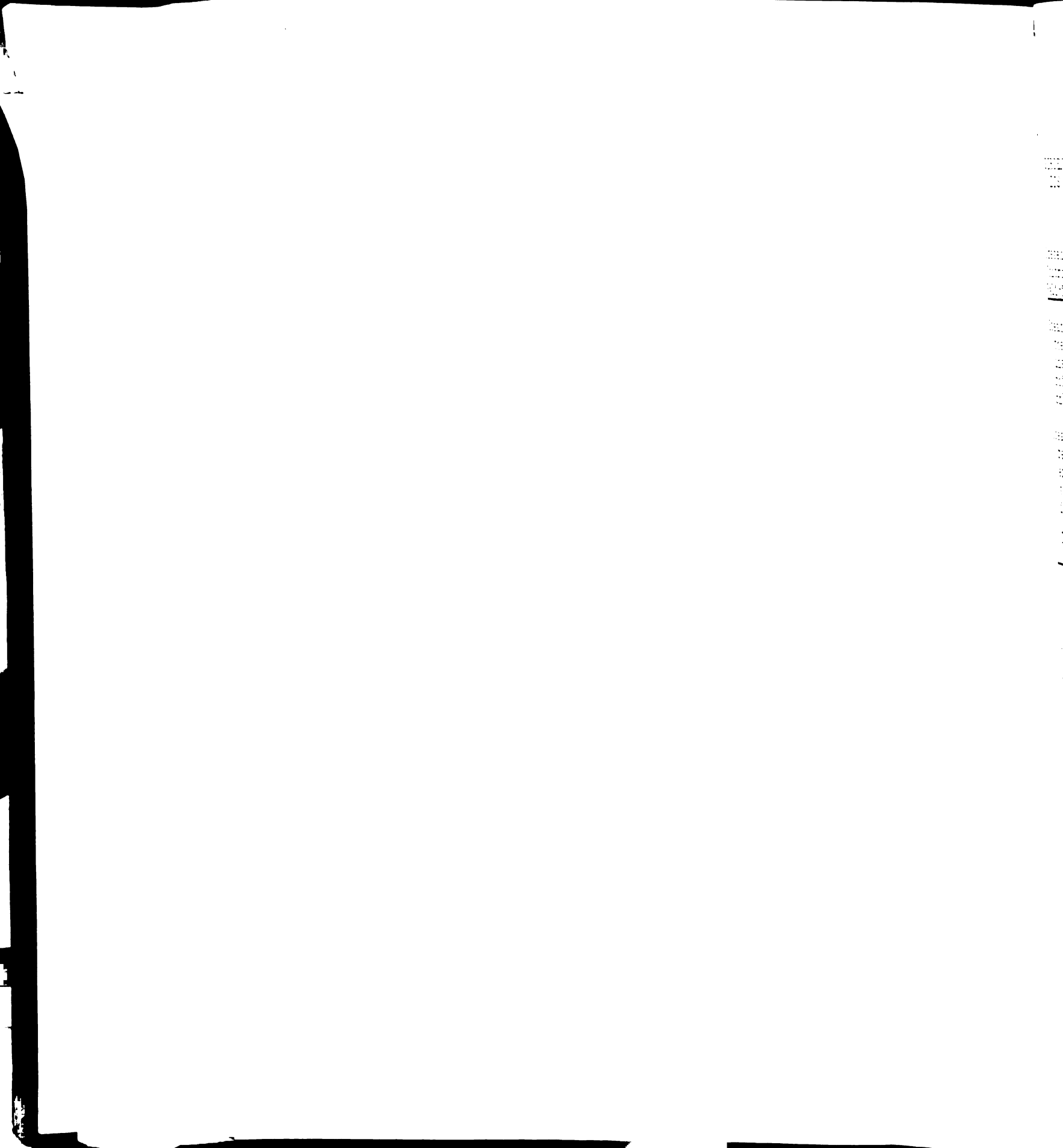
TABLE V-9.2

PERCENTAGE OF SPEAKERS ON LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES WHO PRESENT CONTROVERSIAL RELIGIOUS ISSUES;
REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Presentation of Controversial Religious Issues	Catholics	Protestant Main Stream	Protestant Third Force	Jewish and Others
Speakers who limit their message to inspiration, worship and guidance only	75%	65%	66%	57%
Speakers who seek to refute doctrinal error (controversial religious issue)	25%	35%	34%	43%
TOTALS	100%	100%	100%	100%

(9) The breakdown of the type of commitment sought
from listeners by various religious groups originating the
programs differs from the total picture. Table V-9 indicates
that the "third force Protestant" groups are slightly more
interested in pursuing a follow-up ministry than is true of
the total picture. "Main stream Protestants" and "Jewish and
others" are nearly equally divided between utilizing a
follow-up ministry and calling for a silent commitment on
the part of the listeners. "Catholic" groups, however,
reveal a radically different pattern from the totals.
Catholics seem overwhelmingly in favor of seeking a silent
commitment as opposed to utilizing a follow-up ministry with
a ratio of 75% to 25%. The small "Catholic" sample may be
one limiting factor with regard to this group, however.

TABLE V-9

PERCENTAGE OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
WHICH PLAN FOR A FOLLOW-UP MINISTRY WITH LISTENERS AS
OPPOSED TO A SILENT COMMITMENT ON THE PART OF THEIR
LISTENERS; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Silent Commitment vs. Follow-up Ministry	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Programs utilizing a follow-up ministry	25%	52%	63%	43%
Programs seeking listeners' silent commitment	75%	48%	37%	52%
TOTALS	100%	100%	100%	100%

(10) Tables V-10.1 and V-10.2 indicate that the various

religious groups originating programs do not vary much from

TABLE V-10.1

METHODS MOST FREQUENTLY USED BY LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES TO MEASURE LISTENING AUDIENCE;
REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Method of Audience Measurement Used	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Mail and word of mouth	75%	70%	91%	65%
Mail, word of mouth reports, station or agency survey (type unknown)	25%	22%	8%	8%

the totals of all programs with regard to the type of feedback

received from listeners and the methods of classifying this

feedback. A very large majority receive only mail and word-
of-mouth feedback reports; and likewise, a large majority of
these programs have no systematic method of classifying this
feedback.

TABLE V-10.2

METHOD MOST FREQUENTLY USED BY LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES TO CLASSIFY MAIL AND WORD-OF-MOUTH REPORTS
AS FEEDBACK; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Method of Classifying Mail and Word-of-Mouth Reports as Feedback	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
NONE	50%	87%	83%	78%

(11) Table V-11 reveals that within the various reli-
gious groups originating the programs, as in the total, a
majority of the programs have instituted no change and in
those that have, the change has been minor.

TABLE V-11

CHANGES MOST FREQUENTLY MADE IN LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES AS A RESULT OF ANALYSIS OF THE
AUDIENCE FOR EACH PROGRAM; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Type of Change	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
NONE	50%	74%	66%	78%
Minor Change	50%	17%	25%	22%

(12) Table V-12 reveals that the religious groups
presenting local religious radio programs in Los Angeles do
not differ much from the total in the reactions of approval,
disapproval, and constructive criticism they receive

TABLE V-12

REACTIONS OF APPROVAL, DISAPPROVAL, AND CONSTRUCTIVE CRITICISM
MOST FREQUENTLY RECEIVED BY THE PRODUCERS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES LISTED IN DESCENDING ORDER
FROM LEFT TO RIGHT; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Reactions received in Descending Order	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Approval, constructive criticism, and disapproval	0%	30%	36%	35%
Approval, disapproval, and constructive criticism	0%	17%	15%	22%
Approval and constructive criticism	25%	17%	14%	22%
Approval and disapproval	50%	17%	17%	8%
Approval only	25%	4%	17%	8%

from listeners. About one-third receive reactions of approval,
constructive criticism, and disapproval in that order. A
little less than 20% receive reactions of approval, disapproval,
and constructive criticism in that order. The same percentage
holds true for reactions of approval and constructive criticism
and for reactions of approval and disapproval, respectively.
Only in the reactions of "approval only" is much change
registered. Here the "Protestant--third force" groups indicate

that they receive much more of this type of reaction than do
"main stream Protestants" or "Jewish and other" groups. The
"Catholic" group is atypical of the totals in that 50% of the
"Catholic" programs indicate that the reaction they get is
"approval and disapproval," 25% report that the reactions
they receive are of "approval and constructive criticism,"
and another 25% report that they recieve reactions of
"approval only." Since the "Catholic" sample is small, repre-
senting only four programs, these percentages may be mislead-
ing.

(13) As revealed in Tables V-13.1 and V-13.2 the
various religious groups presenting local religious radio

TABLE V-13.1

LARGEST PERCENTAGE OF SPOKESMEN FOR LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES WHO INDICATE THAT THEY RECEIVE
REQUESTS FROM THEIR LISTENERS; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Request	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Programs which DO receive requests	75%	96%	95%	91%

Programs in Los Angeles receive requests from their listeners
in about the same proportions as the total number of programs--
75% or more. Of the requests received, again the percentages
for each individual group nearly match the percentages of
total programs. There are a few exceptions. "Catholic" pro-
grams, probably because there are so few, tend to be somewhat

TABLE V-13.2

TYPES OF REQUESTS RECEIVED FROM THEIR LISTENERS BY LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES REPORTED BY
RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Type of Request	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Other
Requests for:				
1. Prayer	25%	70%	84%	74%
2. Sermon copy	75%	82%	73%	78%
3. Counseling	25%	57%	84%	57%
4. Literature	25%	52%	66%	70%
5. Sources of program material	25%	61%	44%	70%
6. Program recording	50%	57%	49%	43%
7. Funeral services	0%	52%	47%	48%
8. Musical numbers	0%	43%	59%	26%
9. Special offer	0%	35%	44%	39%
10. Music recording	0%	30%	41%	30%
11. Participation in ceremonies	0%	22%	37%	43%
12. Correspondence course	0%	8%	22%	13%
13. Wedding	0%	17%	14%	22%
14. Guest speaker at other churches	0%	13%	7%	17%

erratic but in general have high percentages of requests in categories where other programs also have a high number of requests, although in general the percentage figures are not as high. In addition, "Protestant third force" groups apparently receive more requests for musical numbers on their programs and "Jewish and other" groups receive fewer requests for musical numbers than the over-all average. On the other hand, "Jewish and other" groups seem to receive nearly twice as many requests for participation in ceremonies as do "main stream Protestant" groups--43% to 22% respectively.

(14) Table V-14 indicates that with the exception of
"Catholics" and "main stream Protestants" the degree of
satisfaction which spokesmen have with their programs is
similar to the totals reported in Chapter IV. The majority
are predominantly satisfied with their programs, and a large
minority are completely satisfied. "Catholics" indicate a
higher degree of satisfaction--50% are completely satisfied,
and only 25% predominantly satisfied. Another marked differ-
ence is in the "main stream Protestant" groups. Here,
although a large majority are predominantly satisfied, only
8% are completely satisfied; and a large minority, 26%, are
somewhat dissatisfied.

TABLE V-14

DEGREES OF SATISFACTION WHICH SPOKESMEN OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES INDICATE THEY HAVE WITH THEIR
PROGRAMS; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Degree of Satisfaction	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Predominantly satisfied	25%	65%	49%	82%
Completely satisfied	50%	8%	34%	13%
Somewhat dissatisfied	25%	26%	17%	0%
Predominantly dissatisfied	0%	0%	0%	4%
Completely dissatisfied	0%	0%	0%	0%
TOTALS	100%	99%	100%	99%[a]

[a]The totals do not equal 100% due to rounding off of
individual figures to the nearest per cent.

(15) With regard to the audience of which the spokesmen for local religious radio programs in Los Angeles are aware because of their feedback, it can be said that in general the pattern for the various religious categories is similar to the total picture. The exceptions throughout are largely in the "Catholic" category, this being doubtless due to the small sample. Among other exceptions are the fact that "Jewish and other" groups apparently do not attract members of their own faith so much as do other religious groups. "Main stream Protestants" apparently are a bit more informed as to whom they are reaching with regard to income of listeners, and "third force Protestants" seemingly do not know the ages of their listeners as well as do other groups.

(16) Table V-16, which summarizes all categories where any percentages reached double figures, is very closely parallel to the corresponding table in Chapter IV, which presents the totals of all programs. This indicates that none of the various groups varies markedly from the general pattern of all programs with regard to the make-up of the policy-making bodies for the programs.

(17) Since Table IV-17 in the previous chapter is actually a break-down of the religious orientations of members of policy-making bodies using nearly the same break-down used in this chapter, the inclusion of Table V-17 would simply be a redundancy, and it has thus been omitted here.

TABLE V-15

DOMINANT CHARACTERISTICS OF PRIMARY KNOWN AUDIENCE FOR LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS LISTED BY PROGRAM
SPOKESMEN ON THE BASIS OF FEEDBACK AVAILABLE TO THEM;
REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Religion of Known Audience	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Protestants	0%	65%	54%	57%
Don't know	0%	13%	22%	17%
Members of own faith	50%	17%	10%	4%
Income of Known Audience				
Don't know	75%	39%	49%	43%
$4,000 to $10,000 annually	0%	52%	36%	43%
Under $4,000 annually	25%	8%	10%	8%
Education of Known Audience				
High School	25%	43%	47%	57%
Don't know	50%	30%	39%	22%
College	25%	22%	10%	17%
Sex of Known Audience				
Women	75%	57%	47%	43%
Don't know	25%	26%	29%	39%
Equal between men and women	0%	17%	15%	13%
Men	0%	0%	8%	4%
Age of Known Audience				
Don't know	25%	22%	37%	22%
40 to 60	0%	26%	37%	30%
Over 60	25%	22%	12%	8%
40 on up	25%	17%	3%	17%
20 to 39	25%	8%	5%	0%
Race of Known Audience				
White	75%	74%	68%	82%
Don't know	25%	13%	12%	8%
Negro	0%	8%	14%	0%
Jewish	0%	0%	3%	4%
Negro and White	0%	4%	3%	4%

TABLE V-16

PERSONS AND/OR GROUPS WHO MOST FREQUENTLY DETERMINE THE
POLICY CONCERNING THE OBJECTIVES AND THE CONTENT OF
LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES;
REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Persons and/or Groups Determining Policy	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Pastor-speaker (Including associate or assistant pastor-speaker)	50%	61%	66%	25%
Principal speaker (not pastor)	25%	0%	10%	0%
Radio-television committee and executive board	0%	0%	0%	13%

TABLE V-17

(See Table IV-17 in Chapter IV)

(18) Table IV-18 in the previous chapter is an
identical break-down to that used in this chapter. Therefore,
a break-down of the religious orientations of members of
policy making bodies using the same four terms used in this
chapter--Table V-18--has been omitted here.

TABLE V-18

(See Table IV-18 in Chapter IV)

(19) The trends revealed in Table V-19 indicate that
the various religious groups tend to be very much like the
total with relation to primary sources of the speakers'

messages on their programs. There are exceptions, especially
in the "Catholic" category. In spite of the small sample of
"Catholic" programs, there seem to be some meaningful trends
indicated in that column. "Catholics" seem to rely less on
secular and religious periodicals and secular non-fiction
and depend more heavily upon writings of the speaker's own
denominational leaders than the average of all programs.

TABLE V-19

MOST FREQUENT PRIMARY SOURCES OF SPEAKERS' MESSAGES ON LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS LISTED BY THE
SPOKESMEN FOR THE PROGRAMS; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Primary Sources of Speakers' Messages	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
The Bible	75%	87%	97%	87%
Personal observations and experiences	75%	91%	80%	91%
Religious non-fiction	50%	61%	49%	43%
Secular periodicals	0%	52%	27%	52%
Religious periodicals	0%	35%	37%	43%
Writings of speaker's own denominational leaders	75%	35%	19%	35%
Secular non-fiction	0%	26%	24%	43%
Poetry	25%	30%	17%	35%
Religious fiction	0%	17%	7%	8%
Secular fiction	0%	22%	2%	8%

"Main stream Protestant" and "Jewish and other" speakers
apparently rely more heavily on secular periodicals than do
other groups. "Third force Protestants" tend to rely less
upon writings of the speaker's own denominational leaders than
do other groups. Secular non-fiction is used much more by

"Jewish and other" groups and less by "Catholics" than is true of the two Protestant groups, and finally, "main stream Protestants" use considerably more secular fiction as a primary source for the speaker's message than do any of the other groups.

(20) The figures in Table V-20 reveal that the various religious groups originating local religious programs in Los Angeles tend to change the topic of their programs with the same frequency as the average of all programs with one exception--"third force Protestants" seem to be much more apt to establish a topic and "almost never change it" and "Catholics" do not hold to such a rigid pattern.

TABLE V-20

RATE OF CHANGE OF TOPIC (SUBJECT) OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Rate of Change of Topic of Program	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Changes every broadcast	75%	78%	69%	87%
Changes every few broadcasts usually	25%	17%	12%	8%
Almost never changes	0%	4%	19%	4%
TOTALS	100%	99%[a]	100%	99%[a]

[a]The totals do not equal 100% due to rounding off of individual figures to the nearest per cent.

(21) Table V-21 indicates that all four of the various religious groups have approximately the same number of programs

with music of a variety of topics on a given program. However,
"Jewish and other" groups tend to have much less music
oriented to the central topic of a particular broadcast than
the average. The Protestant groups have far fewer programs
with no music than the average figure, and "Catholic" and
"Jewish and other" groups have many more programs without
music than the average figure for all local religious radio
programs in Los Angeles.

TABLE V-21

ORIENTATION OF MUSIC ON LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Orientation of Music	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Music of a variety of topics on a given program	25%	39%	47%	39%
Music oriented to the central topic of the particular broadcast	50%	52%	44%	22%
No music on program	25%	8%	8%	35%
Don't know (spokesman for program not knowledgeable on music for the program.)	0%	0%	0%	4%
TOTALS	100%	99%[a]	99%[a]	100%

[a]The totals do not equal 100% due to rounding off of
individual figures to the nearest per cent.

(22) When the break-down by religious categories in
Table V-22 is compared with the totals in Table IV-22, it is

TABLE V-22

MENTIONS OF RECENT LOCAL EVENTS IN THE NEWS OR NAMES OF LOCAL
LOS ANGELES AREA PLACES ON LOCAL RELIGIOUS RADIO PROGRAMS
IN LOS ANGELES; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Type of Reference to Local Events or Places	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Recent local events mentioned, local places mentioned	50%	51%	53%	65%
Recent local events NOT mentioned, local places NOT mentioned	25%	0%	22%	9%
Recent local events NOT mentioned, local places mentioned	0%	22%	7%	8%
Recent local events SELDOM mentioned, local places SELDOM mentioned	0%	4%	7%	4%
Recent local events SELDOM mentioned local places mentioned	0%	4%	3%	0%
Recent local events mentioned, local places NOT mentioned	25%	0%	2%	4%
Recent local events mentioned, local places SELDOM mentioned	0%	4%	2%	4%
Recent local events NOT mentioned, local places SELDOM mentioned	0%	4%	0%	0%
Recent local events SELDOM mentioned, local places NOT mentioned	0%	0%	0%	4%
TOTALS	100%	99%[a]	101%[a]	97%[a]

[a]The totals do not equal 100% due to rounding off of individual figures to the nearest per cent.

readily observed that with regard to the first item, the
mention of both recent local events and local places, the
religious groups do not vary much from the totals or the
over-all average. For the other items the percentages are
so small and so varied as to defy analysis except perhaps to
say that "main stream Protestants" are well above average in
mentioning local place names but not local events in their
programs, and "third force Protestants" are not as apt to
mention either local events or places in their programs as
the average. The "Catholic" sample is so small that, although
the pattern in this column differs from the others, it is
still not judged significant.

(23) Table V-23 indicates that the various religious
groups vary a great deal from the over-all average with
regard to the types of music used on the programs which each
presents. "Catholics" depend heavily upon "classical" music,
with one program using "hymns." "Main stream Protestants"
place their emphasis on "classical," "hymns," "gospel music--
standard," followed closely by "gospel music--popular."
Also used by "third force Protestant" groups are "spirituals,"
"hymns," and "classical" music in that order. Among "Jewish
and other" groups "classical" music ranks highest, followed
by "gospel music--standard" and "hymns," which are used
equally. Just over one-third of the programs in this cate-
gory use no music, 22% use "spirituals," and 17% use "gospel
music--popular." Very few of the programs use secular music.

TABLE V-23

TYPES OF MUSIC USED BY LOCAL RELIGIOUS RADIO PROGRAMS IN LOS
ANGELES IN ORDER OF FREQUENCY; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

	Percentage of Programs Using Type of Music			
Types of Music	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Gospel music-- standard	0%	70%	71%	39%
Classical	75%	74%	21%	43%
Gospel music-- popular	0%	26%	68%	17%
Hymns	25%	74%	32%	39%
Spirituals	0%	43%	37%	22%
No music	25%	8%	3%	35%
Secular	0%	4%	2%	0%

(24) Here again, as one might expect from the previous
table, the individual configurations of types of music used
on local religious radio programs in Los Angeles vary widely
from the over-all totals. Table V-24 reveals that "Catholics"
prefer to use "classical" music only; however, on one program
a combination of "hymns" and "classical" music was used, and
on another program "Catholics" use no music. "Main stream
Protestants" prefer to use a combination of all five of the
types of music used in the study. This preference is followed
closely by a combination of "gospel music--standard," "hymns,"
and "classical" music, and two combinations rate equally--
"hymns" and "classical" music, and "gospel music--standard,"
"hymns," "classical," and "spirituals." "Third force Protes-
tants" indicate a slight preference for a combination of the
five types of music used in this study over a combination of

TABLE V-24

TYPES OF MUSIC MOST FREQUENTLY USED BY LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES LISTED BY INDIVIDUAL CONFIGURATIONS;
REPORTED BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Types of Music in Configurations	Percentage of Programs Using These Configurations			
	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Gospel music--popular, gospel music--standard, hymns, classical, and spirituals	0%	22%	15%	13%
No music	25%	8%	8%	35%
Gospel music--popular, and gospel music--standard	0%	0%	14%	0%
Classical	50%	0%	0%	22%
Gospel music--standard	0%	4%	10%	0%
Gospel music--standard, gospel music--popular, and spirituals	0%	0%	12%	0%
Gospel music--standard, hymns, and classical	0%	17%	2%	4%
Hymns and classical	25%	13%	3%	0%
Gospel music--standard and hymns	0%	4%	0%	13%
Gospel music--standard, hymns, classical, and spirituals	0%	13%	0%	4%

"gospel music--popular" and "gospel music--standard." Two

other types of music also appealing to "third force Protestant"

groups are the combination "gospel music--standard," "gospel

music--popular," and "spirituals" and the type classified as

"gospel music--standard." The largest number of "Jewish and

other" programs have no music at all. Of those that do,

"classical" music is used by 22%, while 13% use a combination

of all of the five main types of music listed and an equal

number use a combination of "gospel music--standard" and

"hymns." Other results are so small they are not significant.

(25) In Table V-25.1 it can be seen that with the

exception of "third force Protestants," a majority of the

TABLE V-25.1

DAYS OF THE WEEK ON WHICH LOCAL RELIGIOUS RADIO PROGRAMS
ARE MOST OFTEN BROADCAST IN LOS ANGELES LISTED BY
INDIVIDUAL CONFIGURATIONS; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS[a]

Days on Which Programs are Broadcast	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Sunday	80%	74%	47%	74%
Saturday	0%	8%	20%	15%
Monday through Friday	20%	13%	10%	12%

[a]Percentages are figures on the basis of the total
number of configurations per station. In other words, if a
program is broadcast once on Sunday on one station and once
Monday through Friday on another station, it is counted as
"2" in this table.

radio programs within each group are broadcast on Sunday; and

even "third force Protestants" broadcast almost one-half of

their programs on Sunday. In Table V-25.2 it can be seen

that no group presents more than one-half of its total broad-

casts on Sunday even though over one-half of the programs are

broadcast on Sunday. This means that there are many week-day

broadcasts. A daily program, for instance, counts as one

Sunday broadcast and six week-day broadcasts. With the

exception of Saturday, where "Catholics" have no programs

and "main stream Protestants" broadcast less than one-half

as many of their broadcasts as any other day, the percentages

of each individual group's total amount of programming are

quite equally divided.

TABLE V-25.2

DAYS OF THE WEEK ON WHICH LOCAL RELIGIOUS RADIO BROADCASTS
ARE HEARD IN LOS ANGELES; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Days on Which Programs are Broadcast	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Sunday	44%	45%	26%	37%
Friday	11%	10%	13%	10%
Saturday	0%	5%	14%	10%
Tuesday	11%	10%	13%	10%
Monday	11%	10%	12%	10%
Thursday	11%	10%	12%	10%
Wednesday	11%	10%	12%	10%
TOTALS	99%[a]	100%	102%[a]	97%[a]

[a]The totals do not equal 100% due to rounding off of individual figures to the nearest per cent.

(26) The hypothesis that "less time is devoted in

Los Angeles to the broadcast of local religious radio programs

on Sunday than during the remainder of the week's broadcast

schedule" holds true for both "Protestant third force" groups

and "Jewish and others" programs. However, "Catholics" and

"Protestant main stream" groups actually do broadcast more

hours of religious programs on Sunday than during the other

TABLE V-26

TIME DEVOTED TO THE BROADCAST OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS AND LISTED
IN "HOURS:MINUTES" AND PERCENTAGES

Day of the Week	Catholic		Protestant Main Stream		Protestant Third Force		Jewish and Others	
	Time	%	Time	%	Time	%	Time	%
Monday	:15	9%	1:07	7%	5:05	9%	1:55	9%
Tuesday	:15	9%	1:07	7%	6:05	11%	1:55	9%
Wednesday	:15	9%	1:07	7%	5:35	10%	1:55	9%
Thursday	:15	9%	1:07	7%	5:35	10%	1:55	9%
Friday	:15	9%	1:07	7%	5:20	10%	1:55	9%
Saturday	:00	0%	:37	4%	6:50	12%	1:55	9%
TOTALS	1:15	45%	6:12	39%	34:30	62%	11:30	54%
Sunday	1:40	58%	10:27	63%	20:35	37%	9:55	46%
WEEKLY TOTALS	2:55	103%[a]	16:39	102%[a]	55:05	99%[a]	21:25	100%

[a]The totals do not equal 100% due to rounding off of individual figures to the nearest per cent.

six days of the week. When the percentage of time broadcast on different days by the four religious groups (Table V-26) is compared with the totals reported in the previous chapter, it is plain that "Catholics" and "main stream Protestants" broadcast a much larger percentage of their total on Sunday (58% and 63% respectively) than the total average (38%). "Jewish and other" groups broadcast just about the same percentage of their total time on Sunday as the over-all average for Sunday, while "third force Protestants," who broadcast 57% of all local religious radio time in Los Angeles, broadcast

less than the over-all average on Sunday and considerably

more during the week.

(27) Table V-27.1 reveals clearly that a very large

majority of the local religious radio programs presented by

TABLE V-27.1

COMPARISON OF THE NUMBER OF STATIONS ON WHICH LOCAL RELIGIOUS
RADIO PROGRAMS ARE BROADCAST IN LOS ANGELES; REPORTED
BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Stations on Which Programs are Broadcast	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Programs broadcast on one station only	75%	100%	93%	87%
Programs broadcast on two stations	25%	0%	7%	13%
TOTALS	100%	100%	100%	100%

the four religious groups are broadcast on only one station.

It is interesting to note, however, that the two large Pro-

testant groups are less likely to be heard on two stations

than their "Catholic" or "Jewish and others" counterparts.   In

Table V-27.2 it is again plain that most programs are presented

on commercial time.   However, there are some interesting

differences among the four groups.   "Catholics" present only

40% of their programs on commercial time as opposed to 93% or

nearly all of the "Protestant third force" programs presented

on commercial time.   "Main stream Protestants" also pay for

over three-fourths (82%) of the air time used in presentation

of their programs, while the programs in the fourth group,

TABLE V-27.2

LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES PRESENTED ON
COMMERCIAL AND SUSTAINING TIME; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Commercial and Sustaining Time	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Programs presented on commercial time	40%	82%	98%	53%
Programs presented on sustaining time	60%	17%	2%	46%
TOTALS	100%	99%[a]	100%	99%[a]

[a]The totals do not equal 100% due to rounding off of individual figures to the nearest per cent.

"Jewish and others" are nearly evenly divided between commercial and sustaining time. It should perhaps also be noted that while "Catholics" present only 40% of their programs on commercial time, this constitutes only two of five programs, while "third force Protestants" present 98% of their programs on commercial time, which represents 62 out of 63 programs. Thus even in terms of programs, although "Catholics" present only five programs [as they are broken down into commercial and sustaining categories] and "third force Protestants" present 63 programs [again as broken down into the same two categories] the "Catholic" sustaining or "free" programs outnumber the "third force Protestant" sustaining programs three to one.

(28) With regard to the length of time of the various programs, Table V-28.1 reveals that with the exception of the four "Catholic" programs, the percentages of the various

TABLE V-28.1

LENGTHS OF LOCAL RELIGIOUS RADIO PROGRAMS MOST FREQUENT IN
LOS ANGELES REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Length of Program	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
30 minutes	0%	48%	49%	39%
15 minutes	75%	26%	24%	30%
55 - 60 minutes	25%	22%	17%	17%

originating groups are very similar in percentages to the
totals for the various program lengths. "Catholics" seem to
give preference to 15 minute programs over 30 minute programs.

With regard to the point of production of programs
(Table V-28.2), "main stream Protestants" and "third force

TABLE V-28.2

MOST FREQUENT PRODUCTION SITES OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Production Site	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Church	25%	52%	54%	26%
Radio station	0%	22%	24%	39%
Private home	0%	4%	14%	13%
Private studio	25%	13%	2%	8%

Protestants" originate a slightly higher percentage of their
programs from their churches than is true of the over-all
total, while "Catholics" and "Jewish and others" originate
only about one-half as many of their programs from churches.
Each of the two Protestant groups originates about one-fourth

of its programs from radio stations (about the same percen-
tage as the over-all total), "Catholics" none, and "Jewish
and others" 39% or considerably more than the other groups
or the total of all groups. "Protestant third force" groups
and "Jewish and others" groups appear much more likely to
originate their programs from private homes, while "Catholics"
originate none from private homes and "main stream Protestants"
originate only 4% from private homes. "Catholics" and "Pro-
testant main stream" groups originate much more programming
from private studios, 25% and 13% respectively, than do
"third force Protestants" or "Jewish and others," with 2%
and 3% respectively.

Table V-28.3 reveals that with the exception of
"Catholics," the percentages of programs originated via tape

TABLE V-28.3

MOST FREQUENT TYPE OF ORIGIN OF LOCAL RELIGIOUS RADIO
PROGRAMS IN LOS ANGELES REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Type of Origin	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Tape recording	80%	34%	32%	42%
Live remote	20%	22%	46%	12%
Taped at station	0%	17%	6%	39%
Live studio	0%	4%	14%	8%

recordings outside of the studio by the other three groups
are quite similar to the total for all programs--a little
over one third. "Catholics," on the other hand, tape record
some 80% of their programs outside of the studio and originate

another 20% live remote. "Third force Protestants" originate
over twice as many programs live remote (46%) as do "main
stream Protestants" (22%) and nearly four times as many as
do "Jewish and others" groups (12%). The average percentage
for all programs originated live remote is 32%. Of programs
tape recorded at the radio station, "Jewish and others"
groups lead with 38%, followed by "main stream Protestants"
with 17% and "third force Protestants" with only 6%. With
regard to programs originated live in the studio, "third
force Protestants" seem to prefer this method of origination--
14% to 8% for "Jewish and others" and 4% for "main stream
Protestants."

(29) With regard to the local religious radio format
most frequently used in Los Angeles--the worship service
format--"Protestant main stream groups place more of their
emphasis (52%) on this type of programming than the over-all
average (36%). "Third force Protestants" just match the

TABLE V-29

MOST FREQUENT FORMATS OF LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Format	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Worship service format	25%	52%	36%	22%
Devotional format	25%	13%	39%	17%
Straight sermon or talk format	0%	13%	10%	22%

average (36%), while "Catholics" and "Jewish and others" use this format less than the over-all average (25% and 22% respectively). The devotional format, which is second in frequency, is used most often (39%) by "third force Protestants," next most often by "Catholics" (25%), third most often by "Jewish and others" groups (17%), and least often by "main stream Protestants" (13%). The average for the second most often heard format is 28%.

(30) Table V-30 indicates clearly that of the local worship service format radio programs in Los Angeles,

TABLE V-30

COMPILATION OF WORSHIP SERVICE AND NON-WORSHIP SERVICE FORMATS OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES REVEALING THE TYPE OF ORIGIN AND POINT OF PRODUCTION OF EACH; REPORTED BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS[a]

Format, Type of Origin, and Point of Production	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Worship service format, live remote from church	100%	42%	90%	20%
Non-worship service format, tape recorded outside of radio studio	100%	45%	42%	28%

[a]Percentages in this table represent the percentage of the total number of worship service format programs in the first line and the percentage of the total number of non-worship service programs in the second line.

"Catholics" (100%) and "third force Protestants" (90%) nearly always produce these programs live remote from the church. "Main stream Protestants" produce only 42% of their worship

service format programs live and remote from their churches,
while the figure for "Jewish and others" drops off to 20%.
In the "non-worship service format tape recorded outside of
a radio studio" category the "Catholics" again lead with 100%.
"Main stream Protestants" and "third force Protestants" each
produce just under one-half of their non-worship service
format programs on tape recordings outside of radio studios
(45% and 42% respectively). "Jewish and others" groups
produce only 23% of their non-worship service format programs
on tape recordings outside of radio studios.

(31) Table V-31.1 indicates clearly that "Catholics"
prefer to have their programs quite carefully scripted--75%

TABLE V-31.1

TYPE OF SCRIPTS USED BY LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Type of Script Used	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Outline only	0%	39%	54%	43%
Complete script	75%	35%	8%	35%
Partial script	25%	22%	20%	13%
Impromptu	0%	4%	17%	3%
TOTALS	100%	100%	99%[a]	99%[a]

[a]The totals do not equal 100% due to rounding off of
individual figures to the nearest per cent.

of them with complete script and 25% with a partial script.
At the other extreme "third force Protestants" rely little on
a complete script (8%), more on a partial script (20%), but

most of all (54%) on an outline only. It should also be
noted that this same group also leads in the use of the
impromptu approach to radio speaking, with 17% of all of its
programs in this category. "Main stream Protestants" and
"Jewish and others" are very similar in emphasis placed on
the various types of scripts they use. Both groups produce
their programs most often from outlines only, next most often
from complete scripts, third most often from partial scripts,
and finally a few program producers in each group utilize the
impromptu approach.

Table V-31.2 indicates that all four groups are much
alike in their very heavy dependence upon the clergyman who
is almost always the principal speaker on the program to do
the writing for their programs.

TABLE V-31.2

PROGRAM WRITERS MOST FREQUENTLY USED BY LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Program Writer	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Clergy [almost always the principal speaker on the program]	50%	82%	88%	78%
Layman and Clergy	25%	13%	5%	8%

As shown in Table V-31.3, all four of the religious
groups are similar to each other and to the total average in
terms of the producer and director for their programs--

TABLE V-31.3

PRODUCERS AND DIRECTORS MOST FREQUENTLY USED BY LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES; REPORTED BY
RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Producer	Director	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Clergyman	Clergyman	75%	73%	73%	70%
Layman	Layman	0%	13%	10%	4%
Layman	Clergyman	25%	4%	8%	0%
Profes-sional radio man	Profes-sional radio man	0%	4%	2%	13%

approximately three-fourths of all programs are both produced
and directed by a clergyman. Second choices for producer and
director, however, vary with the individual groups. For
second choice 13% of the "main stream Protestants" prefer a
layman for both producer and director and 10% of "third force
Protestants" make the same choice. "Catholics" utilize a
layman as producer and clergyman as director for 25% of their
programs. The second choice of "Jewish and others" groups
are professional radio men for both producer and director for
13% of all their programs.

(32) Since the data in Table V-32 are identical to
those found in Table V-23.2, the discussion of that table
also applies and should be consulted for information concerning
the point of production of local religious radio programs by
the four religious groups discussed in this chapter.

TABLE V-32

(See Table V-23.2)

(33) Nearly all religious groups rely most often upon
radio station engineers to handle the technical portions of
their programs. The exception to this is in the "Protestant
third force" group, where a few more programs depend upon
clergymen to handle the technical details of their programs.
In contrast, "Catholics" and "main stream Protestants" rarely
make use of clergymen in this capacity, and in only 13% of
the programs produced by "Jewish and others" do clergymen
handle the technical details. Laymen, both those whose
occupation is in the engineering field and those whose hobby
is engineering, handle the technical portions of production
for most of the rest of the programs. See Table V-33 for
specific figures.

TABLE V-33

PERSONNEL MOST FREQUENTLY HANDLING TECHNICAL PORTIONS OF
PRODUCTION OF LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Personnel	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Radio station engineer	25%	30%	25%	48%
Clergyman	0%	4%	27%	13%
Layman (occupation engineer)	25%	17%	17%	13%
Layman (hobby engineer)	0%	17%	15%	8%

(34) As seen in Table V-34, all four of the religious
groups originating local religious programs in Los Angeles
utilize both laymen and clergymen quite extensively in their

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TABLE V-34

PERCENTAGES OF LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES
UTILIZING CLERGYMEN AND LAYMEN IN VARIOUS ROLES AS REGULAR
"LIVE" PARTICIPANTS; REPORTED BY RELIGIOUS
ORIENTATIONS OF ORIGINATING GROUPS

Type of Participant	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Programs utilizing laymen in at least one role	50%	87%	73%	73%
Programs utilizing clergymen in at least one role	25%	82%	83%	48%
Programs utilizing no regular "live" participant	25%	0%	2%	8%

programs. Only "Catholics" use laymen in under 75% of their
programs as regular "live" participants, and even then
"Catholics" use laymen in 50% of their programs in this
capacity. Only "Jewish and others" and "Catholics" use
clergymen as "live" participants in under 75% of their pro-
grams, the figures for these two groups being 48% and 25%
respectively.

(35) Table V-35, which reveals the degree of parti-
cipation by infrequent "live" participants in the various
programs, indicates that the four religious groups are very
similar in the degree of participation by these less frequently
heard people and also similar to the over-all totals except
in the last section headed "Those Heard on 1% to 22% of Their
Broadcasts." Here we see that all but "Catholics" are much
more likely to use these infrequent live participants. (This

TABLE V-35

COMPILATION OF INFREQUENT LIVE PARTICIPANTS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES WHO ARE HEARD ON VARIOUS
PERCENTAGES OF THE BROADCASTS OF THEIR PARTICULAR
PROGRAM; REPORTED BY RELIGIOUS ORIENTATIONS
OF ORIGINATING GROUPS

Type of Participation	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Those Heard on 65% to 90% of Their Broadcasts				
None	75%	87%	73%	87%
Clergy and laity in various roles	25%	13%	27%	13%
TOTALS	100%	100%	100%	100%
Those Heard on 45% to 64% of Their Broadcasts				
None	100%	96%	83%	91%
Clergy and laity in various roles	0%	4%	17%	9%
TOTALS	100%	100%	100%	100%
Those Heard on 23% to 44% of Their Broadcasts				
None	75%	91%	81%	87%
Clergy and laity in various roles	25%	9%	19%	13%
TOTALS	100%	100%	100%	100%
Those Heard on 1% to 22% of Their Broadcasts				
Clergy and laity in various roles	25%	48%	61%	52%
None	75%	52%	39%	48%
TOTALS	100%	100%	100%	100%

is reflected in the totals reported in Chapter IV.) However,
here it is clear that "third force Protestants" use many more
of these infrequent live participants than do "main stream
Protestants" or "Jewish and others," both of whom indicate
that nearly one-half of their programs use infrequent live
participants.

(36) Table V-36 reveals that infrequent live partici-
pants of local religious radio programs in Los Angeles are

TABLE V-36

COMPILATION OF INFREQUENT LIVE PARTICIPANTS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES COMPARING THE ROLES MOST
FREQUENTLY TAKEN BY CLERGYMEN AND LAYMEN; REPORTED BY
RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Roles Taken by Clergymen	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Principal speaker	75%	30%	34%	26%
Guest Principal speaker	0%	17%	15%	26%
Associate speaker	25%	8%	15%	4%
Guest Associate speaker	0%	0%	8%	4%

Roles Taken by Laymen	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Soloist	0%	4%	15%	4%
Associate speaker	0%	8%	7%	0%
Choirs	0%	8%	5%	0%
Solos, duets, trios, etc.	0%	0%	3%	0%
Musicians	25%	0%	8%	0%
Testimonies	0%	0%	8%	0%

more often clergymen than laymen, even though only the few

most frequently mentioned roles are included in the table.

Also it is apparent from this table that within each of the

four religious groups, clergymen tend to take speaking roles

while laymen much more often take musical roles. Although

the samples are quite small within each category due to the

large number of categories, it is further apparent that

"third force Protestants" consistently utilize more infre-

quent live participants in their programs than do other groups.

(37) Table V-37 reveals that "main stream Protestants"

are the only one of the four religious groups that use a

larger percentage of laymen than clergymen who participate

in non-musical roles via recording. "Catholics" use laymen

and clergymen in this capacity in an equal number of programs.

TABLE V-37

PARTICIPANTS OTHER THAN MUSICIANS WHO PARTICIPATE VIA
RECORDING ON LOCAL RELIGIOUS RADIO PROGRAMS IN LOS
ANGELES LISTED BY CLERGYMEN AND LAYMEN; REPORTED
BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Participants Other Than Musicians Who Participate Via Recording	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
Clergymen	50%	26%	19%	22%
Laymen	50%	35%	15%	17%

(38) Although only about 50% of all local religious

radio programs in Los Angeles use musicians via recording,

Table V-38.1 indicates that "Jewish and others" use less and

TABLE V-33.1

TYPES OF MUSICAL GROUPS PARTICIPATING VIA RECORDINGS ON
LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES; REPORTED
BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Type of Musical Groups	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
NONE	50%	30%	51%	61%
Choruses	50%	39%	24%	22%
Instrumental	0%	39%	25%	22%
Soloists	25%	13%	20%	13%
Quartets	0%	13%	15%	4%
Duets	0%	13%	15%	8%
Trios	0%	8%	15%	8%

"main stream Protestants" use more recorded music than the

average. In addition, it can be seen that "main stream

Protestants" and "third force Protestants" make greater use

of a wider variety of types of musical groups. Table V-33.2

indicates the use to which the four religious groups put the

TABLE V-33.2

EXTENT TO WHICH RECORDED MUSIC IS USED MOST FREQUENTLY BY
LOCAL RELIGIOUS RADIO PROGRAMS IN LOS ANGELES; REPORTED
BY RELIGIOUS ORIENTATIONS OF ORIGINATING GROUPS

Use of Music	Catholic	Protestant Main Stream	Protestant Third Force	Jewish and Others
NONE	50%	35%	51%	61%
Opening and closing	0%	26%	7%	13%
Opening only	0%	0%	19%	4%
Opening, closing, and specials	25%	8%	7%	0%

recorded music heard on their programs. Of the recorded

music used, "main stream Protestant" and "Jewish and others"

groups tend to favor using recorded music in the opening
and closing of the program. "Protestant third force" groups
use recorded music more than other groups in the opening
only of their programs.

CHAPTER VI

CRITERIA FOR EVALUATION OF
RELIGIOUS RADIO BROADCASTS

A. Introduction

The criteria included in this chapter are intended
to be used to evaluate religious radio broadcasts.

Since this is not a theologically oriented study and
since it is nearly impossible for a person of one religious
persuasion to make an objective evaluation of the theology
of a broadcast or speaker of another religious persuasion,
the following criteria do not relate to "religious" aspects.
In other words, no attempt is made here to include criteria
which would be useful in evaluating the theology of religious
broadcasts.

The criteria are divided into two sections.[1] The
first set of criteria, labeled "Communicator Oriented Crite-
ria," are more general than the second set of criteria and
have broader applications than to radio broadcasts alone.

These criteria can be used to evaluate any communica-
tions situation.

However, it should be pointed out that they are not
intended to cover all communications situations comprehensively
since they were set up to establish guide lines for the

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[1]Procedures used in the compilation of these criteria
are detailed in the subsequent pages.

evaluation of data gathered and in hand from the interviews held in completing the descriptive portion of this study only.

Even so, it must be admitted that not all the data necessary for comprehensive evaluation with the application of these criteria are in hand. These shortages of data are noted at pertinent points in the discussion which follows.

These "Communicator Oriented Criteria" were drawn from the principles found in recent writings in the communications field. In an attempt to increase unity, the definitions of terms used in the criteria were drawn from a single source--David Berlo's The Process of Communication.[1]

The second and more specific set of criteria are labeled "Radio Broadcast Production Oriented Criteria," which can be used to evaluate any radio broadcast, not just religious broadcasts. They are drawn largely from principles found in recent writings in general radio production and religious radio production. The principal works from which these criteria were drawn are Chester, Garrison, and Willis's Television and Radio; Griswold and Schmitz's How You Can Broadcast Religion; and a two-page "Religious Radio Program Rating Sheet" published and distributed by the Broadcasting

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[2]David K. Berlo, The Process of Communication (New York: Holt, Rinehart and Winston, Inc., 1960).

and Film Commission of the National Council of the Churches
of Christ in the United States of America.[3]

The following method was used in constructing these
criteria. First, the author listed a number of specific
characteristics of good radio production. These characteris-
tics were then supplemented by a list of items from the three
sources cited in the paragraph above. From these character-
istics the "Radio Broadcast Production Oriented Criteria"
were abstracted and carefully organized into what is hoped
will be a usable form.

These "Radio Broadcast Production Oriented Criteria"
are divided into four "major criteria," each of which is
followed by a number of "minor criteria," each relating to
more specific sub-divisions of the "major criteria."

Following the two sets of criteria are a number of
definitions of terms common to both sets of criteria.

B. Communicator Oriented Criteria for Evaluation

1. The effective communicator, whatever the channel
used, is aware of the limitations and conditions of the
situation in which the communication takes place.[4]

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[3]Giraud Chester, Garnet R. Garrison, and Edgar E.
Willis, _Television and Radio_ (3rd ed. rev.; New York: Appleton-
Century-Crofts, 1963), Clayton T. Griswold and Charles H.
Schmitz, _How You Can Broadcast Religion_ (New York: National
Council of the Churches of Christ in the U. S. A., 1957), and
"Religious Radio Program Rating Sheet" (New York: Broadcasting
and Film Commission, National Council of the Churches of
Christ in the U. S. A., n.d.).

[4]Only a portion of the data necessary for a complete
evaluation of local religious radio broadcasts in Los Angeles
was gathered in the descriptive portion of this study. Thus,
this criterion can be only partially applied to the broadcasts
selected for evaluation in the following chapter.

2. The effective communicator adapts his message, chooses his channel, and selects his code on the basis of what he knows about his receiver and the situation in which he is communicating.

3. The effective communicator is aware of the receiver or receivers of the communication and its effect through feedback; and the more complete the feedback, the more effective the communicator can be by adapting his communications to the situation in which it occurs.

4. The effective communicator measures the success of his communication by the effects achieved in the light of the purposes of the communication.

5. The goal of achieving effective communication with a maximum number of receivers is not reached by limiting communication to time periods when fewer than the maximum number of receivers are actually able to receive the message.

6. The effective communicator utilizes familiar symbols with a maximum of specific universal meaning and avoids the trite, ambiguous, and specialized symbols which tend to bore, confuse, and disorient the receiver.[5]

7. The effective communicator utilizes an organizational pattern in the presentation of his message to maximize the intelligibility, clarity, and retention of his message in the receivers.

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[5]While scripts of some local religious radio broadcasts in Los Angeles were secured and nearly all programs were recorded from a radio receiver, the information was not codified and is not included in any previous chapters or succeeding chapters or appendices.

8. The effective communicator utilizes the principle of redundancy in his communications to maximize the amount of information communicated.

9. The effective communicator uses as many channels as possible to reach his receivers.

10. In relation to his goals, the effective communicator receives a measure of satisfaction from the communications situation which is somewhere between complete satisfaction (leading to rigid continuance of the status quo in techniques) and complete dissatisfaction (leading to complete discontinuance); and this limited satisfaction leads to retention of the apparently successful techniques and abandonment of the unsuccessful.

C. Radio Broadcast Production Oriented Criteria

1. In the effective radio broadcast, all the elements work together in harmonious unity toward the goals of the program.

    a. In the effective radio broadcast, the transitions between other elements of the program indicate relationship of one element to another or change from one to another.

    b. In the effective radio broadcast, the elements are placed in a sequence which yields clarity and the intended emotional and rational impact.

    c. In the effective radio broadcast, close timing is observed to provide a sense of completeness, continuity, and pacing which contributes to the total effectiveness of the program.

2. The effective radio broadcast maintains the listeners' interest throughout the broadcast.

a. The effective radio broadcast secures the listeners' attention at the very beginning of the program.

b. The effective radio broadcast provides sufficient variety to avoid monotony and to maintain interest without creating disconcertion.

c. The effective radio broadcast provides stimuli which focus listener attention on one dominant item at a time to avoid confusion.

d. The effective radio broadcast is paced so that listener interest is maintained throughout the broadcast.

3. The sound quality of the effective radio broadcast does not call attention to itself and is neither distorted nor unpleasant.[6]

a. The volume level of the effective radio broadcast does not vary radically within or between elements of the broadcast.

b. The fidelity of the sound (including voice, music, and other sounds) of the effective radio broadcast is sufficiently high that it does not call attention to itself.

c. The acoustical properties of the site of origination (reverberation time or "liveness--deadness" of a room) of the effective radio broadcast fit the format of the broadcast and help the listener establish a proper listening frame of reference.

4. The speech and music performance of the effective radio broadcast matches the norms of expectation of the primary target audience.

a. Rate, quality, pitch, and loudness are combined in the speech of the effective radio broadcast in a manner which communicates the emotional and rational content of the broadcast to the primary target audience.

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[6]This is a criterion drawn from Charles Van Riper's definition of defective speech. "Speech is defective when it is conspicuous, unintelligible, or unpleasant." Charles Van Riper, Speech Correction: Principles and Methods, (3rd ed. rev.; New York: Prentice-Hall, Inc., 1954), p. 19.

(1) The speech dialect, grammar, pronunciation, articulation, vocabulary, and fluency in the effective radio broadcast match the norms of expectation of the primary target audience.

(2) The mode of speaking (e.g.--conversational mode) used in the effective broadcast matches the norms of expectation of the primary target audience.

b. The content and style of the effective radio broadcast are adapted to the audience activity at the time of the broadcast.

c. Solo vocal music performers on the effective radio broadcast achieve a level of performance which matches the norms of expectation of the primary target audience in tone production, sense of pitch, diction, range, flexibility, interpretation, and style.

d. Small vocal and large choral music groups on the effective radio broadcast achieve a level of performance which matches the norms of expectation of the primary target audience in blending, precision, diction, sense of pitch, interpretation, style, and quality of arrangements.

e. Instrumental music performers on the effective radio broadcast achieve a level of performance which matches the norms of expectation of the primary target audience in tone production, sense of pitch, precision, blending (if a group is involved), interpretation, style, and quality of arrangement.

D. Definitions of Terms

1. Acoustical properties of the site of origination

The term "acoustical properties of the site of origination" is used to indicate the qualities that determine the value of a room as to distinct hearing. The primary properties concerned are those of reverberation time--the "liveness--deadness" of a room.

2. Blending

The term "blending" is used to denote the relative ability of members of a choral or instrumental group to blend together so that the result is a new "group" sound instead of a number of vocalists or instrumentalists who happen to be performing the same number at the same time.

3. Channel

The term "channel" is used to describe the means of transferring the message or information to be communicated from the source to the receiver of the communication. In this case, since radio broadcasts are under discussion, the broadcaster can be viewed as the source; what he says is the message; the mechanisms between the mind of the speaker and the mind of the listener constitute the channel; and the listener is the receiver. While "channel" may broadly include the "speech mechanism" of the source and the senses of the receiver, in this study it will be narrowed still more to conceive of the channel only as a message vehicle—radio broadcasting—which includes microphones, amplifiers, mixers, transmitters, and radio receiving sets. To become even more specific, each radio station or frequency constitutes one channel.

4. Code

That which has a group of elements (a vocabulary) and a set of procedures for combining those elements meaningfully (a syntax) is defined as a code. More specifically for this

study, we shall be concerned with (1) the English language,
(2) music, and (3) radio production methods and techniques
as three codes the program originator or communicator uses
in conveying his message to his listeners.

5. Diction

The term "diction" is a measure of the precision of
articulation--how easily the listeners discern the words of
vocalists' songs.

6. Feedback

Although the term "feedback" also normally includes
the communicator's ability to monitor his encoding process so
that he can determine if he has done so correctly or needs
to make corrections, this study is primarily concerned only
with a second meaning for the term feedback--the communicator's
knowledge of the receiver's response to the message. When
the channel used is radio, the feedback is usually limited
to word-of-mouth communications, written communications (mail)
from listeners, and audience research (audience surveys,
ratings, etc.).

7. Flexibility

The term "flexibility" is used to denote the ability
of the musician to perform more than one general type or
style of music, etc., to avoid the monotonous.

8. Interpretation

The term "interpretation" is used to denote the musicians' ability to communicate properly the composer's meaning.

9. Limitations and Conditions of the Situation

(a) The Situation.--The term "situation" is used here to describe the time and place elements of the communication-- the length of the program and its elements, the time of day that the broadcast takes place, the broadcaster physically removed from the site of the listener, etc.

(b) Limitations.--The term "limitations" is used here to describe the limiting factors of the AM radio broadcasting medium--(1) the audience receives the program through the single sense of hearing only, (2) geographic limitations of the station, such as the limits of the primary signal and the secondary signal areas, (3) the per cent of the population within the listening area of the station and having AM receiving sets who make up the potential audience, and (4) the fidelity limitations of AM radio such as the frequency reproduction limitations of the equipment and the medium, etc.

(c) Conditions.--The term "conditions" will be concerned with the following questions. (1) What precedes the communicator "on-the-air" from the same station? (2) What is being broadcast from other stations (AM, FM, and TV) at the time of the communicator's broadcast? [Essentially--what is the competition for the listener's attention?] (3) How

does the time of day of the broadcast limit or predispose the audience toward the broadcaster and his message? (4) What is the listening situation apt to be?--in what room are most AM radio receiving sets located? etc. (5) What are the general data regarding the audience?--audience size, age, sex, education, religious persuasion, race, income, motivation for listening, knowledge of the subject, primary interests and desires, fixed attitudes and beliefs, attitude toward the communicator (degree of friendliness and respect), attitude toward the subject, and attitude toward the purpose.[7]

10. Listening Frame of Reference

The term "listening frame of reference" is used to indicate the environment which the listener creates mentally for the action he hears in the broadcast from the stimuli presented by the broadcast together with his previous experience.

11. Message

The term "message" is used to describe that which is transmitted from the communicator to the receiver. It is made up of three parts--(1) the content, which is the material in the message that was selected by the source to express his purpose, (2) the code in which the material was transmitted

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[7]These categories are drawn largely from Chapter 9 of Monroe's *Principles and Types of Speech.* Alan H. Monroe, *Principles and Types of Speech* (5th ed. rev.; Chicago: Scott, Foresman and Company, 1962), pp. 155-67.

[See definition "4. Code" above.], and (3) the treatment of the message, which may be defined as the decisions which the communicator makes in selecting and arranging both codes and content.

12. Mode of Speaking

The term "mode of speaking" refers to the manner, style, or fashion of speaking which a speaker may employ-- e.g., the "conversational mode," [the method of delivery which utilizes the characteristics of good, simple, direct conversation extended to meet the demands of a larger audience situation.], etc.

13. Norms of Expectation

The degree of perfection expected of the performer by the listener in order to find satisfaction and acceptance as adequate constitutes the "norms of expectation."

14. Pacing

The term "pace" or "pacing" is used to designate the rate of tempo and timing in the presentation of the broadcast.

15. Precision

The term "precision" is used to indicate the relative "togetherness" with which musicians sound notes.

16. Primary Target Audience

The listeners whom the radio broadcast's producers are attempting to reach with the broadcast make up what is termed the "primary target audience." Each of the various

sociological categories commonly used in social research
methodology such as age, race, income, etc., can be sub-
divided--e.g., Ages 4-11, 12-19, 20-39, 40-60, over 60. One
or more of these sub-divisions within a larger category can
become the primary target audience within such a category.
Combining these primary target audiences from within the
various larger categories will yield the over-all primary
target audience for the broadcast. For instance, the primary
target audience for a broadcast might be people whose income
is over $10,000 per year, have college educations, are between
the ages of 40 and 60, are of the white race, and of the
female sex.

17. Quality of arrangement

The term "quality of arrangement" refers to the degree
to which the musical arrangement captures the proper spirit
of the melody through accepted musical techniques.

18. Range

The term "range" is a measure of the number of pitches
the vocalist or instrumentalist can achieve with good tone
production.

19. Receiver

The target of the communication is referred to as a
"receiver." In this study, the receiver is not the radio
receiving set but the radio listener who auditions the output
of the communicator through the radio loudspeaker.

20. Redundancy

"Redundancy" may be defined as the repetition or reiteration of ideas or elements in the code, content, and/or treatment of the message. [See definitions 4 and 11 above.]

21. Sense of Pitch

The term "sense of pitch" is a term used to indicate a musical performer's ability to stay on key without excessive vibrato.

22. Style

The term "style" refers to the musical performer's individuality of presentation.

23. Tone Production

This term refers to the quality (whether harsh, pleasing, etc.) and the dynamic range of the voice or instrumentalist.

CHAPTER VII

EVALUATION OF PROGRAMS

A. Purpose and Organization of Chapter

The purpose of this chapter is to apply the criteria outlined in the previous chapter to local religious radio programs in Los Angeles that were on the air during the week of March 24-30, 1963.

The chapter is organized as follows: After this section on (1) "purpose and organization of chapter" there follow sections on (2) "bases of selections of programs and programs evaluated," (3) "format and style of program evaluations," (4) "evaluation of all programs on the basis of communicator-oriented criteria," and (5) "evaluation of selected programs on the basis of communicator-oriented criteria and production-oriented criteria."

B. Bases of Selections of Programs and Programs Evaluated

In auditioning only one broadcast in each program series, it was assumed that the content, format, and performance of this broadcast were typical of the program as a whole. While this assumption may not always hold true for a single program, in the long run for a number of programs and for the over-all picture of local religious radio programs in Los Angeles, it should give a reasonably accurate representation.

Thirteen different formats were used by the local religious broadcasters in Los Angeles, and from these various formats "representative" or "typical" programs were selected for evaluation. The following is a list of these formats, the number of each heard in Los Angeles, the number selected for evaluation, the names of each selected program, and the rationale for its selection.

Worship service format programs

There were 37 worship service format programs, three of which were selected for evaluation. The names of each and the reason for their selection are as follows: (1) "Holy Mass" as presented by the Immaculate Conception Roman Catholic church in downtown Los Angeles was selected to represent the "Roman Catholic worship service." (2) "The Hour of Worship of the First Presbyterian Church of Hollywood" was chosen to represent the "mainstream Protestant" worship service. This program is also one of the oldest religious programs on the air--broadcast weekly since 1925. (3) The "Apostolic Faith Home Assembly" program represents the small Negro pentecostal church worship service typically heard on Sunday evening.

Devotional format programs

There were 33 devotional format programs, four of which were selected for evaluation: (1) "Builders of Faith" presented by the Compton Seventh-day Adventist Church, selected because the station manager of KGER in Long Beach which broadcasts more religious programs than any other station in the

Los Angeles area, indicated that this program was one of the
best, and because it represents the "Protestant third force"
group from a more conservative or restrained point of view;
(2) The "Full Gospel Businessmen's Fellowship" program,
presented by the Los Angeles chapter of that organization,
was selected because it is an hour in length (an unusual
length for a devotional program), it is not presented by a
denominational organization, and it is different in its
content from the other programs selected; (3) The "Sky Pilot"
program presented by the Sky Pilot Radio Church was selected
to represent the independent pentecostal church programs;
(4) The "Thy Holy Will Program" presented by the Greater
First Baptist church was selected to represent the more
fervent Negro devotional program.

Straight sermon or talk format programs

Of fourteen programs in this format, two were
selected for evaluation. (1) The "High Noon Broadcast" pre-
sented by the Church of the Open Door in downtown Los
Angeles represents a non-denominational Protestant-Evangeli-
cal approach. (2) "Lets Talk About You," presented by the
Church of Religious Science of Beverly Hills, is typical of
several "metaphysical" religious straight sermon or talk
format programs.

Mission format programs

Mission format programs totaled six, two of which were
selected for evaluation: (1) "The Church of the Air,"

presented by the Union Rescue Mission in downtown Los Angeles, was selected because it is one of the largest missions, presents several programs, and is judged to be typical of the mission format programs; (2) The "Soul Patrol" program, presented by the Soul Patrol Rescue Mission, also in downtown Los Angeles, was selected because it is subjectively judged to be one of the "poorest" programs on the air in many respects. (It is assumed that this type of program should be represented if a good "over-all" evaluation of Los Angeles local religious radio broadcasting is to be presented.)

Variety format programs

Five variety format programs were presented in Los Angeles, one of which was selected for evaluation. (1) "Collegiate Life" is a half-hour program presented by the L.I.F.E. Bible College operated by the Angelus Temple Foursquare Gospel Church in the heart of Los Angeles. It was selected because it is representative of the format category and of the large number of programs presented by the Foursquare Gospel churches in Los Angeles.

Counseling format programs

Of the three counseling format programs on the air, two were selected for evaluation: (1) "Evensong," a half-hour program presented by Dr. James Fifield of the First Congregational church of Los Angeles, is perhaps the oldest religious radio program on the air in this country. It has been broadcast every week continuously since 1924, when it

was first heard on station WOOD in Grand Rapids, Michigan.
Although it has been on many stations since that time, it
has never missed a week. It is also typical of the "counsel
given to listeners who write in" type of program. (2) "Let's
Talk," an origination of the Southern California Council of
Churches, is typical of the type of program on which listeners
telephone the radio station with questions which are answered
by a minister who represents the Southern California Council
of Churches. A definite attempt is made to keep the program
non-sectarian.

Thought-for-the-day format programs

Only one of the three "thought-for-the-day" format
programs was selected--a five minute daily program presented
by the Glendale Seventh-day Adventist church titled "In Quest
of Life." This program is representative of the "third force
Protestant" programs and the "thought-for-the-day" programs
generally.

Discussion format programs

Only two programs of this format are presented in
Los Angeles, and one was chosen for evaluation. "Biblical
Insights," a 25-minute program essentially presented by the
University of Judaism, was selected to represent the Jewish
faith and because it was judged typical of discussion programs.

News format programs

Of two news format programs only one was chosen for
evaluation. Entitled "Religion in the News," this program is

presented by Dr. C. E. Moore, director of the Radio-Television-Film Commission of the Southern California Council of Churches, which presents the program. It was selected because the program is one of commentary as well as news, although it is done in a news style. Again a definite attempt is made to keep the program non-sectarian, although it does have a "Protestant [main stream] and Orthodox" orientation.

Programs of other formats

Four other formats were represented by one program each: (1) an "information-music" format program presented by the Southern California Council of Churches; (2) an "interview-discussion" format program presented by the Southern California Council of Churches; (3) an "interview-news" format program also presented by the Southern California Council of Churches; and (4) a "prayer-for-the-day" format [the Rosary] presented by The Rosary Hour, Inc.

While it would be impossible to pick one of these four programs as typical or representative of all of them, it was believed that one of these programs should be selected to represent the four formats. The final selection was "As I See It," the "interview-discussion" format program presented by the Radio-Television-Film Commission of the Southern California Council of Churches.

C. Format and Style of
Program Evaluations

The organization of each of the following sections of evaluations is similar. In section "D," ("evaluation of all

programs on the basis of communicator oriented criteria,")
the number preceding each section or paragraph is the number
of one of the communicator-oriented criteria listed in
Chapter VI. The underlined key word or words following the
criteria numbers are listed to help the reader identify each
criterion under discussion without the necessity for restating
each criterion completely for each section of the evaluation.
For instance, "1. Awareness of limitations and conditions of
situation.--" indicates that the discussion following relates
to the first communicator-oriented criterion, which reads in
full that "the effective communicator, whatever the channel
used, is aware of the limitations and conditions of the
situation in which the communication takes place." If, in
other words, the key word or words are not sufficient to aid
the reader in recalling the criterion involved, he may use
the section number to refer to the complete text of the
criterion in Chapter VI.

Section "E," ("evaluation of selected programs on
the basis of communicator-oriented criteria and production-
oriented criteria") is organized similarly. After the
particular program to be evaluated is listed along with the
church presenting the program, the name of the spokesman for
the program, the time the program is heard, and the station
or stations broadcasting the program, a brief description
of the program format is included.

Following this are three sets of actual evaluations
of each individual selected program. The first is organized

and developed just like the preceding section on the evaluation of all the programs surveyed, with the exception that these evaluations will deal with only one specific program.

The second set of evaluations for each program selected is similar to the first set except that it deals with the "radio broadcast production oriented criteria" set forth in Chapter VI. Again, only a number and a key word or phrase are used to identify the criterion involved in the following evaluation. Although discussion may be relative to the various sub-points of these four major criteria, no numbering or key-word system is used to make reference to these "sub-criteria."

The third set of evaluations is simply a brief "over-all" evaluation of each individual program.

The style of the evaluations is brief, with only a sentence or two of general evaluation given to each criterion often. Although this makes for an almost outline form of development for the most part, sometimes amplification in the form of other comment and support is included, such as a listing of evidence on which certain evaluations are based.

On the whole, however, brevity is the rule. This is based on the premise that because of the tremendous diversity of local religious radio programs and their originators in Los Angeles, a better job of over-all evaluation of local religious radio broadcasting in Los Angeles could best be accomplished by a number of evaluations in breadth rather than a more limited number of evaluations in greater depth.

D. Evaluation of all Programs
on the Basis of Communicator
Oriented Criteria

1. Awareness of limitations and conditions of
situation.--The interview schedule was not designed to deter-
mine the spokesman's awareness of the limitations of the
situation so much as the conditions of the situation. About
one-third of the spokesmen do not know what is broadcast
prior to their program; an even larger number, nearly 40%,
do not know what type of music is used on the program preced-
ing their own; and just over half of these spokesmen do not
know what type of primary appeal is used by the speaker on
the program preceding their own program. Over 80% of the
spokesmen indicate that they have never consulted with the
station or the preceding program's producers in an attempt to
harmonize the programs or the announcements between them.
This may be due to the fact that nearly three-fourths of the
spokesmen indicated that they felt they had no influence over
the announcements or the program contents of the program which
precede their program. Over 90% of the program spokesmen
indicate that they never make any adaptation to what precedes
their program on the air. When asked to indicate the
characteristics of the primary known audience for their pro-
grams in the following categories, the percentage who replied
that they did not know was as follows: Religion of known
audience--don't know 18%; Income of known audience--don't
know 47%; Education of known audience--don't know 34%; Sex
of known audience--don't know 30%; Age of known audience--don't

know 30%; Race of known audience--don't know 12%. [On this
question the investigator did his best to press for a precise
answer based on feedback from the listening audience and was
frequently left with the feeling that because the spokesman
was guessing or estimating on very sketchy evidence, in
reality the percentage of "don't know" responses should
probably have been higher than the figures cited here indi-
cate.] In summary, an average of less than half of the
communicators interviewed are aware of the limitations and
conditions of the situation in which the communication takes
place.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--As
mentioned above, a great variety in the amount of knowledge
of their audience is available to spokesmen and there is
almost no adaptation to what precedes their programs. Only
4% of the spokesmen indicate that they have made major
changes in their programs as a result of analysis of their
audience, 24% report only minor change, and 70% report no
change at all. There seems to be a very limited amount of
adaptation of message, etc., based on the communicator's
knowledge of the receiver and the situation.

3. Awareness of receivers through feedback.--Word-
of-mouth reports or mail and word-of-mouth reports are the
only types of feedback available to 79% of the spokesmen
interviewed. The remainder of the spokesmen rely upon some
combination of mail, word-of-mouth reports, and surveys of

varying types, the most refined of which are the Hooper and
Pulse surveys made available to spokesmen through the radio
stations. [These surveys yield nothing more than share of
radio audience percentages at given time periods with no
information as to composition of audience, etc.] Over 80%
of the spokesmen indicate that they have no systematic method
of classification of their feedback; and those who do, have
an array of limited, if not primitive, methods of determining
who listens to them. The amount of feedback available to
spokesmen seems far less than ideal or even satisfactory for
good communication.

4. Measurement of success by effects in light of
purposes.--Because of the way this criterion is stated, it
becomes impossible to make an over-all evaluation of all
programs on the basis of the data tabulated in Chapter IV.
However, a summarization of the results of the samples of
the individual programs in the next section of this chapter
does afford data for adequate evaluation. Of the 18 programs
selected, 13 were judged to have evaluated their program by
the effects achieved in the light of the purposes. Another
was felt to have judged "somewhat" on these bases, and four
seemed to be evaluating their program on the bases of other
criteria such as "I think I put on as good a program as any--
as interesting as any--not so many types of music though."
In short, in terms of this criterion, the communicators on
local religious radio broadcasts in Los Angeles must be
judged "good."

5. Time period when maximum number can receive.--Of

local religious radio programs in Los Angeles, 52% are pre-

sented between 6:00 a.m. and noon, 14% are presented in the

afternoon between noon and 6:00 p.m., and 34% are presented

in the evening between 6:00 p.m. and midnight. Commercial

audience surveys[1] indicate that in these same time blocks

the figure of homes using radios is 27.4%, 25.3%, and 13.5%

respectively for the Monday to Friday period. On Sunday,

when 57% of the local religious radio programs are heard,

the "homes using radio" figures is 14.0% from 6:00 a.m. to

noon, 20.3% between noon and 6:00 a.m., and 11.4% from 6:00

p.m. to midnight. To be sure, many of these programs are

being broadcast at times of peak radio listening; but most

of the local religious radio programs in Los Angeles are

broadcast at times when less than a maximum number of listen-

ers are likely to hear them.

6. Use of familiar symbols.--The interview schedule

actually did not elicit adequate data for evaluation of this

particular criterion. This is covered adequately, however,

in the following section, "E," which evaluates selected pro-

grams on the basis of recordings of each.

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[1]The Pulse, Incorporated, Los Angeles, California,
Metropolitan Area November-December, 1962; Total Audience
In-Home & Out-of-Home ("The Pulse Inc.,: Radio Pulse," Vol. 15,
No. 6; Los Angeles: The Pulse Incorporated, 1962), p. 2.
[Although pages in this publication are not numbered, this is
the second page containing printed information following the
title page.] The Hooper Radio Audience Index published by
C. E. Hooper, Inc., in 1963 and covering in-home audience only
in Los Angeles during the months of February and March, 1963,
reveals similar figures but covers slightly different time
periods than were used in codeing the interview schedule and
does not thus constitute as good a comparison as does the Pulse
survey.

7. <u>Organizational pattern in presentation of message.</u>--
The interview schedule did not elicit data for this evaluation
either, but section "E" adequately covers this evaluation.

8. <u>Principle of redundancy utilized.</u>--Only in the
rate of change of topic or subject of the programs does the
interview provide any meaningful data for evaluation of this
criterion. Here we find that 75% of the spokesmen indicate
that they change the topic of their program every broadcast.
Another 13% indicate that they tend to broadcast a series
of messages on a given topic and then take up another series
on another topic, 12% of the spokesmen indicate that their
topic almost never changes. The last two groups certainly
do use the principle of redundancy. However, it is also
quite likely and probable that among the 75% who change their
topics every broadcast, there is a great deal of use of the
principle of redundancy within a program. Although from the
figures cited here it would seem that the principle of
redundancy is overlooked for the most part by spokesmen for
local religious radio programs in Los Angeles, the evaluations
in section "E" based on evaluations of recorded programs pro-
vides a much better basis for judgment.

9. <u>Channels used.</u>--Since for all practical purposes,
the term "channel" is used in this study to describe a given
radio frequency or station, the method of maximizing the
number of channels used by a communicator is simply an
increase in the number of stations carrying the message.
Table IV-27.1 indicates that only 7% of the local religious

radio programs in Los Angeles are carried on more than one
station, and none of them on more than two. From a communi-
cations point of view, local religious radio broadcasters
are falling far short of maximum use of the channels avail-
able to them.

10. Degree of satisfaction with program.--Although
none of the spokesmen indicated complete dissatisfaction with
their program, 25% did indicate that they were completely
satisfied. The remainder, or 75% of the spokesmen, indicate
a degree of satisfaction or dissatisfaction which presumably
would permit and encourage change in their program on the
basis of analysis of the needs of their audience and the
effects they were achieving with their programs. This degree
of satisfaction is judged "good."

E. Evaluation of Selected Programs
on the Basis of Communicator
Oriented Criteria and
Production Oriented
Criteria

Worship service format programs

Program: "Holy Mass"

Church: Immaculate Conception

Spokesman: Father Lehne, Second Assistant Pastor
[Celebrant of the Mass recorded for
evaluation]

Time and station: Sunday, 9:00-9:55 a.m., KRLA

Brief description of the
format of the program

An announcer at the station is heard first; then
follows a commercial announcement for a Catholic mortuary.

At the end of the commercial there is a brief interlude of
organ music, which is crossfaded into the music coming "live"
and direct from the church. Then the music from the church
is faded slightly; and a host or narrator at the church
identifies the program, gives an announcement of the parti-
cipants, explains the epistle in the mass for the day, and
gives a capsule of the content. As the service continues,
the narrator's voice comes in over the music speaking of
the program from time to time, announcing what is happening,
giving an explanation of how it fits into the service, and
translating the key phrases of each part of the service into
English from Latin. At about the mid-point in the service
there is a seven to 10 minute sermon in English, by the priest
celebrating the mass for the day. Then the service continues
much as before--the choir singing in Latin and the priest
chanting the parts of the mass in the background as the
narrator reads the English translation in the foreground.
At the end of the program the narrator again comes in over
the music and gives the closing announcements, which are
followed immediately by another commercial for the same
Catholic mortuary that presents the opening announcement.

Evaluation on the basis of
communicator-oriented criteria

   1. Awareness of limitations and conditions of
situation.--The spokesman for this program seems to be aware
of some of the limitations and conditions of the situation in
which the communication takes place, but unaware of others.

2. Adaptation of message, choice of channel, selection of code on basis of knowledge of receiver and situation.--The producers of this program apparently do adapt their message, choose their channel, and select their code on the basis of the information available to them about their audience as evidenced, for instance, by the translation.

3. Awareness of receivers through feedback.--Feedback is limited to mail, word-of-mouth reports, and station-purchased surveys. These reveal only some of the data essential for adequate decision making. However, the producers still have a rather good idea of who is hearing and appreciating their program.

4. Measurement of success by effects in light of purposes.--The stated primary and secondary purposes of the program are "worship" and "instruction" respectively. The target audience is Catholic, over 60 years of age, and of all income, education, race, and sex sub-categories. When asked to evaluate the program in light of the purposes, the spokesman stated candidly,

> We don't look for too much and haven't measured the audience but we feel it fills a real need in serving Catholics who cannot otherwise meet their obligation to attend Mass.

Thus the producers' evaluation seems quite valid.

5. Time period when maximum number can receive.--If one were trying to reach the public at large, using the hour of 9:00-10:00 on Sunday morning would not be a very efficient way to reach large numbers of people. However, when one is

trying to reach Catholics who are not in attendance or cannot
attend church on that day, it must be recognized as a good
time.

6. Use of familiar symbols.--The symbols used in the
service to communicate with Catholics are familiar if not
understood fully. To the unchurched or uninitiated, or even
Protestants, little meaning is conveyed, largely because of
the use of specialized terms and the use of a language which
is foreign to the listener. The translation into English of
most of the service by the narrator tends to reduce the
ambiguous and confusing but at the same time introduces dis-
traction from the service itself.

7. Organizational pattern in presentation of message.--
The service itself, of course, follows a very rigid organi-
zational pattern. The sermon in this program is also
organized, although not nearly to the degree that the liturgy
of the service is organized.

8. Principle of redundancy utilized.--There is a
great deal of redundancy in the service. A portion of this
is due to the poetic nature of most of the lyrics of the
music and the liturgy of the service.

9. Channels used.--Only one station carries this
program. Greater communication could be achieved if more
than one station carried the program, especially if the
program were broadcast at different hours.

10. Degree of satisfaction with program.--The spokes-
man indicates complete satisfaction with the program. Thus

little change can be expected in the program because the
liturgy of the church is firmly fixed, and the spokesman's
degree of satisfaction indicates that the method of presenting
the Mass to a radio audience will also likely be quite static.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The liturgy of the service provides a
remarkable unity for this program. However, the pacing does
not provide a build-up to the climax. The sequence of
elements is not meaningful to non-Catholics, and some long
pauses and unintelligible transitions tend to work counter
to the inherent unity in the program.

2. Interest.--Interest for all but Catholics and
dedicated Gregorian chant music lovers is probably very poor.
The opening following the first commercial message is poor
because the narrator's voice is unintelligible inasmuch as
the volume level of the music is too high proportionately.
There is very little variety. Background and unexplained
noises disorient and disinterest the listener. The pacing
of the program does not stimulate interest. The result is
that the listener's interest is not focused on one item at
a time and what he hears is often confusing and then boring.

3. Sound quality.--The fidelity on the recording
made of this program is very poor, and determinations of
sound quality are almost impossible to make. It can, however,
definitely be said that the balance between the voice level
of the narrator and the level of the music was so nearly the

same at times that the narrator was really unintelligible.
The acoustics of the church certainly provide an adequate
listening frame of reference.

4. Performance.--The narrator's performance is gen-
erally good, but there are places where it could be improved
with a perfection of articulation and more vocal variety for
the sake of emphasis. The narrator's mode of speaking is
conversational during parts of the service, but most of the
time his delivery is in a hushed, almost confidential tone.
His phrasing is choppy, with a "sing-song" regularity about
it. There seems to be little or no adaptation to what
listeners are likely to be doing when the program is broadcast.
Perhaps this comes from the fact that "good Catholics" should
be in Mass and not listening to the radio and "non-Catholics"
are not particularly sought as an audience, leaving "Catholic"
shut-ins as the likely audience. All music on the program is
performed with great skill and finesse.

Brief "over-all"
evaluation of the program

Keeping in mind the purpose of the program, to pro-
vide the Mass to Catholics who cannot attend the service in
person, the over-all conclusion must be that if more attention
were paid to better control of the volume levels of the
narrator and the service itself, so that attention could be
focused on one thing at a time and clarity could result, the
program could be judged good. As it is, no better than a
"fair" rating can be given.

Program: "Hour of Worship of the First Presbyterian
         Church of Hollywood"

Church: The First Presbyterian Church of Hollywood

Spokesman: Robert B. Young, Jr., Business Manager,
          and Announcer for the Program

Time and Station: Sunday, 8:05-9:00 p.m., KPOL

Brief description of the
format of the program

The program opens with a man's voice giving an
identification, a word of welcome, and prayer. This is
followed immediately by organ and choral music as the
listener is obviously taken to the sanctuary of the church.
A man's voice is heard in a call to prayer, the prayer, and
then in leading the congregation in saying the "Lord's
Prayer." There is a choral response followed by a man's
voice reading the "Old Testament Scripture" for the day.
The chancel choir sings a number, and an apparently elderly
minister gives about five minutes of announcements, and an
introduction of the new minister, who is to speak on the program.
There is an offertory prayer followed by a choral anthem and
the "New Testament Scripture." A female soloist is introduced
and sings; then follows a longer prayer. A man's voice is
next heard announcing the song to be sung and the verses
which the congregation should sing. After the congregational
singing there is an announcement of the choral prayer which
follows. Then the minister begins to speak without further
announcement, and he closes his sermon with a brief prayer.
Congregational singing follows the sermon immediately without

announcement and fades into the background and finally out
altogether as the same announcer who put the program on the
air comes in to read the closing.

Evaluation on the basis
of communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The producers and the principal speaker on this
program seem to be aware of some of the conditions and
limitations of communicating in a radio situation, but still
make errors in production by not making more effort to adapt
the worship service of the church to radio.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--The
communicators involved in this program seem to do very little
adaptation of the message, choosing of channel, and selection
of code on the basis of what they know about their receivers.
Instead, this is a program where a microphone is opened on a
regular Sunday evening worship service of the church.

3. Awareness of receivers through feedback.--The
feedback received by the producers is limited to mail and
word-of-mouth reports, for which no systematic method of
classification is used, severely limiting feedback.

4. Measurement of success by effects in light of pur-
poses.--After stating the primary and secondary purposes of
the program as "worship" and "evangelism" respectively, the
spokesman indicates that he feels the program "has become too
much of a local approach due to the technical limitations of

radio." Continuing, he states, "We would like to reach more outsiders." These comments constitute a reasonable evaluation of the program on the basis of the results in light of the purposes.

5. Time period when maximum number can receive.--Limiting the broadcast to Sunday evening at 8:05 almost certainly restricts the program to a time when few people are listening to radio.

6. Use of familiar symbols.--The symbols used by the communicators on this program are really quite trite, ambiguous, and specialized, especially when judged from the point of view of the uninitiated, the outsider. Examples of such terms used by the minister in the sermon include: "apostolic authority," "the twelve," "canon of holy scripture," etc.

7. Organizational pattern in presentation of message.--The organization of the speaker's message seems adequate, and the format of the program--a typical Protestant worship service--constitutes another organizational pattern which aids in bringing meaning to the listener.

8. Principle of redundancy utilized.--Redundancy is utilized often in the worship service with the various prayers, songs, etc., each repeating at least a portion of previous messages. The principal speaker also uses redundancy in his message, though not by restatement but rather through illustrations to clarify a point previously stated, etc.

9. Channels used.--This program is carried on only one station, and no plans seem to be underway to change this situation.

10. Degree of satisfaction with program.--The spokes-
man for this program indicates that he is somewhat dissatisfied
with the program. This response would seem to indicate some
changes in the offing for the program. Though they have been
only minor in the extreme, in the past there have been some
changes in the program and more may be expected in the future.

Evaluation on the basis of
production-oriented criteria

1. Unity.--While the over-all impact of the program
may provide unity in the sense that it represents a typical
Protestant worship service from a large church [with few
adaptations to radio listeners], there are some factors which
work counter to this unity.

The verbal transitions--announcements of what is to
follow, etc.--are just functional and perhaps a bit crude as
opposed to a more polished, complementary, and appropriate
approach. There is a great deal of extraneous noise between
many if not most of the elements of the program. This is
accentuated by the long pause between these elements which
focuses listener attention on the extraneous noise or some
element within the home listening situation.

2. Interest.--The over-all interest factor is relatively
low, especially for the "unchurched" or those who do not appre-
ciate sophisticated religious choral music. The opening is
very poor. An announcer who is rather obviously a layman and
who reads the opening without benefit of a musical introduction
or background, sounds amateurish and like a mere "reader."

Then, too, the audience noises between elements in the program
and some background noise during the vocal solo create dis-
tractions which tend to reduce interest. Pacing is apparently
not considered in the design of this program. There is no
real building toward a climax unless it be the simple refer-
ence to the up-coming sermon.

      3. Sound quality.--Sound quality is fair to good.
There are some breaks in the signal on the recording used for
evaluation, which may have been introduced at the time of
original pick-up at the church, at the radio station, in the
line between the station and the church, at the investigator's
radio, or in his recorder. The level is not constant, there
being at least two rather marked changes in volume level.
One may be due to the soloist's suddenly turning from the
microphone.

      There is some distortion in the pick-up and reproduc-
tion on the vocal soloist, especially on the high notes.
This may be a limitation of pick-up equipment, or it could
be due to over-modulation of the signal at the station. The
former seems more likely.

      The acoustics of the church establish a very good
frame of reference for the listener. The "live" sound of
the church lets the listener know he is hearing something
happening inside a large church with walls of hard surfaces,
etc. The audience noise also helps to set a proper frame of
reference for the listener at home.

4. Performance.--Speech performance on this program
is quite mixed in quality. The principal speaker and an
associate speaker, for instance, are quite good, although
the principal speaker is a bit "choppy" in his phrasing,
lacks variety in loudness, and is given to an occasional
mispronunciation. Though his delivery is basically "conversa-
tional," there are also touches of the "orator" or "the
preacher" at times. As mentioned previously, the opening
and closing announcer sounds amateurish. Another associate
speaker sounds quite old and feeble from the quaver in his
voice, though he displays a spark of wit and an interesting
conversational delivery.

While mention is frequently made of the people at
home and in the hospital who are listening to the program by
radio and by direct wire, respectively, and the principal
speaker also pointedly invites radio listeners to worship
with his church, there seems to be little adaptation to likely
listener activity at the hour that the program is broadcast.

All music on the program is excellent in its per-
formance. In this respect, at least, the program is outstand-
ing and probably matches the level of expectations of
listeners who appreciate the more "classical" forms of church
music.

Brief "over-all"
evaluation of the program

As an example of a broadcast worship service, this
program rates little better than "average."

Program: "Apostolic Faith Home Assembly"

Church: Apostolic Faith Home Assembly

Spokesman: Rev. Frank R. Bowdan, Pastor
and Principal Speaker

Time and Station: Sunday, 9:30-10:00 p.m., KALI

Brief description of the
format of the program

The program is opened with an announcement by the announcer at the station; then the listener is taken by remote control to the church where the service originates "live." The first sounds from the church are those of the theme song being sung by the choir and accompanied by organ, piano, and hand clapping. The host--and principal speaker--then welcomes radio listeners and the audience present in the auditorium. Another man reads the scripture, and the host introduces the choir number which follows. Then the host announces the next hymn, together with the text of the first verse. Following the singing the host announces the names of the many people for whom prayer has been requested. An associate speaker is introduced, and he prays fervently for the people mentioned, being joined in "amens," etc., from the audience. With organ music in the background, the host announces the special musical selection to be sung by the choir. Following this music the pastor speaks for approximately 12 minutes. Near the close of the sermonette the organ is heard in the background, the pastor concludes, and the choir, accompanied by the organ, sings the same theme song used in the opening. Then the sound from the church is cut abruptly; and the announcer at the

studio gives the closing announcement which includes the name
of the program, the address of the church, etc.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesman for the program seems to be reason-
ably well aware of the limitations and conditions of the
situation in which the communication takes place.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--
Other than an indication that he does not know what race
would be predominant among his listeners (white or Negro,
for instance) the spokesman seems to have a good estimate of
who listens to the program. He seems to adapt his message,
choose his channel, and select his code on the basis of what
he knows about his audience, if one is willing to concede
that Negroes are more likely to be in the majority in his
audience. The program is broadcast on an evening when every
program on the originating station is from a Negro church.
The music and speaking are quite typical of pentecostal Negro
churches.

3. Awareness of receivers through feedback.--Feedback
is limited to mail and word-of-mouth reports, with no systema-
tic method of classifying them. This lack of adequate feed-
back certainly forms a serious limitation to the broadcaster.

4. Measurement of success by effects in light of
purposes.--In view of the purposes the spokesman assigns to

the program--first, "worship" and then "instruction"--the

following evaluation seems valid. When asked to evaluate the

program in the light of the purposes of the program, the

spokesman indicates that

> The program is meeting about 75% of our aims.
> It is comforting the sick; it is causing our
> listeners to think, read their Bibles, and as a
> result I see a lot of them in church Sunday.

5. Time period when maximum number can receive.--The

fact that the program is broadcast at 9:30 p.m. indicates

that it almost certainly is being broadcast at a time when

fewer than a maximum number of receivers are actually likely

to receive the message.

6. Use of familiar symbols.--The principal speaker

on this program uses a great many trite, ambiguous, and

specialized symbols. Some examples are the following: "Jesus

is out on the mountains," "rose of Sharon," "God will give

you the spirit of truth," "healing in his wings," "you'll be

a member of his body." These expressions are almost certain

to bore, confuse, and/or disorient many listeners.

7. Organizational pattern in presentation of message.--

The principal speaker uses a simple basic outline but seems

to develop it at random. The result is a feeling of lack of

organization of the "message" of the speaker.

8. Principle of redundancy utilized.--The principal

speaker seems to use the principle of redundancy a great deal

in the development of the message.

9. Channels used.--This program is broadcast on a

single station, a definite limitation of the potential of the

program.

10. Degree of satisfaction with program.--The spokes-man indicates that he is "predominantly satisfied" with the program, a condition which allows change in the program in spite of the fact that no change has been made to date since the inception of the program.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The program has a remarkable unity through-out. The sequence of elements, basically that of many Pro-testant churches, is made plain through the use of lucid transitions. The timing and pace of the program seem to build to a climax following the last congregational singing, providing good unity.

2. Interest.--Interest factors are quite low. The opening lacks interest. In the broadcast recorded there is a loud unidentifiable noise for 28 seconds (a very long time for a radio listener) following the studio announcer's opening introduction. Then he comes back in with the request, "One moment please." This is followed by another 10 seconds of silence. Finally the confusing theme song consisting of a choir, organ and piano accompaniment, and audience hand clapping is heard. Although there is a great deal of variety, there are many other things which tend to confuse and disorient the listener. For instance, there is quite a bit of shouting and "crying out" apparently from the congregation during the host's announcements following the choir's special number. While this may be attributed to the vocal effects of the

pentecostal "pouring out of the Holy Spirit," the listener

at home who is not oriented finds this vary distracting.   In

addition, there is some "fist-pounding" on the speaker's

desk and "hand-clapping" which is not explained and is dis-

turbing because it sounds to the radio listener like a sudden

loud "boom." The pacing of the program is quite good; and

after the "opening exercises" of the service, it builds to

quite a climax. The exceptions are the long pauses at the

outset and the short pause, unexplained, at the conclusion.

3. Sound quality.--Although the acoustics at the site

of origination are relatively "live" and convey quite an

accurate and meaningful frame of reference for the listener

at home, nearly everything else about the sound quality of

the program is decidedly inferior. The balance is often

ry poor. For instance, when the congregational hymn is

ing sung, the host is too near the microphone and his voice

heard above the congregation most of the time. To make

ers worse, he seems to be a man of limited musical skills.

ral times the level varies markedly and later is returned

rmal.   The sound fidelity of the program is very low,

a great deal of distortion.

4. Performance.--The speech of the two associate

rs who take part in the service by reading scripture

ering prayer is quite articulate and relatively free

ect.   Their presentation, however, is quite affected.

who reads the scriptures is dramatic and "preachy"

actic" in his delivery. The man who prays starts with

torical type" delivery and slips gradually into a

pentecostal shouting chant which is made more dramatic

audience responds and joins in with audible verbal

es.

The host-principal speaker uses the conversational

hroughout the service with the exception of the sermon.

e starts conversationally and then slips gradually into

e rhythmic phraseology with an increase of rate and

ess. As the loudness increases, the pitch of his voice

; and the quality deteriorates and becomes distorted

harsh as one might expect from a shouting fan at a foot-

game who continues to shout at the top of his lungs.

rhythmic pattern is the typical chant common to pente-

tal preachers who are "mightily moved by the spirit."

re is a typical stress and inflectional pattern in this

livery. An additional "ah" is added to the ends of the

rds at the ends of the phrases, and the words in that

osition in a phrase are pronounced very precisely with

tress on the "ah" following the word which has become

attached to the word so that the "ah" has become a suffix.

Actually, the additional "ah" is only a vocalized pause; and

during the time it is precisely emphasized, the speaker is

mentally constructing the next phrase. Essentially it pro-

vides "think time" during which the speaker organizes what he

is going to say next--or perhaps it did so early in the career

of the speaker and has now become a firmly entrenched habit

pattern. Perhaps the reason this "suffix-ah" phenomenon is

o common among the pentecostals is the fact that rarely is

script of any kind used, the message being delivered almost

mpromptu "as the spirit moves."

The principal speaker on this program does not have

arp articulation; also, a sub-standard southern dialect is

ed. Fluency is quite good except for the vocalized pauses

ted above.

Very little adaptation is made to probable listener

ivity--no mention is made of listeners except for their

yer requests and no attempt is made to adapt to tasks

teners may be concerned with at the time of broadcast.

The music on the program would not be attractive to

trained musician: (1) interpretation seems to be placed

he dynamic range of the soloists; (2) rhythm seems to be

dominant element in all the music; (3) vocal groups are

n not synchronized and offer little precision and good

ion; (4) the quality of the arrangements should be con-

red typical of Negro religious music; (5) the organist

a great deal of vibrato and runs up and down the scale

ng a definite emphasis on rhythm as mentioned above.

"over-all" evaluation
e program

In view of the purposes, the effects, the production,

e expectations of the intended receivers this program

be evaluated as being somewhere between "fair" and

ge."

votional format programs

Program: "Builders of Faith"

Church: Compton Seventh-day Adventist Church

Spokesman: R. J. Thomas, Pastor, Host-Principal
Speaker

Time and Station: Monday through Saturday,
5:30-6:00 p.m., KGER

ief description of the
rmat of the program

A few bars of "Faith of our Fathers" played on an

an is heard first; then this is faded down and the host-

ncipal speaker comes in with a greeting, an identification

the program, and an introduction of the first musical

ber. Then a vocal solo is heard followed by a sermonette

sed with prayer. A quartet number follows the prayer

hout announcement, and the host speaks again briefly for

ut two or three minutes. He then introduces a vocal solo,

after that simply says "Good-night, everyone."

uation on the basis of
unicator-oriented criteria

1. Awareness of limitations and conditions of

ation.--The pastor of the church, also the host-principal

ker on the program, seems well aware of the limitations

conditions of the situation in which the communication

s place.

2. Adaptation of message, choice of channel, selection

de on basis of knowledge of receiver and situation.--He

seems to adapt his message, choose his channel, and

his code well on the basis of his knowledge of the

ers and the situation in which he is communicating.

3. Awareness of receivers through feedback.--Although

eedback which the producer receives from the listeners

mited to mail and word-of-mouth reports and the producer

o systematic method of classifying these reports, he

seems to have a reasonably good "picture" of his

ning audience. This comes through a careful reading of

etters and great attention to answering them. While it

e argued that he is thus measuring only those responding

he program and that this is not representative of his over-

listening audience, still these people who respond are

people whom he is trying to reach and this response is

he is seeking.

4. Measurement of success by effects in light of

oses.--Taking his purposes into view, the spokesman

cates that he thinks his program is "very succesful."

5. Time period when maximum number can receive.--

program is broadcast at an hour when the very largest

ber of listeners can listen.

6. Use of familiar symbols.--The speaker does a good

of using simple, non-technical terminology and is free of

gon which only the religiously oriented would understand.

n he does find it necessary to use a term which the uninitia-

might not understand, he freely uses phrases like "in

her words" to define in simple words what he means.

7. Organizational pattern in presentation of message.--
gram always follows a set format, and the message is
ed to fit the pattern. First there is the main ser-
followed by music. After the music, the speaker again
to the main topic, giving what he terms a "wrap-up of
me for the day." This pattern undoubtedly brings
sed meaning to the listener. The sermonette, however,
t seem to be as well organized as it should be.

8. Principle of redundancy utilized.--The speaker
edundancy freely as indicated in the use of the phrase
her words" cited above in paragraph six, and in the
-up discussion mentioned in paragraph seven above.

9. Channels used.--While this program is broadcast
y one station, the spokesman indicates that this is
a budgetary limitation and that if it were possible,
rogram would be broadcast on more than one station,
ating agreement in principle, if not fact, with this
rion.

10. Degree of satisfaction with program.--The spokes-
indicates that he is "predominantly satisfied"--which
d allow some minor changes in format and style of presenta-
n but would tend to keep the status quo unchanged for the
t part. The fact that the program has had no change in
e past several years leads to the conclusion that change is
ite unlikely unless some very strong feedback indicating a
ed for change reaches the speaker and producer of the
rogram.

tion on the basis of
tion-oriented criteria

1. Unity.--There is reasonably good unity in the
m, the main factor in providing unity being the "host-
pal speaker," who ties all the various elements of the
m together by providing the necessary transitions.
r, there are some problems which tend to work counter
ty. First, there is noise which cannot be identified
ly between the first song and the sermonette. Second,
usic on the program, while of excellent performance
ty is of different styles--a gospel song sung in operatic
, a gospel song by a quartet, and what seems to be a
section from a cantata sung in an operatic style.
differences may be too much for some listeners to
ate. The inclusion of "standard gospel music" and
ssical religious music" in the same program is bound to
jectionable to some, probably both the gospel music
s and those who expect and enjoy the more sophisticated
sical music.

The ending is quite abrupt, a factor which also works
er to a sense of unity. Probably the speaker is running
f time and as a result does not have time to give his
l closing announcements, etc., just a quick "Good night,
ryone!"

2. Interest.--Interest value throughout the program
elatively high. The opening is short, gives the identi-
tion quickly even if not in complete sentence form, and
s directly into the first special musical selection. The

nette is perhaps a bit long in this particular program

at 18 minutes) to sustain interest. Apparently the

er does not watch the time very carefully in this broad-

because in the interview situation he indicated that he

nded to speak from 9 to 11 minutes only. In this program

early doubles that time. This is doubtless what causes

abrupt closing. Another factor which works counter to

taining high interest is some extraneous noise in the

ground at one point as though someone had dropped some-

g in the studio.

3. Sound quality.--The sound quality of the program

judged to be adequate but not outstanding. The following

blems occur. First, there is trouble in keeping the

ume levels balanced between the recorded and "live"

tions of the program. This is especially true between

first song and the following talk, and between the final

g and speaker's closing.

Second, the recording of the vocalist seems to lack

d fidelity. This may be due to the use of inferior

ipment in making the recording.

Third, the last vocal solo is obviously performed

der different acoustical conditions. It is relatively

re "live" than any of the rest of the program. This is a

t disconcerting to the purist unless he is told this music

a recording, at which time he can make adequate mental

justments for acceptance without questioning.

4. Performance.--The speaker has a very pleasant,

and resonant voice. He makes good use of vocal variety,

good grammar and pronunciation, and has a very acceptable

ral American dialect. Little problem with articulation

noticeable, and the vocabulary used is simple and under-

dable by a very wide range of people. Fluency is excellent

t of the time, with only a few vocalized pauses. The con-

sational mode is used well throughout.

There is some adaptation to the activities of the

teners in the sense that the speaker recognizes the time

day at which he is speaking and mentions it.

The vocal music is excellent in performance although

organ accompaniment on one number does not seem distinct

precise which causes it to be more distracting than

ancing. The quality of arrangements is also judged to be

d.

The wide range of styles of music presented may

sibly draw a wider number of listeners [rather than offend

teners as was suggested previously], each of whom may tune

knowing he will hear his favorite type of music though he

only toleration for the other types presented. If the

ectations of the listeners are thus met, the program may

more popular than if it attempted to present only one type

music. The quality of the musical performance of all the

es of music presented is excellent.

'over-all" evaluation
program

From almost any point of view, this program rates a

to "excellent" evaluation.

Program: "Full Gospel Businessmen's Fellowship
         International"

Church: Full Gospel Businessmen's Fellowship
        International, Los Angeles Chapter

Spokesman: Herbert C. Bonham, Secretary-Treasurer,
           and Host

Time and station: Saturday, 9:00-10:00 p.m., KRKD
                  Saturday, 8:30-9:00 a.m., KIEV

description of the
t of the program

The announcer at the station reads an opening for the

am and then plays a tape recording made that morning in

al Los Angeles cafeteria. The first sound on the tape

at of a congregation singing to the accompaniment of a

. Next the host is heard, unintroduced until later in

rogram; and he introduces each succeeding portion of the

am, which is as follows. First there is a prayer with

accompaniment in the background, then a trio singing a

er and accompanying themselves with chords on guitars.

Three testimonies by different laymen are heard and

ived with audience responses of applause, "amens," etc.

first of two speakers is heard for approximately 10

tes. At the close of his talk he prays for people who

sent in requests and asks the people present to pray

him "in concert." At this point the speaker, who is a

ostal evangelist is heard praying in the foreground,

e members of the live "studio" audience can be heard

g in the background as the piano plays an accompaniment

e "prayer in concert."

Next a duet sings a special number, "Thank You Lord

aving my Soul" in which they are joined by the congrega-

Another testimony is presented; and a second speaker,

stor of a pentecostal church in a small community in an

cent county, talks for approximately 10 minutes. This

ker is followed without an intervening transition by the

ar-accompanied trio, after which the announcer at the

lio reads the final closing including announcements of

re to write for more information, etc.

luation on the basis of
mmunicator-oriented criteria

1. Awareness of limitations and conditions of

tuation.--The spokesman for the "Full Gospel Businessmen's

llowship" program, who is the host on the program that was

corded, appears quite aware of the situation in which the

ommunication takes place. However, there seems to be

lmited knowledge about such "limitations" as the fidelity

f the equipment used in recording the program. This is

eflected in the distortion of the sound as it is broadcast--

robably due to inferior microphones or recording equipment

or lack of skill in the use of the equipment by the partici-

pants on the program. In addition, the spokesman appears to

be uninformed with regard to the conditions of the situation

in which the program takes place.

2. Adaptation of message, choice of channel, selection of code on basis of knowledge of receiver and situation.--The spokesman indicates that no change has been made in the program as a result of analyzing the audience.

3. Awareness of receivers through feedback.--Feedback to the spokesman is limited to mail and word-of-mouth reports. There is no systematic method of classifying this feedback.

4. Measurement of success by effects in light of purposes.--The spokesman lists "climate creation" and "evangelism" as the primary and secondary purposes, respectively, for this program. When asked to evaluate the program in the light of its purposes, the spokesman simply (and rather uncritically) says, "Best program on the air." No data are provided by the spokesman to substantiate this evaluation.

5. Time period when maximum number can receive.--The first half-hour of this program is broadcast live on one station Saturday morning, and another station carries the full 60-minute version in the evening. Neither time catches peak listening audience. The fact that the program is broadcast twice, although one broadcast is only the first half of the total, is indicative of the fact that the producers of the program are attempting to maximize the number of receivers able to receive the program.

6. Use of familiar symbols.--In view of the stated purposes of the spokesman, "climate creation" and "evangelism," one would expect the program to be intended for the "unchurched"

r the "unsaved." However, when asked to indicate the target

udience for the program, the spokesman indicated that it was

or "everybody" or "all." If this is true, such phrases as

rapture about to occur," and "born-again-Christian" would

ertainly be ambiguous or specialized symbols which would

end to confuse and disorient the uninitiated receiver.

any such symbols are heard on this program in addition to

e two cited above.

7. Organizational pattern in presentation of message.--

e over-all program follows a regular format of testimonies

d a special speaker in each half-hour segment; but this is

signed to meet the peculiar broadcast arrangements of the

gram and it is not designed to maximize the intelligibility,

rity, and retention of the message in the receivers. The

special speakers on the program also seemed to speak from

"spirit of the moment" rather than from an organization

tern.

8. Principle of redundancy utilized.--The pentecostal

kers on this program seem to use considerable redundancy

heir communications. The same may be said for the laymen

ng testimonies. At times there is an overuse of such

ses as "amen," "praise the Lord," etc., so that they

ne little more than vocalized pauses.

9. Channels used.--The producers of this program

ize two channels to communicate their message and thus

ate a desire to maximize the number of receivers reached.

10. Degree of satisfaction with program.--The spokes-

for this program indicates that he is "predominantly

sfied" with the program; thus he would probably tend to

the program essentially intact and change only a few

r items. In practice, the producers have changed nothing

t the program as a result of analyzing its audience.

uation on the basis of
uction oriented criteria

1. Unity.--This program has good unity in the sense

it does not have more than one or two main goals and

elements of the program build toward these goals only--

ovide a devotional service where the "baptized-in-the-

Spirit-Christian" witnesses to strengthen the spiritual

ience of fellow believers, and to attract the "unsaved"

experience like that shared at the meeting broadcast.

rogram has an informal air about it which immediately

the listener that these are not professional persons

just plain ordinary people." There are transitions

en elements of the program provided, in most cases, by

st. The program seems to have two climaxes--the two

al speakers, one in each half-hour of the program.

ntly little attention is given to pacing, although the

seems to be adequate to meet the requirements of radio.

2. Interest.--The opening of the program is weak in

st value with simply an announcement by the station

cer followed by congregational singing. However, over-

terest is quite good and can be attributed to the

taneous character of the stories told by the persons who

obviously laymen and not trained professional clergymen.

e is good focus of attention in spite of the fact that

he point perhaps everyone of 100 to 200 or more people

all praying aloud at the same time. This technique,

ed "praying in concert" by the speaker, who called for

special prayer, adequately focuses attention on the

er's prayer with the prayers of the audience in the

ground by keeping the balance regulated so that the former

ways quite loud in comparison to the prayers coming from

udience. The effect was similar to that which one

iences when a soloist at a microphone is heard with a

ex multi-part harmony carried by the choir in the back-

d. This technique may have elements of sociological and

dological interest for some people who would not other-

be attracted to a prayer.

3. Sound quality. At times the volume level is not

There is considerable "popping of 'P' sounds" and the

speaker's "S" sounds are slushy with distortion which

dicate an articulation problem, a poor microphone, or

ecording equipment. The live audience response and the

ively "live" acoustics give a proper frame of reference

he listener at home. At times the sound is "too live"--

stance once the public address system is turned up a

o high and there is sound feedback into the microphone.

4. Performance.--The main thing of importance noticed

the performance of the speakers and musicians on the

rogram is the "folksy" or "just plain folks" touch. This is
vealed in a number of ways.

The first speaker uses a very rapid rate with no
fective use of pause until he comes to the prayer requests.
e second speaker again uses almost no pauses and then falls
to a choppy rate pattern characteristic of the pentecostal
eacher. This pattern is most recognizable by the use of
ort phrases, each of which tends to be emphasized similarly
th stress placed on the last syllable of the phrase attached
an "ah" vocalized pause and a gasp for air which is just
dible.

The host on the program has a "from the hills" flavor
his speech dialect. One of the men who testifies has a
ig-eastern-city" dialect and uses such pronunciations as
rudder" for "brother." Poor grammar is heard throughout
e program but especially from some of the men who testify
om the second principle speaker. Some examples of poor
ammar heard are the following: "I was worse than him"; "I
thankful for what God has did for me"; and "men and women
s together. . ." Pronunciation is not consistently good.
r instance, the pronunciation "strinth" is heard for
rength."

Articulation on the part of most speakers is not pre-
se. The final consonants are lost quite commonly, and "ing"
fixes are usually rounded off to "in."

Vocabulary used is informal at best and makes common
ge of such words as "guy" to refer to a man in a story or

stration. Many vocalized pauses are noted, especially
e of the "Oh Lord" type in prayers, and words like "amen,"
lelujah," "Bless God," and "Jesus-ah."

In summarizing the modes of speaking, one could say
the prayers, especially those of the ministers heard,
to be quite "dramatic," the preaching "preachy" or
torical," and the testimonies "conversational," "sincere
spontaneous."

Although mention is made of "this evening," in the
d half of the program, obviously referring to the time
roadcast--although the program is recorded in the morning--
little adaptation outside of this is made to likely
ener activity.

The music heard on the program is produced in the
sy, popular" gospel music style.

"over-all" evaluation
e program

While the performance heard is definitely substandard
compared to the large majority of broadcast fare, it may
to attract a kind of "common people" who are receptive
s message and its ministry. It does not seem realistic,
er, that the producer wants, or expects, to reach every-
ith a program using such limited appeal.

Program: "Sky Pilot"

Church: Sky Pilot Radio Church

Spokesman: Dr. Aubrey Lee, Pastor and Host-
Principal Speaker

Time and Station: Monday through Friday
7:15-7:45 a.m., KGER
Monday through Saturday
5:00-5:30 p.m., KGER
Friday, 9:00-9:30 p.m., KGER
Sunday, 10:30-11:30 p.m., KGBS

[All four of these programs fall into the "devotional
format," although the arrangement of the elements
within each differs somewhat as does the length.
This evaluation deals specifically with the 5:00-
5:30 p.m. broadcast.]

f description of the
at of the program

The station announcer reads an opening announcement

It is 5:00 o'clock and time once again for the
ky Pilot, Aubrey Lee, who comes bringing a word of
comfort to a needy world. Listen. Here he comes!
.At this point the sound of an airplane passing
overhead is heard for a few seconds, and then the
announcer comes back in with the following line.]
he Sky Pilot's program is on the air."

This first portion is apparently tape recorded and
d from the station. Then the program cuts directly to
live" portion from the church auditorium.

A duet or trio with organ and piano accompaniment
in abruptly. The host, Aubrey Lee, follows this number
a few words and introduces the next musical number, a
solo. The host then gives a number of announcements
the services of his church and invites listeners to
Another solo is heard; and the host-principal speaker
ns with another announcement, a plea for funds, mention
centives [gifts] offered to donors, and a prayer for
s. Then comes a message of inspiration based on a Bible
about 10 minutes in length, followed by a prayer for

listeners, dealing especially with specific occupations, e.g.,

"Bless the nurses on their way to the hospitals. Help them

to be a blessing to the suffering in their work, etc." The

organ comes in during this prayer and following it becomes

louder for a short "bridge." Then the host comes back with

a brief call for funds and letters and reads the evening

prayer, with the organ in the background playing the melody

of the song from which the prayer verse is taken. The

announcer at the station reads the final closing announcement.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of

situation.--The communicator seems well aware of the limita-

tions and conditions of the situation.

2. Adaptation of message, choice of channel, selection

code on basis of knowledge of receiver and situation.--Dr.

Lee seems to adapt his message, choose his channel, and select

code well on the basis of his knowledge of his receivers.

3. Awareness of receivers through feedback.--Although

Lee has been a religious broadcaster for many years and

on the air many hours per week, he still makes no use of

surveys of his listeners and is dependent upon mail and word-

of-mouth reports, for which he has no systematic method of

classification for evaluation.

4. Measurement of success by effects in light of

purposes.--In view of Lee's stated primary purpose for the

program--"evangelism"--his evaluation of the program which

follows seems to be based on good evidence. When asked his

evaluation of his program he says, "Super-duper. It must be

a good one. We get a lot of people in the church every week."

[The implication is that these are "new" people attending

the church for the first time.]

5. Time period when maximum number can receive.--
Because the time at which this program is presented is one

of the peak listening hours, there would seem to be a strong

likelihood of its reaching a maximum number of listeners.

6. Use of familiar symbols.--Lee's message is quite

simple and direct; and by and large, the message is free of

the trite, ambiguous, and specialized terms.

7. Organizational pattern in presentation of message.--
Although the speaker's organization does not become apparent,

neither does the talk seem disorganized and confusing. The

program follows a simple format which is obviously planned.

8. Principle of redundancy utilized.--The speaker

uses the principle of redundancy abundantly in his development

of the topic.

9. Channels used.--Since this program is on the air

on two different stations and at four different times of day,

as well as being broadcast at least once every day of the week,

it can be said that the communicator does an excellent job of

using as many radio channels as possible to reach his receivers.

10. Degree of satisfaction with program.--The communi-
cator indicates that he is completely satisfied with the pro-

gram, thus indicating that he would be quite reluctant to

change its format in any but the most minor way.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The sequence of elements, placing popular
gospel music before the principal speaker's main message,
seems to have a unity which builds toward a climax and still
ties the entire program together. The slow ballad type of
popular gospel music, with the emphasis placed on clarity so
that the listener at home "gets the message" from the words
of the songs and thus provides co-ordination between the
music and the spoken message increases the unity of the pro-
gram. The transitions between elements are good with the
exception of the opening following the sounds of the airplane,
where an abrupt cut to gospel music leaves the listener
temporarily disoriented.

2. Interest.--The sound effect, together with the
announcer's enthusiastic opening, does attract attention and
build interest. There is good variety throughout the program
with the possible exception that the speaker may speak without
interruption for too long a period to sustain interest.
Attention is always focused well on just one thing at a time.

3. Sound quality.--There is an obvious change of
sound quality in the opening when the transition is made from
the tape recorded opening to the "live" pick-up. Balance is
usually good, but at least one abrupt change in volume level
occurs in this broadcast. The fidelity of the reproduction
is quite good but might be improved by placing the microphone
closer to the musical performers.

4. _Performance._--The host's rate is quite slow and
deliberate. His mode of speaking is a very good conversational
one, which should be quite effective in the personal medium
of radio. While his articulation is not precise at all times,
it is not so "sloppy" that it calls attention to itself; and
it should, in this respect, be acceptable to most people.
He uses an occasional expression which is not grammatically
correct such as "all the goods there is." Pronunciation is
also generally good, although "rekanize" is heard for
"recognize." The vocabulary the speaker uses is quite simple
and direct. The program does not seem to show particular
adaptation to likely listener activity at the time of broad-
cast.

The use of the slow jazz or popular interpretation
of the gospel music used on the program tends to match the
expectation of the "outsider," who is doubtless the real
target of this program. On the other hand, it is somewhat
doubtful if the "devotional format" would attract such a
listener in the first place. One problem of performance in
this particular broadcast is that the vocalist and the piano
accompanist are not synchronized on the rhythm at the outset,
and for a few bars the difference is quite noticeable. There
is also a great deal of vibrato in the slow, meditative organ
number which would not be pleasing to the musical purist but
probably most enjoyable to the listener whose musical tastes
are not refined--the primary target of this program.

Brief over-all evaluation
of the program

In terms of the purpose, the effect, and the production, as well as most of the communicator-oriented criteria, this program rates high and must receive a "good" evaluation.

Program: "Thy Holy Will"

Church: Greater First Baptist

Spokesman: Rev. Robert R. Williams, Pastor
and Principal Speaker

Time and Station: Sunday, 9:00-9:30 p.m., KALI

Brief description of the format
of the program

The station announcer identifies the program and lets the listener know that the remainder of the program is to come direct from the Greater First Baptist church. The first sounds from the church are music and the voice of the narrator (female) who again introduces the program while the music is still being heard. Then the narrator introduces the female soloist who is accompanied by the choir. Following this the narrator introduces the next special music, which is a male soloist with a great deal of choral response throughout and a very loud organ accompaniment. After announcing the number just sung, the narrator then introduces the pastor, who makes an introduction to his prayer and then begins a prayer of approximately five to eight minutes duration working from a conversational tone in the beginning to a very high-pitched emotional shouting or chanting delivery at the conclusion. While the pastor is still praying, the narrator comes in again

over the pastor's voice and reads the closing announcements;
the pastor continues his prayer for a few seconds; and while
he continues praying, the program is returned to the main
studio, where the station announcer reads the final announce-
ments about the location of the church, where to write, etc.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--Pastor Williams seems to be aware of the situation
in which he communicates but, if not unaware, at least uncon-
cerned by the limitations and conditions of that situation.
Specifically, the sound pick-up of the program is not good.
Then, too, the pastor states, when asked whom he is attempting
to reach primarily with his program, that he is attempting
to reach "everyone" without regard to religion, income,
education, age, race, or sex. This does not seem to be a
very realistic approach since the station on which the program
is broadcast carries a series of Negro church programs on
Sunday evening from two hours before this program until over
two hours after it, while the remainder of the station's
schedule is broadcast in Spanish.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--If
one considers the situation and not the stated primary target
audience of the program, the communicator seems to have adapted
his message, chosen his channel, and selected his code quite
well for the most effective use of the medium. In terms of

the feedback available to the communicator, the adaptation

of the message, choice of channel, and selection of code are

handled well.

3. Awareness of receivers through feedback.--The

amount of feedback to the communicator, which in this case

is limited to mail and word-of-mouth reports, plus the

unsystematic way it is treated, reduce the communicator's

potential of successful communication.

4. Measurement of success by effects in light of

purposes.--From data gathered in the interview, one is led to

believe that the communicator does, indeed, evaluate the pro-

gram on the basis of the purposes stated in that same inter-

view and that the program appears to be meeting his expectations.

5. Time period when maximum number can receive.--

While Sunday evening at 9:00 p.m. may not be the ideal time

for this type of religious broadcast due to very high competi-

tion from television at that hour, still, perhaps the people

most likely to respond favorably to such a program are those

who are accustomed to a Sunday night church service and would

presumably be inclined to tune in.

6. Use of familiar symbols.--The communicator tends

to use many religious symbols in his "message" or "prayer"

which tend to disorient the non-fundamental Christian. In

this way, as well as others, the pastor limits the probable

response.

7. Organizational pattern in presentation of message.--

While the program itself has a general format organization,

and the prayer of the pastor has a general organization, in that he prays for many specific problems and specific people-- mentioning them by name early in the prayer--it tends to break down and become disorganized when the pastor becomes more fervent and emotional toward the middle and latter part of the prayer. Under these conditions retention of the message by listeners is bound to be reduced.

8. Principle of redundancy utilized.--The principle of redundancy is overworked in the prayer to the point where it becomes monotonous--especially the repeated call for "Mercy, Lord!" etc.

9. Channels used.--The program is carried on only one station or channel, again limiting its impact.

10. Degree of satisfaction with program.--The communicator expresses complete satisfaction with the program; thus little change in the program is likely to result.

Evaluation on the basis of
production-oriented criteria

1. Unity.--In spite of some elements which tend to call attention to themselves, the program has a high degree of unity. The major distractions are the poor transitions, which are "poor" largely because they cannot be heard since the balance between the music and the narrator's voice is very poor--the music being too loud. The sequence of elements builds to a climax, with the main prayer at the apex--every part of the program working together toward the ultimate goal of the pastor's prayer.

A distracting feature which tends to disrupt the unity is the narrator's voice coming in on top of the pastor's as the latter is at the most fervent portion of his prayer, while he is shouting and calling for "mercy" and punctuating his call by clapping his hands two or three times on each call. The prayer is not really in the background, and the narrator cannot be understood easily.

2. Interest.--The interest value of this program seems high, if only because it is so different from the usual religious broadcast. There are some dull moments, to be sure--the "long-winded" and editorialized opening by the announcer, some long musical numbers which tend to become monotonous, and the poor balance when the listener cannot focus attention on one thing at a time but is forced to try to differentiate what the narrator is saying when the music being played at the same time she is speaking is at so high a level that it practically defies speech discrimination. The pacing proceeds from a slow start with music of a slow tempo, builds to a fast moving "jazzy" syncopated rhythm, drops into an easy-going conversational presentation by the pastor which he builds into a prayer that increases in tempo and dramatic range to a peak of shouting at the top of his voice until he reaches almost total distortion of vocal quality with all of this being punctuated for emphasis with what apparently is hand clapping. At this point in the program there is response from the audience which is audible but not intelligible. Then the narrator "interrupts" to read

the closing of the program with the pastor's fervent prayer still heard in what is not really the background for it is much too loud to make it easy to understand the narrator.

3. Sound quality.--Sound quality for this program is poor. The balance, as has been mentioned, is unsatisfactory, making it almost impossible to understand the narrator at any time during the program. The balance is poor also when soloists perform because the organ and the piano drown out the soloist. Balance is adequate when the choir is performing, but fidelity is poor throughout. The sound is "muddy" or lacking in sharp definition, and the microphones also seem to fail in adequately reproducing quality, probably because of inadequate placement of the microphones. The acoustics are very "live" and in this sense probably give an accurate frame of reference for the listener in that he is not misled into believing the program is coming from a studio or a carpeted and draped church. Audience response to the pastor's prayer also tends to build the correct frame of reference for the listener, although the shouts from the audience are not intelligible.

4. Performance.--Judging in terms of the expectations of the primary target audience, performance on this program must be called "poor" at best. Judging, however, in terms of an audience the program has a reasonable probability of reaching, it is perhaps quite acceptable. In other words, this obviously "Negro pentecostal program" which is broadcast in a time period surrounded by other Negro religious programs

is not likely to reach "everybody" or "all," as the pastor categorizes his primary target audience, but is, instead, likely to attract the average Los Angeles Negro interested in religion. The elements of performance make this quite evident.

The dialect throughout the program used by the narrator, the singers, and the pastor seems typical of the Negro in Los Angeles. The pronunciation might be categorized as "substandard southern." Grammar is poor; for instance, the pastor's expression "some have fell" in his prayer. Articulation is very indistinct and muffled at times.

The pastor's voice quality is badly distorted when he shouts in his prayer (this distortion is not the type of distortion one gets from overloading a microphone but the distortion one hears when the human voice is used at too high a volume level for too long). This phenomenon, too, seems common in Negro churches.

The volume which the pastor uses is seemingly uncoordinated with the important portions of his message. The shouts seem to be more for the mere effect produced by shouting than for the emphatic meaning the pastor intends the word or passage to convey.

While the pastor seems sufficiently fluent in the first part of his presentation, which is conversational in nature, he waxes repetitious and fills his prayer with many nearly meaningless words and phrases. The following passage is illustrative.

MAHRCY [mercy]--(two hand claps)--YEAH--YEAH--
MAHRCY, mercy Lord is all we need. Please have
mercy. . . MAHRCY--Rock in a weary land--MAHRCY.

The overuse of "yeah," "mercy," and phrases like
"rock in a weary land" seems to be little more than vocalized
pauses and non-fluent speech.

Musical performance is lacking in polish and quality,
but may match the expectation of the Negro audience although
falling far short of the expectations of "all." The first
vocalist uses an excessive amount of vibrato, and the second
has a poor vocal quality. The choir lacks precision, and
the choir's interpretation of one number is highly syncopated
jazz of the type that assures the listener that he is listen-
ing to a Negro group. The organ is not clear and precise,
suggesting a faulty microphone or faulty placement of the
microphone; and the piano has a cheap, "tinny" sound. With
the exception of the one faster number mentioned above, the
interpretation given every musical selection is the typical
slow rhythm generally heard throughout Negro churches in
Los Angeles. The musical style used is musically inferior
but that which is quite popular in Negro churches--that of
emphasizing the rhythm on the organ with the foot pedals and
freely interspersing long runs up and down the organ keyboard.
The arrangement of some of the numbers seems to be almost
ad lib. For example, after the first few bars of "In the
Garden" it is almost impossible to recognize the melody. The
choir and/or audience (one cannot tell which) seemingly joins
in spontaneously with singing and hand clapping. The last

solo is a fast moving jazz number with "lots of drive" and
with strong jazz rhythms emphasized, especially by the piano.

Brief "over-all" evaluation
of the program

      In terms of the purpose, the target audience, and
the production elements the program must rate only "fair" at
best.   If, however, one considers that the listening audience
is likely to be Negro and of religious persuasion similar to
that of the program, it may actually be placed somewhere
between "better than average" and "average."

Straight sermon or talk
format programs

      Program: "High Noon Broadcast"

      Church: Church of the Open Door

      Spokesman: Rev. Edward Rowe, Assistant Pastor

      Time and Station: Monday through Friday
                    12:00-12:30 p.m., KGER
                    Monday through Friday
                    8:30-9:00 p.m., KGER

      [The noon broadcast is tape recorded at the station
      and is replayed later that same day.]

Brief description of the
format of the program

      Following a tone signal indicating that it is 12:00
noon, chimes are heard for a few seconds; and a choir begins
to sing "How Firm a Foundation," which is abruptly cut out as
the announcer states that as we hear the chimes and the choir
of the Church of the Open Door, it is time for the "High Noon
Broadcast." After he names the speaker for the program, who

"will be heard in a moment," the choir suddenly cuts back in with the closing phrases of the hymn. Then Dr. J. Vernon McGee begins his talk "live and direct" from the pastor's study of the Church of the Open Door in downtown Los Angeles. He begins by introducing the text for the day in Leviticus-- the series is a continuous study of the Bible, consisting of expository preaching based on a few verses in a given book of the Bible. Covering a single book of the Bible may take months of daily study at only two or three verses per day. Following this, the speaker reads a number of letters received, paying particular attention to comments about what a blessing the broadcast has been to this person and mentioning the gift enclosed in the letter, saying, further, that these are the lean days of summer when we need your financial assistance, etc. A minute or two is then taken to announce the various upcoming services at the church, the speakers, and the topics. A short prayer then precedes the main body of the talk, which ends rather abruptly with the comment that we shall take up at this point on tomorrow's broadcast. The station announcer then comes in a bit late, invites letters and donations, and gives the name of the program and the address of the church.

Evaluation on the basis of communicator oriented criteria

   1. Awareness of limitations and conditions of situation.--The spokesman seems to be aware of most of the limitations, although perhaps not particularly concerned about some of the limitations nor the conditions of the situation.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--The
speaker does a good job of adapting the message, choosing his
channel, and selecting the code to be used on the basis of
what he knows of his audience.

3. Awareness of receivers through feedback.--The pro-
gram depends somewhat on mail and word-of-mouth reports, but
has also conducted a door-to-door survey to determine listen-
ing audience. Though no systematic method of classifying
mail or word-of-mouth reports is used, the spokesman is quite
aware of the nature of the people responding to the program.

4. Measurement of success by effects in light of
purpose.--The speaker definitely measures success by the
effects on the basis of the purposes of the program.

5. Time period when maximum number can receive.--
While the broadcast hour is not a peak listening hour, it is
true that more people may be free from work to listen at noon
than would be the case just before or after noon. The rebroad-
cast of the program later in the day tends to maximize the
number who can listen and probably reaches a different
audience.

6. Use of familiar symbols.--The vocabulary used is
very simple and in the vernacular, although the speaker does
use many allusions to Biblical incidents and characters, thus
tending to limit the listening audience to people with a
religious background.

7. Organizational pattern in presentation of message.--
The format of the program is rather well set, and the speaker
has a set pattern of the things he will mention--letters first
after giving the text for the day, letting it be known that
finances are needed, announcements of services at the church,
prayer, and then the main "message." This message, however,
seems a bit disorganized and more like the ramblings of a
Bible student on a given text or texts.

8. Principle of redundancy utilized.--Throughout the
talk a high degree of redundancy is utilized. The rebroadcast
may, also, be considered a form of redundancy.

9. Channels used.--The fact that the program is
rebroadcast at another time, although on the same station, is
an indication of desire to increase the number of channels
used. Mention is made in this program of the recent use of
television by the church and of its use on the coming Sunday--
thus another channel. In addition, the Church of the Open
Door maintains other radio programs.

10. Degree of satisfaction with program.--The spokes-
man's indication that the church is predominantly satisfied
with the program indicates at least some willingness to change,
should feedback make it apparent that the program can be
improved.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The fact that the speaker carries approxi-
mately 95% of the program himself yields a high degree of

unity in spite of the fact that the transitions between the announcer and the choir in the opening were very abrupt and poor. Also, the choir opening does not really help build unity in spite of good intentions of identification of the program with the church, etc.

2. Interest.--The bells or chimes and the choir at the opening temporarily catch attention, but the cutting of the choir out and in abruptly is annoying and disorienting. The variety in the program is so limited in the speaking, especially before the actual "message" or Bible study, that interest is likely to be low for all except the habituated listener. There is good focus of attention on one thing at a time, but little evidence of pacing for interest.

3. Sound quality.--The balance is good except for the abrupt cutting in and out of the choir at the opening which is disconcerting at best. The fidelity is poor, and there is considerable distortion. The speaker's "s" sounds all are distorted, and there are many breaks and "pops" in the program. While the acoustics are satisfactory, the choir and chimes hardly establish the proper frame of reference for a talk by the pastor from his study. Also, the acoustics of these two parts of the program because of their dissimilarity tend to disorient the listener.

4. Performance.--The speaker is monotonous in rate; and his pitch and quality are not particularly pleasing, although the variety in loudness is judged adequate. He speaks with a southern dialect (he mentions Nashville, Tennessee, in

the broadcast as his home) which is quite noticeable and would perhaps be a barrier to his ministry with many people in Los Angeles, where "general American" is the dialect spoken by most people. His articulation is not crisp and distinct but very informal and "sloppy." Examples are "gimme" for "give me," "em" for "them," and the "ing" suffixes rounded to "in." The speaker's vocabulary is very simple and vernacular with many examples of southern or "from the hills" background such as "yonder," "willy-nilly, shilly-shally," etc. While he is an expository preacher, he simplifies any Greek translations into the modern vernacular. His fluency is excellent; and he uses a very conversational mode of speaking throughout the broadcast.

Brief "over-all" evaluation
of the program

Taking into account the target audience, the effects, and the criteria outlined in this study the program must be judged "average" to "better than average."

Program: "Let's Talk About You"

Church: Church of Religious Science of Beverly Hills

Spokesman: Dr. Gene Emmett Clark, Minister (Pastor)
and Principal Speaker

Time and Station: Sunday 9:15-9:30 a.m., KABC

Brief description of the
format of the program

The speaker opens the program himself with the following statement:

Hello there. Let's talk about you. This is
Dr. Gene Emmett Clark. If I had to give this a
title, I think I'd call it "Oh My Aching Back".

The talk continues until midway in the program, when

he makes an announcement of the services of his church (which

take place one hour following the broadcast) and invites all

to attend. He notes that if some live too far away, they

should look up other churches of Religious Science in their

own communities. Following this, he reads a long quotation

from Sir Richard Gregory which supports the metaphysical

point of view. The speaker closes the program with an

announcement giving the name of the program and an invitation

to all to come to his church service just one hour from now.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--Although the time of the broadcast is almost
ideal for the spokesman, as it allows him to invite people
to his church service the same day in time for them to prepare
and come, he seems somewhat unaware of who forms the primary
audience of his program. However, he seems to be well aware
of most of the other limitations and conditions of the
situation in which the communication takes place.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--
The spokesman's adaptation of message is quite good, his
selection of a channel is also very good as his appeals will

probably have more effect upon the "white collar" people who
the KABC staff say make up their audience than upon other
listeners, and his selection of code is good. However, since
the spokesman admits to a very limited knowledge of who his
listeners are there is a question as to whether the adapta-
tions are by accident or design.

3. Awareness of receivers through feedback.--In addi-
tion to the usual mail and word-of-mouth reports, the spokes-
man once checked where his mail came from after making a
special offer and discovered that he had listeners in over
110 different cities or towns. In spite of this interest,
however, he indicates that with reference to the religious
affiliation, income, education, age, and sex of his audience,
he does not know which sub-categories form the primary
portion of his audience.

4. Measurement of success by effects in light of
purposes.--Listing "climate creation" and "instruction"
equally as his primary purpose, the spokesman makes this
evaluation, "I wouldn't want to be without it [the program].
My feedback tells me it is of great value," which seems to
be a valid evaluation.

5. Time period when maximum number can receive.--Using
the program as he does as a platform from which to invite
listeners to his services, the spokesman seems to have a nearly
ideal time to broadcast when he can reap a maximum yield.
Of course, if the evaluation were to be made on the basis
of peak listening audience, his time Sunday morning would be
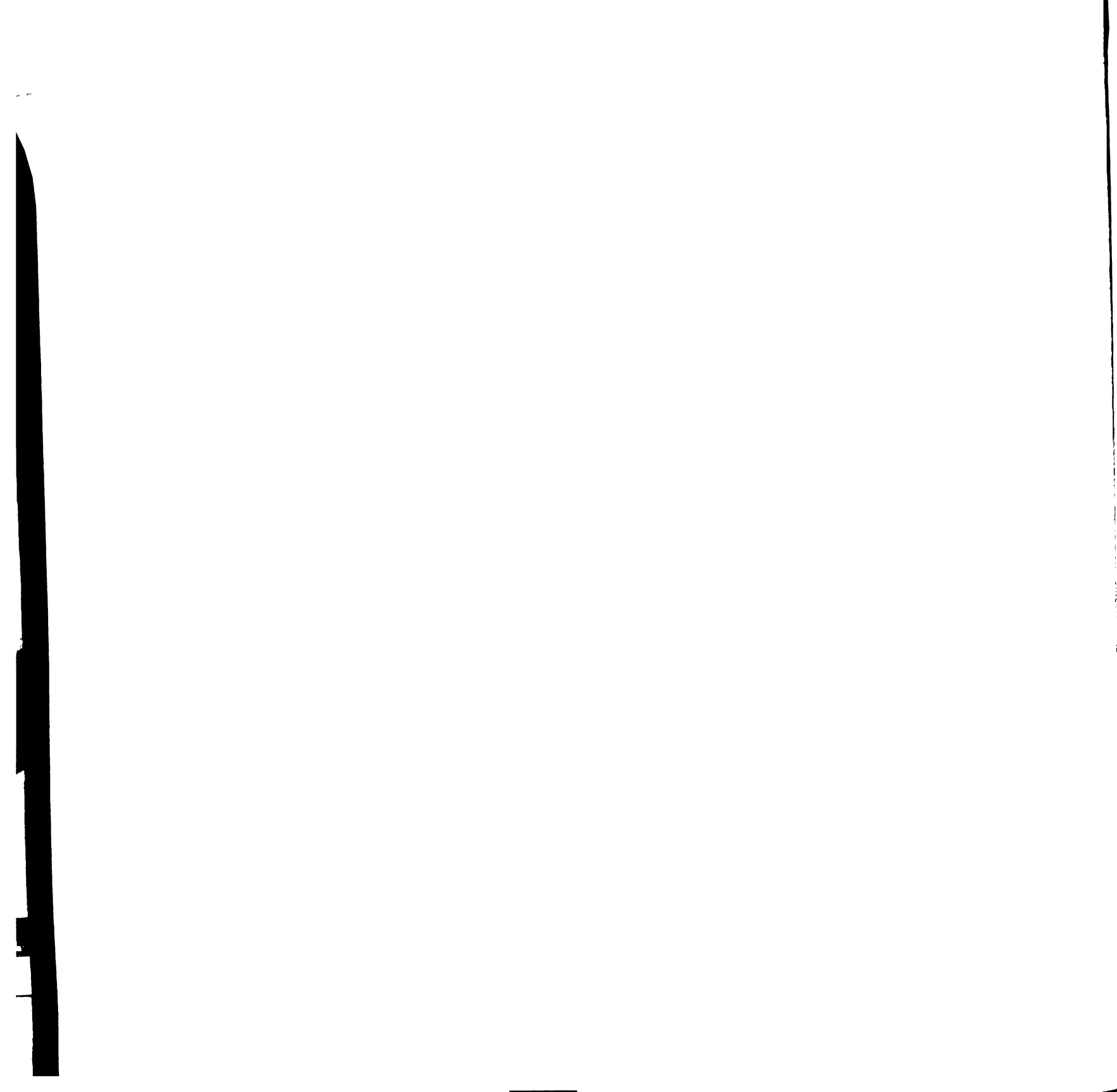
regarded as very good. In this case, however, with its special needs and purposes, the time seems to be an excellent one.

6. Use of familiar symbols.--The speaker uses very little jargon or specialized vocabulary and concentrates on the simple and direct approach, although his presentation does seem aimed at the more educated people by virtue of the use of a few words such as "psychosomatic."

7. Organizational pattern in presentation of message.-- The format or sequence of items mentioned in the broadcast is set in advance, and the message other than the announcements and invitations is very tightly organized.

8. Principle of redundancy utilized.--The principle of redundancy is used effectively, if not just a little too much, especially on the strong invitation to attend the speaker's church.

9. Channels used.--Only one radio station is used, although it is a good selection to reach the people whom the spokesman is seeking.

10. Degree of satisfaction with program.--The spokesman indicates that he is "predominantly satisfied" with the program; thus it would appear that he would probably permit modification should this be indicated from feedback from the audience.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The unity of this program is excellent.

2. Interest.--The good informal opening in a sincere
sounding, very informal, and friendly voice is exceptionally
good. Although there is good vocal variety in the speaker's
voice, still it is only one voice heard continuously for
nearly 15 minutes, a situation judged by many radio men to
be too much to expect for maximum attention and enjoyment,
in spite of a trend in radio now to more "talk."

3. Sound quality.--The balance and fidelity are excel-
lent; and the acoustics, similar to those found in a living
room or a pastor's study, establish a good context for listening.

4. Performance.--The speaker's rate is judged good, his
vocal quality excellent, the pitch low and pleasant, and the
loudness adequate. The general American dialect, grammar,
pronunciation, and articulation are excellent. His fluency
is also excellent and his speaking mode a good conversational
one which should be attractive to most persons in Los Angeles--
especially those with at least some high school education.

Brief "over-all" evaluation
of the program

Taking everything into consideration, this is one of
the best programs among the local religious radio programs in
Los Angeles and merits an "excellent" rating.

Mission format programs

Program: "The Church of the Air"

Church: Union Rescue Mission

Spokesman: Chuck Lewis, Assistant Radio Director

Time and Station: Sunday, 8:00-9:00 a.m., KPOL

Brief description of the format
of the program

A brief poetical opening is heard as a music back-
ground which comes in and then fades out. The announcer gives
a welcome to the "Church of the Air," and more organ music is
heard in the background as the announcer continues the open-
ing. This is followed by a choir singing "Rescue the Perish-
ing"--apparently used as a theme as it reoccurs at the end
of the broadcast. The music fades to the background as the
announcer tells of the need and the role of the Union Rescue
Mission; then the music comes up again for the last phrase
of "Rescue the Perishing" by the choir. The announcer-co-host
introduces the president of the board of the mission, who
gives a report of the week's activity. The announcer intro-
duces the guest choir, and following the choir introduces the
superintendent of the mission, who gives a report of how many
men accepted a copy of the gospel of St. John. This is
followed by what is called the "basement report"--a report
of how many men took showers, had shaves, were sprayed for
vermin, received clothing, etc., that week at the mission.
Then the announcer-co-host [about this point one loses track
of who is host and who is guest, etc.] and the superintendent
take turns reading letters from listeners, always being sure
to read the part about how much of a donation the listener
was sending in the letter. The superintendent introduces the

announcer-co-host, who sings a vocal solo accompanied by the
organ. This is followed by an interview with the director
of the boys' summer camp ranch and a musical number by the
choir of the Presbyterian church in Glendale, whose pastor
is guest speaker on the program for the day. One of the
"rescued" reads his testimony and is followed by a plea for
funds presented by the president of the mission board. The
choir and an unidentified male voice go through a series of
choral responses, prayer, scripture, etc. Then at this point
in the program an unidentified voice identifies the station
and the program. The organ and choir present a number, and
a male voice--apparently that of the speaker for the day--
asks a rhetorical question of the listener and then states
that he is going to be speaking on the theme . . . This is
followed by a choral number which includes a male solo, and
the speaker then reads the scripture followed by more choir
music. Then after one of the voices heard at the beginning
of the program comes in and lists the choral numbers sung,
the president of the mission board returns with another strong
plea for funds from the listeners and introduces the speaker,
who, following another solo by the musical director of the
mission, finally does speak. After the speaker finishes, the
choir sings "Rock of Ages," which fades to the background as
the speaker comes in again with an appeal to follow Christ.
The music comes up again for the end of the song, the speaker
gives the benediction, and the choir comes in again with "Rescue
the Perishing," which fades into the background as the announcer

gives the closing credits and calls for funds from listeners
as the program goes off the air.

Evaluation on the basis of
communicator-oriented criteria

    1. Awareness of limitations and conditions of
situation.--The spokesman has excellent awareness of limitations
and conditions of the situation in which the communication
takes place.

    2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--
Based upon the audience which the spokesman believes the
program to have, it must be said that the program does a good
job in this area. However, if one bases the evaluation on
the target audience cited, the program does not measure up
well at all.

    3. Awareness of receivers through feedback.--The
program is dependent upon the station rating service [type
or organization compiling rating unknown to spokesman], mail,
and word-of-mouth reports without any systematic method of
classifying the feedback. This limitation of feedback con-
stitutes a serious liability.

    4. Measurement of success by effects in light of
purposes.--"Evangelism" is listed as the first purpose of
the program and "climate creation" the secondary purpose.
While a great number of requests for various things or ser-
vices are received by the church [rescue mission] producing
the program, there seems to be little indication of evangelism

of listeners occurring as a direct result of the broadcast.
The evangelism seems to take place among the men who come to
the mission for help and it is this help which the radio
listener is asked to help provide. Thus, the evaluation of
"very good" made of the program by the spokesman does not
seem to be made according to the criteria set forth above.
This may be an error in the indication of his true purpose
rather than one in his evaluation, however.

5. Time period when maximum number can receive.--
Eight o'clock Sunday morning is very early to reach a very
large radio audience, even a pious one over a 50,000 watt AM
station with an FM affiliate simulcast as is the case with
this program.

6. Use of familiar symbols.--While the symbols used
by the principal speaker are familiar to most Protestants,
especially the readers of the King James version of the Bible,
this does not seem very appropriate for a program intended
to be evangelistic.

7. Organizational pattern in presentation of message.--
While the program follows a somewhat regular format, it may
seem to the listener like a "hodge-podge" of many elements.
The message of the principal speaker is well organized, how-
ever; and portions of the over-all format bring meaning to
the situation. The latter portion of the first half-hour of
the program is the segment that seems most haphazard in
organization. The separation of the "basement report" from
another report is probably not very meaningful to most
listeners.

3. <u>Principle of redundancy utilized</u>.--The program uses a great deal of redundancy--almost to the point of over-use.

9. <u>Channels used</u>.--The particular channel chosen is a strong one but will not reach "all," as is the stated target audience of the program, nor do there seem to be plans to put the program on other stations. There are other radio programs from the Union Rescue Mission on the air, however, and perhaps through these several means it is assumed that "all" can be reached.

10. <u>Degree of satisfaction with program</u>.--The spokesman indicates he is predominantly satisfied with the program, an evaluation which would allow change. In fact, the program made a major change in format from that of a worship service appeal to more of a devotional-report format with an occasional documentary program inserted.

Evaluation on the basis of
production-oriented criteria

1. <u>Unity</u>.--With such a variety of elements as this program presents, unity is difficult to achieve, especially when there seem to be two dominant ideas being presented--a report of what is going on at the mission (plus an appeal for funds) and a worship or devotional format program in addition. One of the major problems is the lack of adequate transitions. Several voices are identified at first; and soon one forgets which is which, especially when the man who opens the program as a host becomes a performer and the man

he introduces as a performer becomes the host, etc. Later in the program, also, are several places where transitions are weak; here the listener does not know just what is going on or why.

2. Interest.--The opening of the program is well done and does attract and hold attention. There is a good variety of voices heard on the program, and none of them but the featured guest speaker is heard for too long a time without some change of pace. The focus of attention is kept on one item and apparently the desired item most of the time; one exception occurs when some loud, unexplained rustling noise causes division of attention.

3. Sound quality.--The sound quality is quite good, although the level drops badly at several points during the guest's talk and there are a few breaks in the signal. The fidelity is good, although some speakers "popped" several "p's." The mixture of the church choir recorded in a very "live" auditorium and the speaking of persons in a very "dead" studio may not bother listeners but it certainly destroys a sense of actually being present at a service. Also, on one occasion the reverberation of the choir in the live auditorium at the end of their number is cut too abruptly--a noticeable and troublesome circumstance to the music lover.

4. Performance.--The performance of the various speakers varies. The man who acts as host at the first and the principal speaker have good general American dialect, reasonable rate, quality, pitch, loudness, grammar, pronunciation, and articulation. Some of the other speakers use a much more informal approach with much less careful articulation

and attention to delivery. This creates a sense of the "common
people" working with and for the mission, to say nothing of
the even more "common" or informal wording and articulation
of the man who gives his testimony as one who came off of the
street, found Christ, and was helped at the mission. However,
this testimony sounds stilted as if read; it is not conversa-
tional in delivery. The other voices all sound quite natural
and conversational. The vocal soloist seems to use an excessive
amount of vibrato; but aside from this, both his and the choir's
numbers are excellent in performance, though the theme song
does sound somewhat hackneyed.

Brief "over-all" evaluation
of the program

This program merits an "over-all" rating of "average."

Program: "Soul Patrol"

Church: Soul Patrol Rescue Mission

Spokesman: Sister Sylvia Creswell, Pastor-Founder,
    Principal Speaker

Time and Station: Saturday, 6:45-7:00 a.m., KGER
        Sunday, 6:15-6:30 a.m., KGER

[A recording of a Saturday broadcast is used for
evaluation.]

Brief description of the
format of the program

The announcer at the station identifies the program
to follow and gives an opening of several seconds, concluding
with the information that we take you directly to the mission
and "here is the sister now leading her congregation in song."
Then the congregation is heard singing accompanied by electric

guitars played in a "hill-billy and western" style. As the

music ceases, Sister Creswell describes the scene at the

mission there at "skid row" and introduces the next song,

which the congregation sings. Following the song the speaker

makes a long (five minutes) and strong plea for funds for the

continuation of her work in operating the mission. Then she

introduces her assistant pastor, who in introducing the

musical number he is going to sing, makes a 45-second request

for money to operate the mission before he sings his song,

accompanied again by the electric guitars. After this special

number Sister Creswell gives the names of the "boys" who have

been playing the guitars, and at that point the program from

the mission is abruptly terminated and the announcer at the

station reads the closing announcement giving the name of

the program and the address to which letters should be sent.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of

situation.--The spokesman does not seem to be very well aware

nor concerned with the limitations and conditions of the

situation within which the communication takes place.

2. Adaptation of message, choice of channel, selection

of code on basis of knowledge of receiver and situation.--

There seems to be little adaptation of the message to the

target audience or what the spokesman lists as her primary

audience. Her choice of channel seems poor since there is no

music or other type of program like this one in the schedule.

Another station in Long Beach, which specializes in country and western music, for instance, would provide a much better channel than would KGER, which is an all religious station featuring primarily the Protestant-evangelical groups. Sister Sylvia's selection of code seems based far more upon the type of people she is working with on skid row than those whom she is trying to reach via radio and who she indicates are, indeed, her listeners.

3. Awareness of receivers through feedback.--The feedback available is limited to mail and word-of-mouth reports, which are not systematically classified in any way.

4. Measurement of success by effects in light of purposes.--"Instruction" is listed as the primary purpose of the program and the evaluation of the program according to Sister Creswell is as follows, "I think I put on as good a program as any--as interesting as any--not so many types of music though." The evaluation seems to be based on a comparison of her program with other programs rather than upon the effects of her program in the light of the purposes.

5. Time period when maximum number can receive.--The time periods 6:45-7:00 a.m. and 6:15-6:30 a.m. Saturday and Sunday, respectively, are not times when very many listeners can be expected to be tuned in. Instead of reaching a maximum audience, the program more nearly reaches a minimum audience.

6. Use of familiar symbols.--The symbols used throughout this program are not only familiar but vernacular.

7. Organizational pattern in presentation of message.--There is little organization evident in the program. The

order of events seems planned but beyond this all seems <u>ad</u> <u>lib</u> and highly disorganized.

8. <u>Principle of redundancy utilized</u>.--There is a great deal of redundancy used in this program--too much, in fact. The continual plea for funds for five minutes and a repeat by the hostess's assistant seems overdone.

9. <u>Channels used</u>.--While the program is limited to one station, it is offered at two slightly different times on different days. This is at least a limited indication of recognition that additional exposure of the message through more channels is essential if a maximum number of receivers are to be reached.

10. <u>Degree of satisfaction with program</u>.--The spokesman's statement of "complete satisfaction" with the program indicates that she is unlikely to alter it in the foreseeable future.

Evaluation on the basis of
production-oriented criteria

1. <u>Unity</u>.--The unity of this program is poor. While the transitions are fair, there are some unexplained noises. There is no particular relationship in the sequence of elements which helps to build toward the goal of the program. The timing is very poor. The speaker is in mid-sentence when the "live" portion of the program direct from the mission is terminated by the announcer at the station, who reads the closing announcement. Apparently this is not a rare occurrence as the spokesman for this program states that the "message is

usually cut off in the midst by the station, and I keep right
on talking to 'the boys' present in the mission."

2. Interest.--With poor congregational singing follow-
ing a rather standard announcer's opening from the station
of what program follows, it is doubtful if the opening of the
program can gain attention. The variety is rated "poor" to
"fair," with speech and music inter-mixed but apparently not
very purposefully. Attention is not always focused on one
item as there is sometimes unexplained noise in the background.

3. Sound quality.--The balance is poor on the music
at the beginning, and again on the vocal solo as the accompani-
ment is too low during the congregational singing and too
high during the special numbers. Fidelity is also low. The
acoustics, however, do establish a proper frame of reference
for the listener at home--it is a "live" sound with a bit of
audience noise from time to time which provides a true
mental image of the mission to the listener at his radio.

4. Performance.--The dialect used by the hostess is
general American, although her assistant has a southern
dialect which seems to fit the song he sings and the style
he uses. The grammar heard is poor, and there are several
inferior pronunciations. The articulation is poor and sloppy.
The vocabulary is a very simple and informal vernacular; the
vocal quality or delivery of those heard on the program is
not particularly good or bad; and the fluency of the hostess
is just "fair," although her mode of speaking is certainly
conversational. No adaptation to likely listener activity
is heard.

The vocal music is presented in the "hill-billy and western" style with electric guitars. The guitars seem to be played acceptably for this type of music, but the vocal music is not always on key and the diction is only fair at times.

Brief "over-all" evaluation
of the program

On the basis of the criteria set down in this study "The Soul Patrol" is probably the poorest program encountered.

Variety format programs

Program: "Collegiate Life"

Church: Angelus Temple of the Foursquare Gospel,
L.I.F.E. Bible College

Spokesman: Rev. Charles Tate, Faculty Advisor
of the Program

Time and Station: Friday, 10:30-11:00 p.m., KRKD

Brief description of the
format of the program

The program opens with orchestra fanfare which is faded under a bit for an announcer who reads the opening announcements with the music in the background. The orchestra music comes up in volume again and then quickly crossfades to piano music, over which another announcer's voice is heard reading continuity providing an introduction to a vocal duet which follows. An announcer comes in again with the same kind of continuity between the next three musical numbers--a trumpet solo, a girls' vocal trio, and a mixed duet. Following this duet a new male voice is heard interviewing, and

calling for the testimonies of, two participants, a girl and
a boy, each of whom gives his testimony. A third boy is
introduced and asked for his testimony before the original
male voice is heard again providing more introductory con-
tinuity between the following musical numbers--a mixed duet,
a brass instrumental group, and a male vocal solo. Then a
female speaker is heard for approximately three or four
minutes followed by prayer by a male voice. The organ
accompaniment for the final vocal duet comes in next, and
just before the duet concludes there is a quick cut to the same
orchestral fanfare which provides the opening. The music is
faded somewhat, and an announcer reads the final closing
announcement before the music fades out and the station
announcer announces when the program will be heard again.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesman for the program, the faculty advisor
who is often heard on the program, seems reasonably well
informed as to the limitations and conditions of the situation
in which the communication takes place.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--The
adaptation of the message seems adequate but not outstanding
while the choice of the channel and selection of the code cer-
tainly are limited for reaching the target audience of "every-
one," but fairly good for communicating with the known primary
audience.

3. <u>Awareness of receivers through feedback.</u>--Awareness of receivers is very limited because of sole reliance upon word-of-mouth reports from listeners.

4. <u>Measurement of success by effects in light of purposes.</u>--The primary and secondary purposes of this program are "instruction" and "evangelism," respectively, while feedback from the audience is limited to word-of-mouth reports and the program receives no requests. In light of these facts the spokesman evaluates the program with remarkable candor and validity--"It is a fair program and it is doing a fair job of presenting a picture of the school."

5. <u>Time period when maximum number can receive.</u>--The program is broadcast quite late on a Friday night, this lateness surely limiting the audience to far less than the maximum number of listeners.

6. <u>Use of familiar symbols.</u>--The program is very good in this respect, especially in use of symbols familiar to the Protestant-evangelical listener.

7. <u>Organizational pattern in presentation of message.</u>--The program is well organized in terms of having continuity to "set the stage" for following musical selections, etc. The over-all pattern of the program is weak, however, with no central theme emphasized. The variety program may be especially open to this type of criticism.

8. <u>Principle of redundancy utilized.</u>--The primary use of the principle of redundancy is found in the repetition of the theme in both the continuity and the music which

follows. There is also adequate redundancy without making
it trite in other parts of the program.

9. Channels used.--Only one station carries the pro-
gram, this being owned and operated by the same church that
supports the program.

10. Degree of satisfaction with program.--The spokes-
man indicates predominant satisfaction with the program.
This hardly seems to agree with his evaluation of the program
as being "fair," even though this degree of satisfaction
will still quite readily allow change in the program.

Evaluation on the basis of
production-oriented criteria

1. Unity.--This is a variety program and does not
attempt to create a central unifying theme. In the transi-
tions no selections are specifically identified, nor are the
performers. This has greater limitations in the realm of
instrumental numbers than vocals, where the words often help
the vocal number to fit into context. The timing and the
pacing of the program seem weak, especially in view of the
fact that the weakest musical selection occurred about three-
fourth's of the way through the program, where one would
ordinarily expect the climax instead of a low point.

2. Interest.--The music used in the opening is of
poor quality; it does not conform to the remaining music in
the program; there appear to be flaws in the recording of
the orchestra [the recording tape may be stretched or some-
thing similar]. In addition, the announcer's opening remarks

are too long to hold interest. The variety of the program
does avoid monotony. There is a considerable amount of
unexplained noise at the beginning of each musical selection
and bit of continuity which is distracting. The over-all
pacing is fair in terms of interest, but the brass number
late in the program is very poor.

3. Sound quality.--Sound quality is one of the poorest
features of this program. The balance is poor in the opening
and closing as the music is so loud as to be distracting.
There is often distortion in the various musical numbers.
The acoustics are misleading in the use of the final musical
selection, which is an organ accompanying a vocal duet in a
very "live" auditorium while the other portions of the program
come from a studio of high sound absorbtion. One is thus
temporarily disoriented.

4. Performance.--Performance is even worse than the
sound quality, probably because the amateur performers are
simply members of the sophomore class of the Bible college.
The host is quite good and consistent in his performance.
The dialect, grammar, pronunciation, and articulation are
generally good, although there is at least one major problem
exhibited in each of these categories in this program. The
vocabulary used is quite simple and direct, the fluency is
adequate; however, almost every speaker sounds as if he were
reading and not as if he were using the conversational mode.
No adaptation to likely listener activity is noted in the
program.

The music sounds amateurish at best. There are problems of tone production and sense of pitch, and lack of precision in the vocal numbers. The instrumentalists are simply very poor--being off key, and very "shaky" in tone production at times. The musical style used is the general "popular gospel music," which attracts only certain people. The brass group and the trumpeter are quite mechanical in interpretation. The group shows little ability in precision and blending, also.

Brief "over-all" evaluation
of the program

The program rates only a "fair" evaluation due largely to the sound quality and performance in the program.

Counseling format programs

Program: "Evensong"

Church: First Congregational Church of Los Angeles

Spokesman: Dr. James Fifield, Pastor and
Principal Speaker

Time and Station: Sunday, 7:30-8:00 p.m., KABC

Brief description of the
format of the program

"Now the Day is Over" is sung by a small vocal group to open the program. The music is faded down, and the announcer makes the opening announcement with the music at a very low level and ends his opening as the music fades out completely by saying "now Dr. Fifield and the traditional 'Question Box.'" Fifield then makes his opening comments of

four or five minutes before reading the first of 20 questions

sent in by listeners during the past week and answering them.

Some of the answers are long and require several minutes to

complete, whereas some are very brief. Following the last

answer, the pastor prays a short, fast prayer and the same

theme music that is heard in the opening comes up, fades

down as announcer closes the program including a call for

gifts, and the music is quickly faded out before the station

break.

Evaluation on the basis of
communicator-oriented criteria

    1. Awareness of limitations and conditions of

situation.--The spokesman for this program is quite well

informed and well aware of the limitations and conditions of

the situation in which the communication takes place, with

the possible exception of limited knowledge of the precise

composition of his audience.

    2. Adaptation of message, choice of channel, selection

of code on basis of knowledge of receiver and situation.--

In this particular situation the communicator knows the

identity of the people who send in the questions and thus

knows, at least partially, how to adapt his message, certainly

which channel to choose, and what code to use on the basis of

the writers of the letters containing questions. The problem

comes in attempting to make the answer of benefit to many

listeners other than the writers of the letters. While the

speaker does not have very specific knowledge of his listeners,

he does know that he is getting good results among them; and

rather than change the program in some way from the present,

since he does not know why it is successful, he chooses not

to risk losing what he has achieved over the years by main-

taining the status quo. In summary, the choice of channel

must be conceded as good in view of the content of the program,

and the adaptation of the message and the selection of the

code on the basis of knowledge of the receiver and the

situation only "fair" to "average" but certainly not "poor."

3. Awareness of receivers through feedback.--The pro-

gram thrives or exists on feedback of one sort--mail from the

speaker's listeners. In addition, there are word-of-mouth

reports and tallies concerning the number of people who write

in for a tract offered on the program. A projection of this

figure has been made on the basis of what the spokesman calls

the "General Motor's Formula" [each letter represents "x"

number of listeners] to determine how many listeners there

were. There is no systematic method of classifying the

feedback from listeners used by the producers of this program.

While the feedback is of value, to be sure, it is certainly

severely limited.

4. Measurement of success by effects in light of

purposes.--"Instruction" and "climate creation" are the

primary and secondary purposes, respectively, of this program.

The effects of the program include many and varied types of

requests of the pastor. The spokesman's evaluation does a

good job of taking into account the purposes and effects

when he states,

I think it [the program] is probably the most important thing I have done in my ministry. I am afraid to change it because the results are so good; and I don't know why.

5. Time period when maximum number can receive.--
Although 7:30 Sunday evening is not a peak radio listening hour, still there is a fair audience. However, if the program were at an earlier hour on a weekday, the program would doubtless have a larger listening audience.

6. Use of familiar symbols.--The spokesman is an educated man, and the vocabulary he uses on the program is quite a sophisticated one. The appeal is definitely to more highly educated persons through the words used. Examples include the following: "aggregate," "capital investment," "formulae," and "dementia praecox." This approach seems to be a good one in view of two characteristics of the spokesman's stated primary target audience--"the unchurched having a college education."

7. Organizational pattern in presentation of message.--
The format of the program follows a definite pattern which brings meaning to the listener, but the answers to specific questions are not highly organized although rarely disorganized or haphazard.

8. Principle of redundancy utilized.--The spokesman does a very good job of reiterating points he believes to be important in his answering of questions sent in by listeners, but he does not over-do the use of redundancy.

9. Channels used.--Certainly a limitation of the program is the fact that it is heard on only one station.

10. Degree of satisfaction with program.--The spokes-
man has had this program on the air since 1924, every week
in essentially the same form; and he is pleased with the
results and afraid to institute any change. While he does
not understand why it is so successful, because it is helpful
to so many people, he indicates his degree of satisfaction
with the program as "predominantly satisfied." This approach
to the program by the producer allows for a change from the
status quo should such a change be indicated by audience
feedback and must, especially under these circumstances, be
considered "good" and remarkable.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The unity of the program may be questioned
on the basis that the opening and the name do not seem to
fit the type of program. Why should a "counseling" or
"question and answer" program have the name "Evensong" and
use as a theme or signature song the old hymn "Now the Day
is Over?" There seems to be little relationship between the
"evensong approach" and the "question box" type program.
The transitions within the program seem adequate, with the
possible exception of the pastor's opening remarks.

2. Interest.--Interest is held throughout the program
to a high degree with the possible exception of the time dur-
ing the pastor's opening remarks. The questions and answers
hold interest, especially because of the candid approach to
them by the pastor. The attention-getting qualities of the

opening are perhaps a little better than average but certainly not outstanding. There is good variety in the program except for the vocal quality of the pastor, whose voice is largely "dull" or "lack-luster." There are only a few noises in the background that go unexplained such as rustling papers, which may in fact be the pastor's actual handling of the letters sent in by the listeners.

3. Sound quality.--The sound quality throughout the program is excellent in balance, fidelity, and acoustics.

4. Performance.--The speaker does not make maximum use of pause, often rushing into the next question while answering the preceding one all in the same breath without a break. His vocal quality is a bit breathy but judged "adequate." The pitch of his voice is monotonous, and the variety in loudness seems also to reflect this monotonous characteristic. The dialect, grammar, and pronunciation are what one would expect of the educated speaker in Los Angeles, in spite of a few slips when the pastor misspeaks. Articulation is one of the major problems of the pastor. He is not precise and articulate but tends to be lazy and somewhat slovenly in the use of his articulators. His fluency is quite good, and he uses the conversational mode of delivery throughout although without much animation. There is little or no adaptation to likely listener activity at the time of broadcast except for the mention of the evening, etc., in the opening. The performance of the music in the opening and the closing is excellent.

Brief "over-all" evaluation
of the program

Taking all criteria into account, one must rank this
program as "good."

Program: "Let's Talk"

Church: Southern California Council of Churches

Spokesman: Dr. Clifton E. Moore, Producer and Director,
Radio-Television-Films Commission of the
Southern California Council of Churches

Time and Station: Sunday, 11:00-12:00 p.m., KRLA

Brief description of
format of the program

The station announcer opens the program with an
announcement of the name of the program, the sponsor, the
phone number to call to ask questions, and the name of the
minister on the program that evening. This is followed by
seven seconds of silence. Finally, the minister comes on the
air and begins his portion of the program by expanding on an
answer he gave on the program the previous week. Then the
minister begins accepting questions called in by listeners
over the telephone. (These are played into the radio circuit
so that all radio listeners may hear the questions.) Then
the minister's answer is also broadcast. In this case, his
reply is broadcast from the studio microphone rather than
from the telephone circuit, giving his voice much better
quality and not making it subject to the technical sound
reproduction limitations of the telephone. After answering
a number of questions briefly, the minister gives the phone

number to call to ask a question and gives the call letters
and occasionally the name of the program. At the mid-point
of the program the minister gives the station identification.

The minister receives questions from a very wide
variety of people and on a very wide range of subjects. He
apparently attempts to keep his answers short and entertains
only questions, not allowing callers to argue or give "long-
winded" statements of their point of view. It is not a forum
or discussion program, but quite strictly a "question and
answer" program.

When the program has very nearly exhausted the allotted
time, the minister closes the program [on the broadcast
recorded] as follows:

> I'm sorry. Our time is up. It has been inter-
> esting. Thank you for your questions; and if you
> are still on here with a question, bring it next
> Sunday evening. Good night.

This is followed by a moment's silence, and the
station announcer is heard giving the station identification,
the first portion of which is "chopped off."

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesman for this program seems exceptionally
well aware of the limitations and conditions of the situation
in which the communication takes place.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--The
message of this program, the channel chosen, and the code

selected seem adapted to the knowledge of the receivers and the situation.

3. Awareness of receivers through feedback.--The producer of this program seems to be far more aware of the feedback of the program than does the average producer of religious radio programs in Los Angeles. In addition to the usual mail and word-of-mouth responses, the producer has access to Pulse surveys conducted by the station and is aware of the "share of audience" figure the program enjoys which at 38% is remarkably large. [This means that of all radios in use at the time of broadcast, 38% are tuned to this program.]

4. Measurement of success by effects in the light of purposes.--The purposes which the spokesman lists for this program are "climate creation" and "instruction." The evaluation made by the spokesman seems to take into account the achievement of the program in light of the purposes stated:

> It is very worthwhile. All participating clergy agree, and are excited at reaching so many unreached people and helping so much.

5. Time period when maximum number can receive.--The late Sunday evening hour--11:00 p.m. to midnight--does not attract the maximum number of listeners but does reach a very large number of the type of people the program is attempting to reach. A 38% "share of audience" figure in as competitive a market as Los Angeles is almost unheard of for a religious program.

6. <u>Use of familiar symbols</u>.--The terminology used by the minister on this broadcast is very simple; he attempts to steer away from heavy theological problems and discusses important questions in the language of the "man-on-the-street."

7. <u>Organizational pattern in presentation of message</u>.-- The organizational pattern of the program and the principal speaker's response to questions are so simple and straight forward that little organization of responses is required.

8. <u>Principle of redundancy utilized</u>.--The minister uses some redundancy in the program. Especially strong examples are the repetition of the name of the program, the call letters of the station, and the telephone number to call to ask questions of the minister. While there is some repetition and there is often a summary in the answers given callers, this is limited.

9. <u>Channels used</u>.--The communicator here uses only one channel to achieve his purpose, an unavoidable limitation, since a "live" program where listeners call a station telephone number is not likely to be broadcast by another station.

10. <u>Degree of satisfaction with program</u>.--The spokesman states that he is "completely satisfied" with the program, indicating that little change in the program is forthcoming. In fact, however, in the summer of 1963 a change was contemplated [for that fall]--an increase in length of the program from one hour to two hours.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The unity of the program is good. The
minister sounds like a minister answering questions called in
by listeners. The spontaneity of the program created by the
unrehearsed questions of the listeners and the candid answers
of the minister create a unity which takes the place of the
need for a planned sequence of elements and careful timing
and pacing.

2. Interest.--Again it is the spontaneity of the
program which provides interest and captures the listener's
attention. The opening is just "average" to "poor" in terms
of interest quality, the long pause before the minister comes
on being especially deadly. The extraneous studio noise,
which is unexplained, is distracting at times; and the pacing
is rather constant and does not build toward a climax. Yet,
in spite of these limitations, the spontaneity carries the
interest of the listener very well.

3. Sound quality.--The sound quality of the program
is a bit more disconcerting. The volume level is not constant.
There is some distortion of the questions from the listeners
because of the loss of quality stemming from the limitations
of the telephone. There is some feedback from listeners who
have their radio volume controls set too high; and at times,
calls are almost unintelligible. The acoustics of the pro-
gram, however, do set a proper frame of reference for the
listener.

4. Performance.--The minister's performance is really all that can be judged meaningfully as the persons calling vary so much in their performance quality--some very poor and some excellent communicators. The minister speaks with variety in rate, pitch, and loudness. His vocal quality is quite poor--rather hoarse and breathy. The remainder of his performance is judged good, with the exception of some breaks in fluency--halting at times when mentally seeking just the right words to express an idea. His mode of speaking is definitely conversational, simple, and direct.

Brief "over-all" evaluation
of the program

Here is a local religious program launching out into a new and popular format in Los Angeles radio and competing remarkably well. As judged by some of the criteria, the program is found wanting; but "over-all" the program must be judged a "good" one.

Thought-for-the-day format program

Program: "In Quest of Life"

Church: Glendale Seventh-day Adventist Church

Spokesman: **Dr. Arthur L. Bietz, Pastor and Principal Speaker**

Time and Station: Sunday-Saturday, 7:45-7:50 a.m., KIEV

Brief description of the format
of the program

The program begins as the station announcer introduces the program and the speaker. The principal speaker then begins

his talk by expanding on the idea used in the program the
day previous, and continues to discuss this idea until the
end of the program, when the announcer comes back in giving
the identification of the program and the speaker, the address
of the church, and an invitation from the pastor to attend
the service at the church this Saturday morning, when his
subject will be . . .

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesman for this program is well aware of
the limitations and conditions of the situation.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--
The adaptation of the message the speaker makes is to his
actual audience (high income, college education, white) and
not his target audience--"everybody." This seems to imply
that there is no actual adaptation at all; the minister has
designed a program to meet his standards of a good radio
program and his audience is formed of people who share his
appreciation--they are selective or "adaptive" in this case--
not the minister. The minister undoubtedly feels a desire to
reach and help "everybody" (at least he feels he must express
this desire), but in actuality he speaks to people who share
his background (high income, college education, white) and
cannot be given credit for adaptation to his expressed target
audience. The choice of channel is good since the station

carrying the program is a 250 watt station located in the
city where the pastor has his church and will reach out in a
radius that will attract people who actually could attend the
pastor's church. The pastor's selection of code is built
firmly on the basis of knowledge of his audience and the
situation in which the communication takes place--during the
rush hours of traffic in the morning when people, while still
in their cars, are likely to hear the program just before
getting to work.

3. Awareness of receivers through feedback.--The feed-
back which the speaker gets is limited to mail and word-of-
mouth reports plus comments of the station--quoted by the
speaker as saying that this is the best received program on
the station. Nor is there any systematic method of classify-
ing the feedback. All this constitutes a serious limitation
of the program.

4. Measurement of success by effects in light of
purposes.--The primary and secondary purposes of the program
are "instruction" and "climate creation," respectively. The
pastor seems to get many requests and comments of approval
from the program and believes the program is a big aid in
bringing people to the church--one of the primary responses
hoped for in the "climate creation" purpose. The speaker's
evaluation of the program seems to measure success reasonably:

It [the program] is invaluable to the program
of the 'church as a part of the community.' We are
interested in the impact of the church and not in
building a radio program of itself.

5. Time period when maximum number can receive.--This program rates exceptionally high on this point as the hour of broadcast is during the "peak" listening hours of the day.

6. Use of familiar symbols.--The speaker uses familiar and non-technical terms in discussing rather substantial topics.

7. Organizational pattern in presentation of message.-- The talk seems quite thoroughly and tightly organized.

3. Principle of redundancy utilized.--The talk utilizes the principle of redundancy very well throughout.

9. Channels used.--As mentioned in point number two, the choice of channel is excellent. The use of other channels for reaching additional people would doubtless increase listenership but might not localize the message to the geographic area the pastor is attempting to reach. In general, the channel used can be rated "good."

10. Degree of satisfaction with program.--The pastor indicates "complete satisfaction" with the program, introducing the likelihood for little change in the program in spite of detected flaws mentioned here.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The program has excellent unity throughout.

2. Interest.--Interest is also high. The brevity of the program aids in avoiding monotony. There is background noise heard faintly and it is distracting briefly, but only briefly.

3. Sound quality.--The sound quality is excellent in balance, fidelity, and acoustics.

4. Performance.--The speaker's rate over-all is good, but there are some poor uses of pause heard in the program. The vocal quality of the speaker is excellent; and the pitch is low and pleasant, while the loudness of the voice is adequate for the demands of the program. The dialect is general American with a very faint trace of German accent. The grammar, pronunciation, and articulation are excellent-- in fact, the articulation may be a bit over-precise, calling attention to itself. Fluency is excellent. The most serious adverse criticism of the program is the "affected" conversational mode of speaking used. The speaker seems to the investigator to be self-conscious of being a rather good performer and does not convey the feeling of dedicated sincerity.

Brief "over-all"
evaluation of the program

The program rates high on nearly all of the criteria and thus earns an evaluation of "good" to "excellent."

Discussion format programs

Program: "Biblical Insights"

Church: Earl Warren Institute of Ethics and Human Relations of the University of Judaism and the Rabbinical Assembly of America, Southwest Region

Spokesman: Senny Takahashi, Graduate Student at University of Southern California and Producer of the Program

Time and Station: Sunday, 9:30-9:55 p.m., KRLA

Brief description of the
format of the program

The station announcer gives the name of the program
to follow; then a grand orchestral fanfare typical of the
type used in the great Bible epic films is heard for 15 to
20 seconds. The music is faded down a bit, and the announcer
is heard giving the identification of the program and its
sponsors. Shortly the music fades out quickly; and the host
for the program introduces himself [a rabbi] and his guest
[also a rabbi], gives a recapitulation of recent programs,
mentioning one idea from the previous week's broadcast which
he uses by way of a springboard to launch into the discussion
heard on the broadcast evaluated. The two men then discuss
the topic introduced and two others which are closely related.
At the conclusion of the program the discussants are simply
faded out while they continue to discuss the issues or topics
and the announcer identifies the program. The same theme
music as that heard in the opening is heard again in the
closing announcements, including the credits [who presented
the program, the executive producer, and the producer-director].
Following the credits, the program is faded out almost
immediately for a station break.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesman is well aware of the limitations
but not so well aware of the conditions of the situation in

which the communication takes place. He is especially weak
with regard to knowledge of who is listening.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--
There seems to be little adaptation of the message or special
selection of code on the basis of knowledge of receiver and
the situation. The choice of channel is not particularly a
good one in view of the target audience--"everyone"--since
this station caters to teenagers.

3. Awareness of receivers through feedback.--Although
the spokesman indicates that use is made of Pulse surveys
from the station to determine the popularity position of the
station in the market (second), this reveals very little
about the audience for this specific program. Not only this,
no mail feedback reaches the producer-director--only word-of-
mouth reports--and these are not systematically classified
in any way. In short, there is a serious lack of feedback
indicated for this program.

4. Measurement of success by effects in light of
purposes.--The only cited purpose of this program is "instruc-
tion." No requests are received by the producer from
listeners for topics, copies of the program, etc.; and the
spokesman indicates in his evaluation simply, "We have
succeeded in presenting the type of program we set out to
produce." This evaluation is not very satisfactory in terms
of the criteria because of the lack of effects known to the
producer, the evaluation being made in terms of the purposes
only, which is insufficient for a valid evaluation.

5. <u>Time period when maximum number can receive</u>.--The time of 9:30 on Sunday evening, even on the second most popular station in the Los Angeles market, is not likely to reach a maximum number of listeners.

6. <u>Use of familiar symbols</u>.--The discussants use rather esoteric symbols, or those understood by the educated, at best.

7. <u>Organizational pattern in presentation of message</u>.-- The organizational pattern of the message is very good. The host gives the discussion direction, and, at the same time, the program sounds spontaneous and organized.

8. <u>Principle of redundancy utilized</u>.--Both discussants use the principle of redundancy to at least a limited degree.

9. <u>Channels used</u>.--The channel chosen is perhaps as good a choice as can be made, but certainly communication could be increased through the use of other channels. However, since the program is at least in part a presentation of the public service department of the station on which it is heard, this may be nearly impossible.

10. <u>Degree of satisfaction with program</u>.--The producer states that he is "predominantly dissatisfied" with the program. This state of satisfaction will almost certainly call for some changes in the program to enhance its effectiveness. It also seems to be drawn from valid evidence and knowledge of the program.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The program's unity is excellent. It
always seems to do what is set down as the goal for the
program. The transitions are good, especially in the sense
that as each discussant begins and ends his contribution he
identifies the other speaker so that the listener always
keeps clearly in mind just who is speaking.

2. Interest.--The standard opening frame is short and
to the point, and the big production type theme not only
sounds "big" and interesting but "Biblical" through associa-
tion of this type of music with films of the Biblical epic
variety. The variety in the program is not really very good.
The voices are not interesting, and the contributions are
often too long. The focus of attention is always kept on
one item at a time, but the pacing for the sake of interest
seems lacking.

3. Sound quality.--The quality of the music and of
the voice pick-up is excellent. The only flaws in sound
quality are a lack of balance between the volume levels
of the discussants and the circumstances resulting from the
fact that the discussion apparently takes place in a large,
"live" room--disorienting the listener a bit.

4. Performance.--The host's speech seems quite
adequate; but the guest on the program has a slow, non-fluent,
halting rate and his loudness level is very high and monoton-
ous. The guest also has traces of an eastern or "New York"
dialect, which is heard in his pronunciation of such words

as "numba" for "number." The guest also has difficulty in
pronouncing the word "inexorably." The vocabulary used is
mostly literary and esoteric plus a few terms which would be
more fully understood by the general Old Testament student such
as "birthright" in reference to Jacob, etc. Both men have real
problems with fluency at times. The host is quite conversational,
but the guest uses a pedantic mode of speaking. The music is
of excellent quality; and if weakness is observed, perhaps it
is that the style of the opening and closing is perhaps a bit
too grand and dynamic--in the same class as the epic--something
which does not match the content and style of the discussion.

Brief "over-all" evaluation
of the program

        "Over-all" the program rates as approximately
"average,"--certainly not much better.

News format program

        Program: "Religion in the News"

        Church: Radio-Television-Film Commission of the
                Southern California Council of Churches and
                the Church Federation of Los Angeles[2]

        Spokesman: Dr. C. E. Moore, Producer-Newscaster-
                Commentator and Director of the Radio-
                Television-Film Commission of the Southern
                California Council of Churches.

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        [2]The Church Federation of Los Angeles is one of the
fourteen local councils within the Southern California Council
of Churches. Some friction has developed between the two bodies
as a result of a division of responsibilities in 1962 which
sent the Radio-Television-Film Commission to the Southern
California Council of Churches and left the Church Federation
of Los Angeles essentially without access to the broadcast media
except through the larger council. While all programs presented
by the Southern California Council of Churches in Los Angeles
should also mention that these programs are also presented under
the auspices of the Church Federation of Los Angeles, the latter
credit line is rarely heard.

Time and Station: Sunday, 8:00-8:15 a.m., KFAC

Brief description of the
format of the program

The station announcer, following the station break,
announces that the station presents the speaker in a tape re-
corded program of religious news under the auspices of the Los
Angeles Church Federation. Then Dr. Moore launches into the
first news item after a brief "Thank you. Good morning." A
number of news items, international, national, and local are
presented, along with brief commentary or evaluation by the
speaker. Emphasis is placed at the outset on international and
national civil rights news and how the church relates to it.
Later local issues of this nature are also mentioned. The pro-
gram does not attempt to give international news first, national
second, and local last, but mixes the items in order. At the
conclusion of the program Dr. Moore simply states

> That's all the news to now; I'll be back next
> Sunday with more of the news as seen through the
> eyes of religion. The time, 8:00 a.m.

At this point the announcer comes back in with the program
identification and credits, and urges listeners to write to the
station with any comments or questions about the program.

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesman is well aware of the limitations
and conditions of the situation in which he communicates.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--The

message seems well adapted and the code selected well, on the basis of the knowledge which the spokesman has of the receiver and the communications situation. The channel is particularly well chosen in view of the target audience and the actual listeners whom the station in question reaches primarily.

3. Awareness of receivers through feedback.--The spokesman is dependent upon mail and word-of-mouth reports unsystematically classified for his feedback in addition to the comments he gets from the station personnel and the fact that this program was kept on the air when all the "paid religious programs" were discontinued. This latter seems important to the spokesman, but may have no significance depending upon the nature of the policy change that caused the discontinuation of the other programs. If it came about as a desire to discontinue all "commercial" religious programs in favor of continuing "sustaining" religious programs, the quality of the program may have had nothing to do with the retention of this program.

4. Measurement of success by effects in light of purposes.--The purposes of the program are primarily, "instruction," and secondarily, "climate creation." A few requests are received by the spokesman from listeners for copies of the program. The spokesman seems to make his evaluation of the program on the premises outlined in this criterion:

> It is important, in that I run into so many
> people of all walks of life who don't come in con-
> tact with the church but who listen, that I would
> not drop the program and let someone else take it.
> I feel it is like a breath of fresh air to hear
> objective and critical analysis of religious news.

The final sentence of the evaluation, of course, is a highly subjective comment not based on the criterion above.

5. Time period when maximum number can receive.--The time, 8:00 a.m. on Sunday morning, is not a time when very many people are likely to hear the program. The program rates low here.

6. Use of familiar symbols.--The speaker uses familiar symbols readily understood by almost anyone with high school education.

7. Organizational pattern in presentation of message.-- There seems to be little organizational pattern in the presentation of the items in the news unless one considers the relative importance of various items made by the speaker. This kind of organization is not particularly helpful to the listener in terms of retention of a given message. The tradition of placing most important items first in a news program does have some value for the listener, however, in that it enables him to see what item is considered most important by the newscaster.

8. Principle of redundancy utilized.--The program is not noted for the redundancy utilized, although it certainly is not devoid of redundancy.

9. Channels used.--The station over which the program is broadcast does reach the type of people the spokesman is attempting to reach; and in that respect, it is good. However, there is no reason why the program could not be broadcast on other stations to reach a still larger audience and maximize communication.

10. <u>Degree of satisfaction with the program</u>.--The spokesman's "predominant satisfaction" with the program allows for change and at the same time is not likely to allow major changes in the program. The program seems to merit this degree of satisfaction.

Evaluation on the basis of
production-oriented criteria

1. <u>Unity</u>.--The content and format of the program provide what appears to be adequate unity. The transitions on the program are weak or non-existent at best, and the sequence of elements is not a clear, but rather a "mixed" one; however, the timing and pace do provide unity.

2. <u>Interest</u>.--The opening certainly is not startling or outstanding in any way but may be adequate for this type of program on this type of station. [KFAC is the "good music" station which caters to the well educated and sophisticated listener.] There is some variety in the news items to avoid monotony, but the pacing is not something which brings interest to the program. It is not the usual pace of a news program, but more like a local minister discussing the news items of the day having religious significance.

3. <u>Sound quality</u>.--The sound quality is adequate, and the balance and fidelity are good. There is, however, a noticeable change in the acoustics between the opening announcement and the first words of the speaker, and again at the end of the program between the newscaster and the announcer. The announcer sounds as though he is in a studio,

and the minister in a more "live" situation though not a
large hall, by any means.

4. Performance.--The speaker's phrasing is poor at
times, and the pacing is a bit slow. His quality, pitch,
and loudness all seem quite adequate. The dialect is general
American, the grammar excellent, pronunciation, articulation,
and vocabulary are good. Fluency is not exceptionally good,
although the hesitations do add a spontaneous quality to the
program. The newscaster's mode of speaking is conversational
but without the usual urgency of the newscaster.

Brief "over-all" evaluation
of the program

On the basis of the criteria mentioned above, the
program rates somewhere between "average" and "good."

Program representative of other
formats--specifically the
"interview-discussion format[3]

    Program: "As I See It"

    Church: Radio-Television-Film Commission of the
          Southern California Council of Churches

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[3]This program was classified as to type of format
on the basis of the information supplied by the producers at
the time of the interview. No indication was given at that
time that up to one third of the program is taken up by a
"religious newscast" by the host on the program. Since the
program was recorded in April and the interview was not held
until August, it is quite possible that an intentional change
in format occurred between the times listed above. At any
rate, whatever the format should be called--"Interview-dis-
cussion" or "news-interview-discussion"--the program is
representative of the few formats having only one program
each in Los Angeles.

Spokesmen: Rev. Robert Arnott, Pastor of the First
Baptist Church of Los Angeles and an
Associate Producer of the program; and
Dr. C. E. Moore, Director of the Radio-
Television-Film Commission of the
Southern California Council of Churches
and Producer of the program

Time and Station: Sunday, 7:30-8:00 a.m., KHJ

Brief description of the format
of the program

After the station break the minister who is temporarily

filling in for Dr. Moore, the Director of the Radio-Television-

Film Commission of the Southern California Council of Churches,

comes in, announcing himself, the name of the program, the

organization presenting the program, and the guests for the

day. Then the host reads approximately 10 minutes of religious

news, some of which is introduced by dateline, some by headline,

some by the comment "now in brief," and some without any

introduction. Then the host introduces the two guests, the

first guest speaking for more than eight minutes and giving

a history of the clinic he represents, the staff, etc.

Finally the other guest is heard, and he discusses another

aspect of the counseling clinic at the church which is the

discussion topic for the day. This portion of the program,

which is informational in nature, is then followed by an

"opinion discussion" among the host and the two guests. The

host concludes by giving an announcement which welcomes

listeners to the clinic and by reading the closing credits

for the program. The station announcer is heard next giving

another set of credits, program identification, and the
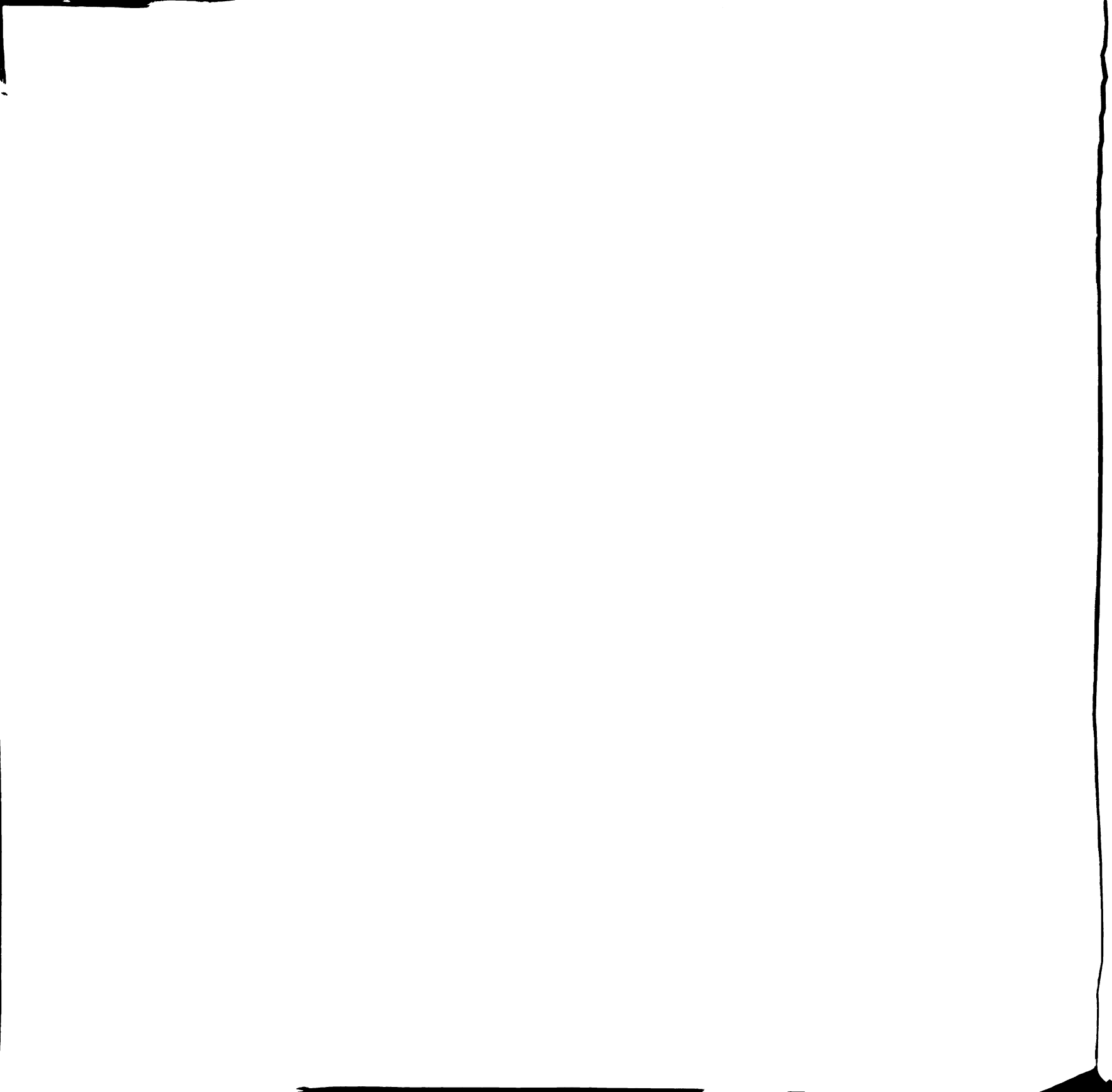
originators of the program. [This format does not conform
to the format outlined by the spokesman of the program in
the original interview. No mention was made at that time of
the religious news section as it is presented in the program
recorded and evaluated. In this sense as well as the fact
that the host on this program is temporary, the program
recorded may be atypical.]

Evaluation on the basis of
communicator-oriented criteria

1. Awareness of limitations and conditions of
situation.--The spokesmen seem aware of the limitations but
not of some of the conditions of the situation in which the
communication takes place.

2. Adaptation of message, choice of channel, selection
of code on basis of knowledge of receiver and situation.--There
is probably little choice of channel in this situation, the
Southern California Council of Churches simply taking whatever
time blocks are offered on sustaining time by the various
stations. The adaptation of message and selection of code
seem to be no better than "fair" based on the spokesmen's
knowledge of the receivers and the situation.

3. Awareness of receivers through feedback.--Feedback
is limited to mail and word-of-mouth reports, neither of
which is systematically classified--a serious limitation.

4. Measurement of success by effects in light of
purposes.--The primary purpose of the program is "climate
creation," and the secondary purpose is "instruction." Both

spokesmen indicate that no requests are received by the producers from radio listeners--only comments of approval. The evaluation made by one spokesman takes into account the principle of this criterion:

> I think it is useful. I could wish it were on at a better hour for that kind of program. I think it is deserving of a different time slot and that at another hour a larger audience could be built. Some changes in format could make it more effective.

5. Time period when maximum number can receive.--Certainly, in the above evaluation by the spokesman it is recognized that 7:30-8:00 a.m. on Sunday morning is not a very reasonable hour for one to expect to reach a large audience. This is a serious limitation of the program.

6. Use of familiar symbols.--During the "news" portion of the program the symbols used are quite familiar to most people. However, when the three participants begin the interview-discussion section, the terminology becomes esoteric in terms of psychology, psychiatry, counseling, medicine, sociology, and even theology. This constitutes a serious drawback to the average listener.

7. Organizational pattern in presentation of message.--The material appears to be quite well organized, but this is not sufficient to overcome some other liabilities of the program.

8. Principle of redundancy utilized.--The principle of redundancy is used well in this program with regard to certain concepts, yet goes almost untouched with others.

9. Channels used.--The station involved is perhaps as good a station as any for this type of program if the program

were designed a bit more to the "average man" or "all" as
the spokesmen indicate. The fact that the program does
appeal more to the intellectual, oriented or initiated Christian
or Jew leads to the conclusion that perhaps another station
that appeals more consistently to this type of listener would
be a better channel for the program.

10. Degree of satisfaction with program.--The spokes-
men indicate "predominant satisfaction" with the program.
This seems rather generous or conceited in terms of some of
their acknowledgments of its weaknesses. However, this degree
of satisfaction does allow for changes and will not necessarily
limit the producers.

Evaluation on the basis of
production-oriented criteria

1. Unity.--The program seems to be going in two
directions--one with news, and another with the discussion-
interview. The opening of the program, however, does provide
an overview which holds all of this together. The transitions
between news items are not consistent in style or type, perhaps
causing loss of unity. The remainder of the program does
seem to build toward the one central goal of informing the
listeners on the topic under discussion.

2. Interest.--The program is very weak at this point.
The opening is weak, and the variety is quite poor. The news
has better variety than the remainder of the program, where
we find the first guest's opening comment running over eight
minutes in length and other comments also quite lengthy.

There is some "script" or "non-descript" noise in the program which is not explained and tends to distract the listener from what should be the true focus of the program.

3. Sound quality.--The sound quality seems quite adequate in balance, fidelity, and acoustics.

4. Performance.--The host has some problems with pauses and phrasing and is a bit monotonous in the use of his voice. His dialect is a mixture of general American with a touch of eastern speech. The grammar he uses and the pronunciation and articulation are quite acceptable. The two guests are similar in most of these attributes except that one guest seems to reveal a bit of a southern element in his otherwise general American dialect and his articulation is not preceise. The vocabulary used by all three participants is quite esoteric, medical, and even psychological in terminology, etc. Fluency is a problem for all three participants. The two guests, in particular, have trouble with the vocalized pause and non-fluency which becomes one of the most serious drawbacks of the program. The mode of speaking of all three participants is conversational but not really animated, and the host sounds as though he is merely reading the news.

Brief "over-all" evaluation
of the program

The program is deficient in terms of several of the criteria. While the problems, as pointed out earlier, are not all those of the producers and performers, nevertheless the

effectiveness of the program is seriously impaired. Over-

all, the program must rate not more than "fair."

CHAPTER VIII

SUMMARY, CONCLUSIONS,

AND RECOMMENDATIONS

A. Introduction

This chapter is divided into four sections. The

first section, "Substantiated Hypotheses," is a restatement

of the hypotheses finally accepted in Chapter IV. For a

more thorough discussion of each and data relating to each,

refer to Chapter IV, where these hypotheses are presented at

length. The numbering of the hypothesis in Chapter IV and

the "Summary and Conclusions" in this chapter is the same

for easy reference.

The second section of this chapter, "Relevant Con-

clusions from Chapter V," is just what the title implies.

For a more thorough discussion of each conclusion and data

relating to each, refer to Chapter V.

The third section, "Relevant Conclusions from Chapter

VII," is a summary of the conclusions reached in the chapter

on evaluations of the local religious radio programs on AM

stations in Los Angeles, March 24-30, 1963. This third

section has three divisions. The first deals with evaluations

made of the total number of programs from data gathered in

the descriptive survey. The second deals with evaluations

of selected programs on the basis of tape recordings made of

these programs. The third is composed of several over-all evaluations of the programs selected for evaluation.

The fourth section contains a few general conclusions concerning local religious radio broadcasting in Los Angeles, and the fifth section lists a few recommendations for further study which have grown out of this project.

B. Final Hypotheses

1. "Worship" and "instruction" are listed equally as the primary purpose more often, and "instruction" is listed as the secondary purpose more often by spokesmen for local religious radio programs in Los Angeles than are other purposes.

2. A majority of the spokesmen for local religious radio programs in Los Angeles indicate that with regard to religious affiliation, income, education, age, sex, and race of their intended listeners, their programs are designed to be received by "everyone" as opposed to making an attempt to reach particular sub-groups within these categories.

3. Religious orientation of local religious radio programs in Los Angeles reveals an ecumenical movement emphasizing common points of agreement among groups as opposed to a tendency toward divisions into discrete groups separated by specific denominational labels of the various program originators.

4. One third of the spokesmen of local religious radio programs in Los Angeles are not very well aware of the limitations and conditions of the occasion placed on their programs

since they are not fully aware of what precedes their pro-
grams on the station which broadcasts their programs.

5. A majority of the spokesmen of local religious
radio programs in Los Angeles report that they have never
consulted with the station or the preceding program's pro-
ducers in an attempt to harmonize, at least to some degree,
the programs and the announcements.

6. A majority of the spokesmen of local religious
radio programs in Los Angeles report that they have no
influence over what announcements precede their programs or
over the contents of the program that precedes theirs.

7. A majority of the spokesmen of local religious
radio programs in Los Angeles report that they do not use
any kind of transition at the beginning of their programs
to adapt to what is broadcast preceding their program.

8. A majority of the speakers on local religious
radio programs in Los Angeles present the doctrines of their
own particular faith while at the same time avoiding contro-
versial religious issues by limiting their message to inspira-
tion, worship, and guidance as opposed to including attempted
refutation of "doctrinal error."

9. A majority of the local religious radio programs
in Los Angeles plan for a follow-up ministry with listeners
as opposed to merely a silent commitment on the part of their
listeners.

10. While all local religious radio programs in Los
Angeles receive some feedback in the form of mail, word-of-mouth

communications, or surveys, few of these programs have a
systematized method of evaluation of their program from mail
or word-of-mouth communications, fewer programs make any use
of audience surveys, and fewer still have conducted audience
analysis surveys of their own for their own programs.

11. A majority of the local religious radio programs
in Los Angeles have instituted no change in their programs as
a result of analyzing their audiences; and the changes that
have been made consist largely of minor changes in format,
type of music, type of musicians, program length, or program
purpose.

12. A majority of the local religious radio programs
in Los Angeles receive, in order of frequency, reactions of
approval, constructive criticism, and disapproval from their
listeners.

13. Almost all local religious radio programs in Los
Angeles receive requests of some kind from their listeners;
and among the things for which these requests are received
most frequently are: counseling, a copy of a broadcast sermon,
prayer, literature, and music (requests for specific numbers).

14. A majority of the spokesmen of local religious
radio programs in Los Angeles are "predominantly satisfied"
with their programs as opposed to "completely satisfied,"
"somewhat dissatisfied," "predominantly dissatisfied," and
"completely dissatisfied" with their programs.

15. On the basis of what they know about their audience
from feedback available to them, spokesmen of local religious

radio programs in Los Angeles believe that the largest portion of their total audience can be characterized as being Protestant in religious affiliation, as being in the $4,000 to $10,000 income group, as having had some high school education, as being mostly women, as being between the ages of 40 to 60, and as being of the white race.

16. The policy concerning the objectives and content of a majority of the radio programs in Los Angeles is determined by the clergyman in charge of the religious body presenting the program; and also this person is, almost without exception, the principal speaker of the program.

17. The religious orientation of policy-making groups of a large majority of local religious radio programs in Los Angeles is termed "Protestant" (as opposed to Jewish, Catholic, and other religious bodies) by the spokesmen for these programs.

18. The religious orientation of the policy-making groups of a majority of "Protestant" local religious radio programs in Los Angeles is basically that of "the third force."

19. Most of the speakers of local religious radio programs in Los Angeles indicate that they rely on the Bible and their personal observations and experiences as the primary sources of their messages, while religious non-fiction, secular periodicals, religious periodicals, writings of the speakers' own denominational leaders, secular non-fiction and poetry, in that order, are next most often used as primary sources for the speakers' messages.

20. A majority of the spokesmen of local religious radio programs in Los Angeles report that they usually change the topics (subjects) of their programs for every broadcast.

21. The local religious radio programs in Los Angeles which make use of music are nearly evenly divided with regard to the orientation of the music on the program between those with a variety of topics on a given program and those oriented to the central topic of a particular broadcast.

22. A majority of the spokesmen for local religious radio programs in Los Angeles indicate that the speakers on their programs make references to both local events in the news and to local Los Angeles area place names in their broadcasts.

23. "Gospel music--'standard,'" more than any other type of music, is used most by local religious radio programs in Los Angeles, followed closely in order of usage by "classical," "gospel music--'popular,'" "hymns," and "spirituals."

24. Among spokesmen of local religious radio programs in Los Angeles who report using more than one type of music, out of a large number of possible combinations, the combination which the largest number of spokesmen indicate that they use consists of the following five types: (1) gospel music-- western with a beat, popular, or ballad type; (2) gospel music-- standard; (3) hymns--worship service congregational singing type music; (4) classical--anthems, oratorios, cantatas, masses, etc.; and (5) spirituals--negro and white.

25. More local religious radio <u>programs</u> are broadcast in Los Angeles on Sunday than during the remainder of the week's broadcast schedule, and more local religious radio <u>broadcasts</u> are transmitted in Los Angeles on Sunday than on any other single day of the week.

26. In addition to the fact that less time is devoted in Los Angeles to the broadcast of local religious radio programs on Sunday than during the remainder of the week's broadcast schedule, the individual broadcasts tend to be a little longer, on the average, on Sundays than on weekdays.

27. A majority of the local religious radio programs in Los Angeles are carried on only one station and are broadcast on commercial time.

28. The largest number of local religious radio broadcasts in Los Angeles are approximately one-half hour in length, recorded outside of radio station studios, and distributed to the broadcasting stations via tape recording.

29. While the "worship service format," "devotional format," and "straight sermon or talk format" are the first, second, and third most often broadcast programs, respectively, among local religious radio programs in Los Angeles, no local religious radio program designed primarily for children is heard in that city.

30. A majority of the "worship service" format local religious radio broadcasts in Los Angeles are presented "live remote" from churches; and inversely, a majority of the local Los Angeles religious radio broadcasts of other formats are broadcast from tape recordings.

31. More local religious radio programs in Los Angeles are produced from an outline only than are produced from a complete script, from a partial script, or on an impromptu basis; and a majority of these local religious radio programs in Los Angeles are written, produced, and directed by the clergyman who is the principal speaker on the program.

32. More local religious radio programs in Los Angeles are produced in churches than in radio station studios, private studios, commercial studios, or other possible points of production.

33. The technical portions of production of local religious radio programs in Los Angeles are more often handled by professional station engineers than they are by clergymen, laymen whose occupation is engineering, or laymen whose hobby is engineering.

34. Regular "live" participant roles on local religious radio programs in Los Angeles are almost equally shared by clergymen and laymen, although clergymen are more often principal speakers, associate speakers, host-principal speakers, and host-announcer-principal speakers, than are laymen; and laymen more often than clergymen are announcers, choir members, organist, pianists, and members of the congregation.

35. A majority of the local religious radio programs in Los Angeles use "non-regular live participants."

36. Among non-regular participants on local religious radio programs in Los Angeles, clergymen are more often heard than laymen; and of the roles taken on these programs by

non-regular participants, clergymen tend to take speaking
roles, both as principal speaker and various other speaking
roles, while laymen much more often take musical roles and
various speaking roles other than that of principal speaker.

37. Over one-third of the religious radio programs
in Los Angeles use "participants other than musicians" via
recording, either at the time of broadcast or at the time
the master recording is made; and these participants are
nearly equally divided between clergymen and laymen.

38. Of approximately one-half of the local religious
radio programs in Los Angeles which make use of musicians
who participate via recording, the type of recorded music
most often used is chorus and instrumental music, as opposed
to solos, duets, trios, and quartets; and recorded music is
most often used in a nearly equal number of programs in the
"opening and closing" and in the "opening only."

C. Relevant Conclusions
from Chapter V

The paragraph numbers of the following conclusions
are not "keyed" to the major hypotheses mentioned in the pre-
vious sections and chapters. Instead, only the more important
conclusions and those differing from the over-all averages
are mentioned here, although the number in brackets following
the conclusion does refer to the original hypothesis concerned,
so that one can readily check back in Chapter V for more
complete data.

1. Among all local religious radio programs in Los Angeles, an overwhelming majority of all "evangelism" programs, nearly half of the "instruction" programs, less than half but still the largest number of "worship" and "climate creation" programs are presented by "third force Protestants" [1].

2. Among originators of local religious radio programs in Los Angeles, "Catholics" are concerned with "worship" and "instruction" programs equally;   "Main stream Protestants" place their major emphasis on "worship" and "instruction" programs in that order; "Third force Protestants" emphasize "evangelism," "instruction," and "worship" programs in that order; while "Jewish and others" groups prefer programs of "instruction," "climate creation," and "worship" in descending order [1].

3. The various religious groups originating local religious radio programs in Los Angeles tend to attempt to reach "everyone" with their programs with only two significant exceptions; (a) "Main stream Protestants" have a strong secondary aim of reaching members of their own faith as well as "everybody," and (b) "Catholics" are more widely diversified with regard to whom they attempt to reach in the "religion" and "age" groups [2].

4. The most frequent religious orientations of local religious radio programs in Los Angeles divided by the four originating groups are as follows: "Catholic" programs are

100% Roman Catholic; "Main stream Protestant" programs are most often "Christian" (22%) and "Methodist" (22%) in orientation; "Third-force Protestant" programs are most often "Christian" (15%), "Protestant-Evangelical" (12%), and "Four-square Gospel" (12%) in orientation; "Jewish and other" programs are most often "Protestant" (26%), "Protestant-Evangelical" (17%), and "Christian" (13%) in orientation [3].

5. The four originating groups of local religious radio programs in Los Angeles which plan for a follow-up ministry with listeners as opposed to a silent commitment on the part of their listeners are as follows: "Third force Protestants" 63%; "Main stream Protestants" 52%; "Jewish and others" 48%; and "Catholics" 25% [9].

6. With regard to the degrees of satisfaction which spokesmen of local religious radio programs in Los Angeles have concerning their own programs the following are the principal findings: (a) "third force Portestant" and "Jewish and others" groups vary from the percentages of the totals, but the ranking of the degrees of satisfaction is in the same order; (b) the two other groups differ markedly; "Main stream Protestants" indicate that 65% of them are "predominantly satisfied" with their programs, 26% indicate that they are "somewhat dissatisfied," and only 8% are "completely satisfied"; whereas among "Catholics" 50% are "completely satisfied," and 25% each are "predominantly satisfied" and "somewhat dissatisfied" [14].

7. The four groups presenting local religious radio
programs in Los Angeles tend on the whole to be much like the
total with respect to the primary sources of the speakers'
messages on their programs with these exceptions: "Catholics"
rely less on secular and religious periodicals and secular
non-fiction, and depend more heavily upon writings of the
speaker's own denominational leaders than the average; "Main
stream Protestants" and "Jewish and others" speakers rely
more heavily on secular periodicals than do other groups;
"Third force Protestants" rely less upon writings of the
speaker's own denominational leaders; Secular non-fiction is
used much more by "Jewish and others" groups and less by
"Catholics" than is true of the two Protestant groups;
and finally, "main stream Protestants" use considerably more
secular fiction as a primary source for the speaker's message
than do any of the other groups [19].

8. Of the local religious radio programs in Los
Angeles, the four originating groups tend to be quite similar
with regard to the way in which they orient their music to
the topic of the program, with the exception of the "Jewish
and other" groups, who have no music at all on 35% of their
programs--a figure much higher than for the other groups [21].

9. The four originating groups of local religious
o programs in Los Angeles are quite similar to the totals
he number of programs which make no mention of local
ts in the news or local place names; however, "main
am Portestants" are well above average in mentioning local
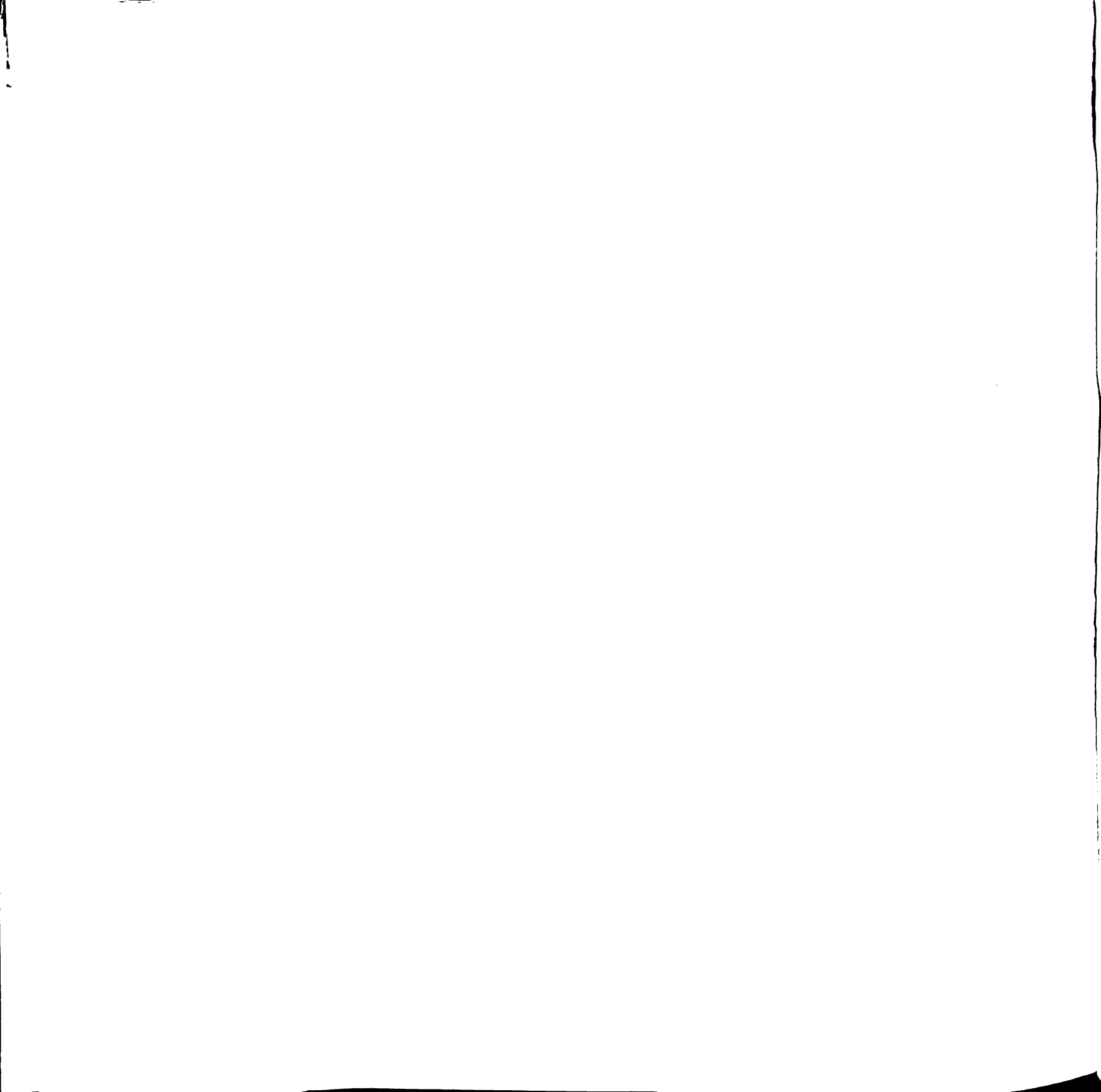
place names but not local events in their programs, while
"third force Protestants" are not as apt to mention either
local events or places in their programs as the average of
other groups [22].

10. The four religious groups presenting local reli-
gious radio programs in Los Angeles vary widely from the over-
all average with regard to the types of music used on the
programs which each presents--"Catholics" depend heavily upon
"classical" music, with one program using "hymns;" "Main
stream Protestants" place their emphasis on "classical,"
"hymns," "gospel 'standard,'" "spirituals," and "gospel
'popular'" in that order, with few programs having either no
music or secular music; "Third force Protestants" place their
heaviest emphasis on "gospel 'standard'" music, followed
closely by "gospel 'popular'" music and then to a lesser
degree "spirituals," "hymns," and "classical" music in that
order; "Jewish and others" groups favor "classical" music
most, followed by "gospel 'standard'" and "hymns" (which
are used equally), while over one-third of these programs
use no music, one-fifth use "spirituals," and just over one-
sixth use "gospel 'popular'" music [23].

11. The configurations of the various types of music
used by the four groups originating local religious radio
programs in Los Angeles vary widely from the over-all totals--
"Catholics" prefer to use "classical" music only, but do use
a combination of "classical" and "hymns" on one program;
"Main stream Protestants" prefer to use a combination of all

five of the types of music used in this study followed

closely by a combination of "gospel 'standard,'" "hymns,"

and "classical" music and two combinations equally--"hymns"

and "classical" music, and "gospel 'standard,'" "hymns,"

"classical," and "spirituals"; "Third force Protestants"

indicate a slight preference for a combination of the five

types of music used in this study over a combination of the

two types of "gospel" music used, while two other configura-

tions of types of music also appealing to "third force Pro-

testants" are the combination "gospel 'standard,'" "gospel

'popular,'" and "spirituals" and the type classified as

"gospel 'standard'"; the largest number of "Jewish and others"

programs have no music at all; but of those that do, "classi-

cal" music is used most often followed in equal number by a

combination of the five types of music used in the study and

a combination of "gospel 'standard'" and "hymns" [24].

    12. Three-fourths of all programs originated by each

of the four groups presenting local religious radio programs

in Los Angeles are broadcast on Sunday, with one exception,

which finds "third force Protestants" broadcasting just under

one-half of their programs on Sunday only [25].

    13. Weekdays, Monday through Friday, are the second

most popular days for broadcast of their local religious

radio programs in Los Angeles by two of the four groups origina-

ting such programs--"Catholics" and "main stream Protestants;

while "Third force Protestants" and "Jewish and others" prefer

Saturday as the second most popular day on which to present

their programs [25].

14. While none of the four groups originating local
religious radio broadcasts in Los Angeles presents more than
one-half of its total broadcasts on Sunday--even though over
one-half of the programs are broadcast on Sunday--there is
considerable variation among groups as to what per cent of
the broadcasts of each are heard on Sunday: "Main stream
Protestants," 45%; "Catholics," 44%; "Jewish and others,"
37%; "third force Protestants," only 26% revealing a tendency
for this group to present a greater number of its broadcasts
during the remainder of the week than do other groups [25].

15. The hypothesis that "less time is devoted in Los
Angeles to the broadcast of local religious radio programs
on Sunday than during the remainder of the week's broadcast
schedule" holds true for both "Protestant third force" and
"Jewish and others" programs; however "Catholics" and "main
stream Protestants" do broadcast more hours of religious
programs on Sunday than during the other six days of the
week [26].

16. Although a very large majority of the local reli-
gious radio programs presented by the four religious groups
are broadcast on only one station, the two large Protestant
groups are less likely to be heard on two stations than their
"Catholic" or "Jewish and others" counterparts, who present
25% [one program] and 13% respectively on two stations [27].

17. While most local religious radio programs in Los
Angeles are presented on commercial time, there are some wide
variations among the four groups presenting these programs:

"Catholics" present only 40% of their programs on commercial time as opposed to 98% or nearly all of the "Protestant third force" programs which are presented on commercial time; "Main stream Protestants" pay for over three-fourths (82%) of the air time used by their programs; while "Jewish and others" programs are nearly evenly divided between commercial and sustaining time [27].

18. Of the local religious radio programs in Los Angeles, while nearly half of all programs are originated from a church, the pattern is markedly different among the four groups originating the programs: "Catholics" and "Jewish and others" originate only about one-half as many programs (25% and 26% respectively) from their churches, as do "main stream Protestants" and "third force Protestants" (52% and 54% respectively) [28].

19. The type of origination of local religious radio programs in Los Angeles varies widely among the four groups presenting them--"Catholics" prefer to record their programs outside of the radio station instead of presenting programs "live remote"; "Main stream Protestants" prefer tape record- ings made outside of the radio station, "live remotes," and tape recordings made in the station, in that order; "Third force Protestants" originate more of their programs "live remote" than any other way, preferring tape recordings made outside of the studio next, and "live studio" broadcasts third; while "Jewish and others" prefer to originate their programs via tape recording outside of the station over

recording at the station and "live remote" originations,
respectively [28].

20. The formats of local religious radio programs in
Los Angeles preferred by the various originating groups vary
widely--"main stream Protestants" use the worship service
format for over one-half of their programs, followed by an
even split between devotional format programs and straight
sermon or talk format programs; "Third force Protestants"
indicate a slight preference for devotional format programs
over worship service format programs, with the straight
sermon or talk format a poor third in popularity; "Jewish and
others" prefer worship service and straight sermon or talk
format programs equally, followed closely by programs of the
devotional format; while of the four "Catholic" programs
broadcast, only two are in the most popular format categories--
one each in the worship service and devotional formats [29].

21. Of the local worship service format religious
radio programs in Los Angeles, "Catholics" (100%) and "third
force Protestants" (90%) nearly always produce these programs
"live remote" from the church, while "main stream Protestants"
produce only 42% of their worship service format programs
"live remote" from churches, and the figure for "Jewish and
others" drops off to 20% [30].

22. Among local non-worship service format religious
radio programs in Los Angeles produced on tape recordings
outside of the radio station studio, "Catholics" lead with
100%; "main stream Protestant" and "third force Protestant"
groups each produce just under one-half of these programs in

this manner; and "Jewish and others" produce in this form only 28% of their programs in this category. [30].

23. The types of scripts used by the various groups originating local religious radio programs in Los Angeles varies widely--"Catholics" prefer a complete script for most of their programs (75%) and work with a partial script for the remainder of the programs (25%); "Main stream Protestants" follow the same pattern as that found in the over-all averages; most prefer to use an outline only (39%), next most popular is the complete script (35%) followed by the partial script (22%), and finally a few work impromptu (4%); over half of the "third force Protestants" prefer to work from outlines only, another 20% prefer a partial script, 17% (by far the largest number or percentage in this category) prefer to work impromptu, while only 3% use complete scripts; "Jewish and others" rely most heavily (43%) upon an outline only, 35% on a complete script, 13% on a partial script, and finally a few (8%) depend upon an impromptu presentation [31].

24. More local religious radio programs in Los Angeles depend upon radio station engineers than upon clergymen to handle the technical portions of their programs with the exception of "third force Protestants," who depend slightly more upon clergymen to handle this function, while laymen handle the technical portions of the remainder of the programs [33].

25. All four of the religious groups originating local religious radio programs in Los Angeles utilize both laymen and clergymen quite extensively in their programs, and only in the "third force Protestant" category are more clergymen utilized regularly than laymen [34].

D. Relevant Conclusions
from Chapter VII

Summary of evaluations made of the
total number of programs from data
gathered in the descriptive survey

1. An average of less than half of the communicators
of local religious radio programs in Los Angeles interviewed
are aware of the limitations and conditions of the situation
in which the communication takes place.

2. There is a very limited amount of adaptation of
message, choice of channel, and selection of code by local
religious radio broadcasters in Los Angeles on the basis of
knowledge they have of their receivers and the situations
within which they communicate.

3. The amount of feedback available to local religious
radio broadcasters in Los Angeles is less than ideal or even
satisfactory for good communication.

4. Well over half of the local religious radio broad-
casters in Los Angeles measure the success of their programs
by the effects they know of in light of purposes, and thus do
a reasonably "good" job of evaluating their programs on this
basis.

5. Although many programs are being broadcast at times
of peak radio listening, most of the local religious radio pro-
grams in Los Angeles are broadcast at times when less than a
maximum number of listeners are apt to hear them.

6. (Since the interview did not provide adequate data
for evaluation of the "use of familiar symbols," and since the

evaluation of recorded programs in the next section did, the reader is urged to see "Paragraph 6" in the next section.)

7. (Since the interview did not provide adequate data for evaluation of the "organizational pattern used in presentation of the message," and since the evaluation of recorded programs in the next section did, the reader is urged to see "Paragraph 7" in the next section.)

8. Although data for evaluation of the utilization of the principle of redundancy are limited in the results from the interviews conducted, the indication is that the principle of redundancy is somewhat overlooked by the producers of local religious radio programs in Los Angeles. (See "Paragraph 8" in the next section for additional information with regard to this criterion.)

9. From a communications point of view, local religious radio broadcasters in Los Angeles are falling far short of maximum use of the channels available to them.

10. Although one-fourth of the local religious radio broadcasters in Los Angeles indicate a degree of satisfaction which prohibits or, at least, severely inhibits or limits change, three-fourths indicate a degree of satisfaction with their programs which allows or encourages change to meet new situations and requirements as they may be made known to the broadcasters through feedback available to them.

<u>Summary of evaluations made of selected</u>
<u>programs on the bases of data gathered</u>
<u>in the descriptive survey and of tape</u>
<u>recordings made of these programs</u>

<u>Summary of evaluations made of selected programs on</u>

<u>the basis of data gathered in the descriptive survey</u>.--The

following summary of evaluations is drawn from the evaluations

made of the 18 programs selected from the various format

categories and based on the 10 communicator-oriented criteria.

1. Local religious radio broadcasters in Los Angeles

in the sample selected for evaluation rate slightly "above

average" in their awareness of the limitations and conditions

of the situation in which the communication takes place.[1]

2. Local religious radio broadcasters in Los Angeles

in the sample selected for evaluation rate slightly "above

average" in their adaptation of message, choice of channel,

and selection of code on the basis of what they know about

their receivers and the situation in which they communicate.

3. Local religious radio broadcasters in Los Angeles

in the sample selected for evaluation rate as "average" in

their awareness of the receivers of their communications and

the effect of their communications through feedback.

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[1]To arrive at an over-all average of the evaluations
for the 18 programs evaluated in this section of the study,
each of the evaluations of the 10 communicator-oriented
criteria and each of the evaluations of the four radio pro-
duction-oriented criteria was assigned a number on a scale;
and the eighteen numbers for each criterion were then averaged
for the over-all score. The scale used was as follows: 0-9
very poor, 10-29 poor, 30-39 fair, 40-59 average, 60-69 better
than average, 70-89 good, 90-100 excellent.

4. Local religious radio broadcasters in Los Angeles in the sample selected for evaluation rate "good" in their ability to measure the success of their communication by the effects achieved in the light of the purposes of their communications.

5. Local religious radio broadcasters in Los Angeles in the sample selected for evaluation rate as "average" in their use of time periods for broadcast to reach a maximum number of receivers of their communications.

6. Local religious radio broadcasters in Los Angeles in the sample selected for evaluation rate "average" in their utilization of familiar symbols with a maximum of specific universal meaning to avoid the trite, ambiguous, and specialized symbols which tend to bore, confuse, and disorient the receiver.

7. Local religious radio broadcasters in Los Angeles in the sample selected for evaluation rate "better than average" in their utilization of an organized pattern in the presentation of their messages to maximize the intelligibility, clarity, and retention of their messages in their receivers.

8. Local religious radio broadcasters in Los Angeles in the sample selected for evaluation rate "better than average" in their utilization of the principle of redundancy in their communications to maximize the amount of information communicated.

9. Local religious radio broadcasters in Los Angeles in the sample selected for evaluation rate "average" in their utilization of as many channels as possible to reach a maximum number of receivers.

10. Local religious radio broadcasters in Los Angeles
in the sample selected for evaluation rate "average" in the
degree of satisfaction they derive from their programs which,
in turn, is likely to determine the type and rate of change
in their programs in the future.

Summary of evaluations made of selected programs on
the basis of tape recordings made of these programs.--The
following averages of evaluations were determined in the
same manner as those in the preceding section.[2]

1. Local religious radio broadcasters in Los Angeles
in the sample selected for evaluation rate "better than
average" in their ability to use all the elements of the
broadcast to work together in harmonious unity toward the
goals of the program.

2. Local religious radio broadcasters in Los Angeles
in the sample selected for evaluation rate "average" in
their ability to maintain their listeners' interest through-
out the broadcast.

3. Local religious radio broadcasters in Los Angeles
in the sample selected for evaluation rate "average" in
achieving a sound quality of broadcast which does not call
attention to itself and is neither distorted nor unpleasant.

4. Local religious radio broadcasters in Los Angeles
in the sample selected for evaluation rate "average" in their
ability to match in speech and music performance of their
broadcasts, the norms of expectation of their primary target
audiences.

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[2] (See footnote number one on page 399.)

<u>Over-all summary of evaluations made of selected</u>

<u>programs</u>.--1. Nearly every local religious radio broadcast in
Los Angeles selected for evaluation shows a wide variation of
evaluations among each of the 14 criteria used for evaluation;
in other words, few broadcasts reveal consistently high or
low evaluations.

2. Within each of the 14 criteria categories, the
local religious radio broadcasts in Los Angeles show a wide
variation in evaluations; in other words, no criterion cate-
gory reveals a consistently high or low evaluation pattern.

3. Among over-all evaluations made of each broadcast
individually, again the evaluations show a great variation
from "poor" to "excellent."

4. When the evaluations of all 18 of the local reli-
gious radio broadcasts in Los Angeles selected for evaluation
are placed on a statistical curve, the mean falls in the
"average" range.

E. General Conclusions

Local religious radio broadcasting in Los Angeles
shows a wide diversity in originators, formats, and quality.
There are good, average, and poor programs as judged by
various criteria. The fact that the over-all average of the
evaluation of the broadcasts selected for evaluation is simply
"average" indicates that on the whole, local religious radio
broadcasting in Los Angeles is not approaching its potential
in quality; and that because of the diversity of the origina-
tors of these programs, the upgrading of quality and of corres-
ponding effectiveness will probably be a most difficult task.

F. Recommendations for Further Study

1. Perhaps the most important and meaningful study
that could be made to complete the picture of local religious
radio broadcasting in Los Angeles would be an audience-oriented
companion study to bring to bear on this project and Perrow's
before it, the weight of evidence concerning who listens to
these programs, why, and with what effect. The New Haven,
Connecticut, study or studies reported in Parker, Barry, and
Smythe's The Television-Radio Audience and Religion[3] could be
an excellent initial guide in setting up such a project.

2. Another interesting study could be made of the
stated purposes of the various local religious radio programs
in Los Angeles compared to the effectiveness of their achieve-
ment. This investigator has a strong hypothesis that there
is little correlation among the state purposes, the format
chosen, and the effectiveness demonstrated by the local reli-
gious radio programs in Los Angeles.

3. A comparison of the "local religious radio programs"
with the "non-local religious radio programs" within the same
market or listening area, in the case Los Angeles, would
prove valuable.

4. A "library study" could be made comparing the
local religious radio programs in Los Angeles with those of
other cities and with religious radio programs in general. A

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[3]Everett C. Parker, David W. Barry, and Dallas W.
Smythe, The Television-Radio-Audience and Religion (New York:
Harper & Brothers, Publishers, 1955).
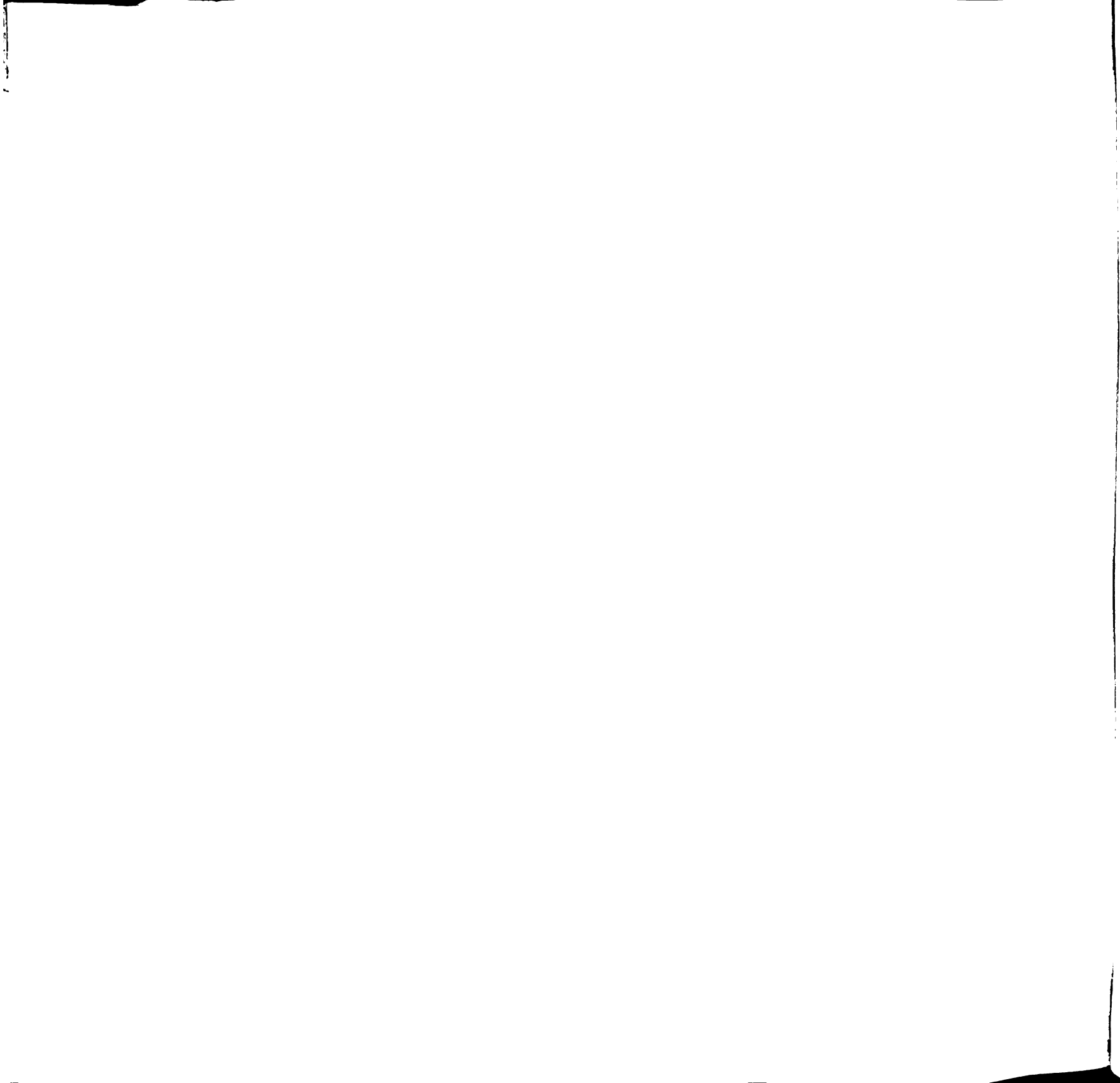
number of studies listed in the chapter on review of litera-
ture would provide a considerable amount of data for this
project.

5. A study in depth of one or a few of the local
religious radio programs in Los Angeles, probing deeply
into the effectiveness of the program, utilizing several types
of interviews with a variety of listeners, might provide
very valuable information for religious broadcasters.

6. Because of the rapid change in radio programming,
listener tastes, station programming policies, and our world
in general, a replication or a follow-up of this study in
just a few years might prove very valuable, since the report
follows the research by two years, and many changes have
probably occurred in radio broadcasting in Los Angeles in
the interim.

APPENDICES

APPENDIX A

COMMERCIAL AM STATIONS SERVING A MINIMUM

OF 10% OF THE POPULATION OF LOS ANGELES

COUNTY WITH A SIGNAL STRENGTH OF

AT LEAST TWO MILLIVOLTS PER METER

LISTED ALPHABETICALLY BY CITIES

APPENDIX A

COMMERCIAL AM STATIONS SERVING A MINIMUM OF 10% OF

THE POPULATION OF LOS ANGELES COUNTY WITH A

SIGNAL STRENGTH OF AT LEAST TWO MILLIVOLTS

PER METER LISTED ALPHABETICALLY BY CITIES*

City	County	Station	Frequency	Power & Directional Antennas Day, Night & Specified Hours
Anaheim	Orange	KEZY	1190 kc	1 kw DA-1
Avalon	Los Angeles	KBIG	740 kc	10 kw-D DA-D
Burbank	Los Angeles	KBLA	1490 kc	250 w
Glendale	Los Angeles	KIEV	870 kc	250 w-D
Inglewood	Los Angeles	KTYM	1460 kc	1 kw-D
Long Beach	Los Angeles	KFOX	1280 kc	1 kw
Long Beach	Los Angeles	KGER	1390 kc	5kw DA-N
Los Angeles	Los Angeles	KABC	790 kc	5kw DA-N
Los Angeles	Los Angeles	KFAC	1330 kc	5kw DA-N
Los Angeles	Los Angeles	KFI	640 kc	50 kw
Los Angeles	Los Angeles	KFWB	980 kc	5 kw
Los Angeles	Los Angeles	KGBS	1020 kc	50 kw DA-1
Los Angeles	Los Angeles	KGFJ	1230 kc	1 kw-D 250 w-N 100 w (SH)
Los Angeles	Los Angeles	KHJ	930 kc	5 kw DA-N
Los Angeles	Los Angeles	KLAC	570 kc	5 kw-D 1 kw-N
Los Angeles	Los Angeles	KMPC	710 kc	50 kw-D 10 kw-N DA-N

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*"Directory of AM and FM Radio Stations in the U.S."
Thirty-second Yearbook of Broadcasting magazine, (Washington,
D.C.: Broadcasting Publications Inc., 1963), pp. B15-B28.

City	County	Station	Frequency	Power & Directional Antennas Day, Night & Specified Hours
Los Angeles	Los Angeles	KNX	1070 kc	50 kw
Los Angeles	Los Angeles	KPOL	1540 kc	50 kw-D 10 kw-N DA-2
Los Angeles	Los Angeles	KRKD	1150 kc	5 kw-D 1 kw-N
Pasadena	Los Angeles	KRLA	1110 kc	10 kw DA-2 (CP for 50 kw-D 10 kw-N DA-2)
San Fernando	Los Angeles	KGIL	1260 kc	5 kw-D 1 kw-N DA-2
San Gabriel	Los Angeles	KALI	1430 kc	5 kw DA-2
Santa Ana	Orange	KWIZ	1430 kc	5 kw-D 1 kw-N DA-2
Santa Monica	Los Angeles	KDAY	1580 kc	50 kw DA-D

APPENDIX B

FORMS USED IN GATHERING ESSENTIAL

INFORMATION PRIOR TO INTERVIEWS

1. FORMS (4) USED IN GETTING THE

SCHEDULE OF RELIGIOUS PROGRAMS

FROM STATIONS

2. PROGRAM SHEET

3. APPOINTMENT

SHEET

_____
Station

LOS ANGELES AM RADIO STATION INTERVIEW SCHEDULE

Name of Station_____

Address_____

Phone_____

Station Spokesman_____

Spokesman's Title_____

Date of Interview_____
                        Month   Day   Year

Program_____

Day_____Time_____ AM PM (Circle symbol)

Originator_____

Address_____

_____

Phone_____

Speaker or Spokesman_____

Title_____

Address_____

_____

Phone_____

Commercial?_____ Sustaining?_____

Origination: Live Studio_____ Live Remote_____

    Recorded at Station_____ Recorded Elsewhere_____

Station _____ Page _____

Program_____

Day_____ Time_____AM PM (Circle Symbol)

Originator_____

Address_____

_____

Phone_____

Speaker or Spokesman_____

Title_____

Address_____

_____

Phone_____

Commercial?_____ Sustaining?_____

Origination: Live Studio_____ Live Remote_____

     Recorded at Station_____ Recorded elsewhere_____

Program_____

Day_____ Time_____AM PM (Circle Symbol)

Originator_____

Address_____

_____

Phone_____

Speaker or Spokesman_____

Title_____

Address_____

_____

Phone_____

Commercial?_____ Sustaining?_____

Origination: Live Studio_____ Live Remote_____

     Recorded at Station_____ Recorded Elsewhere_____

Station _____ Page_____

1. What audience research data is available at hours when religious programs are broadcast?

2. What audience research data is available in general?
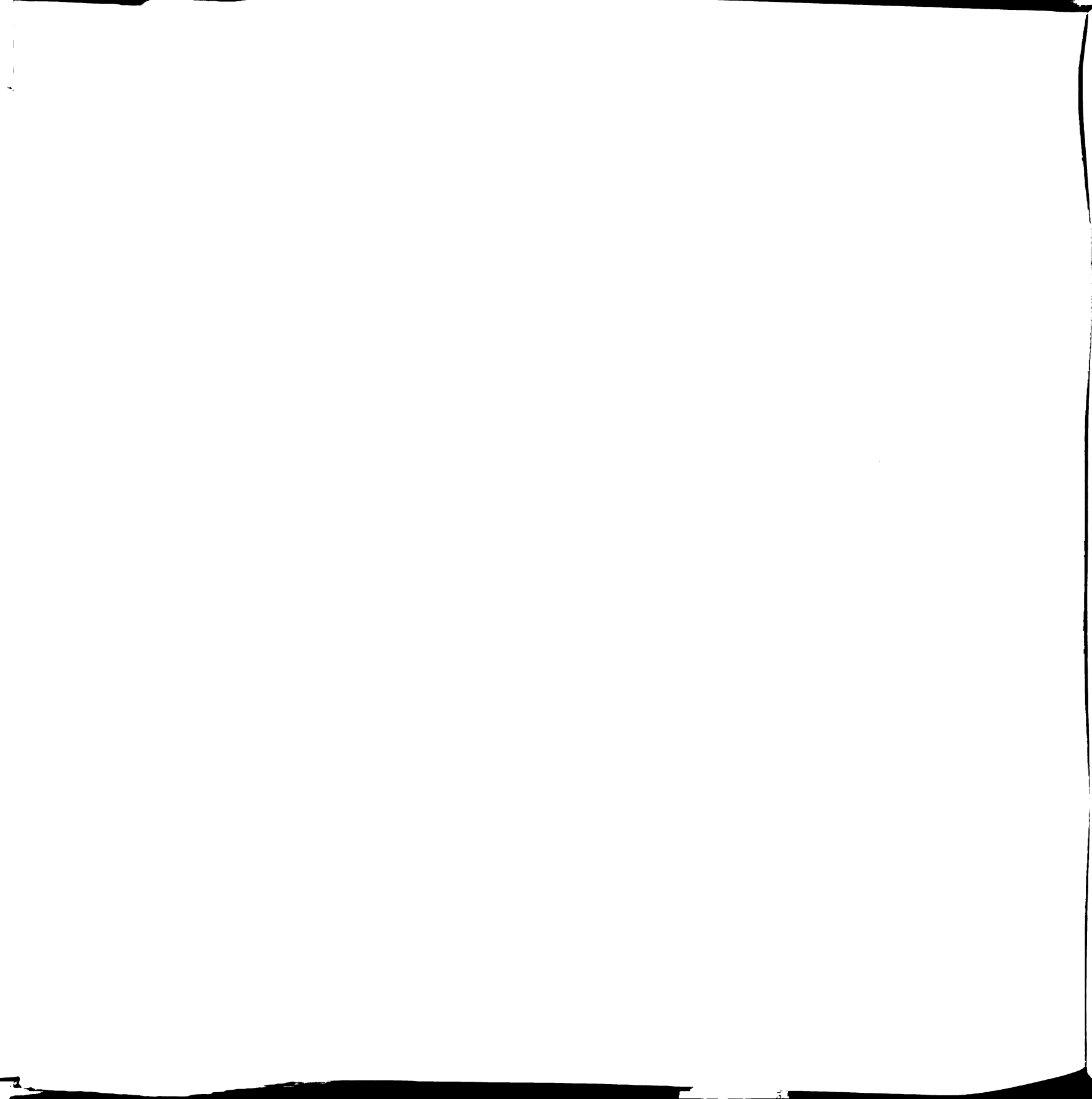
Page_____

Station _____ Page_____

TOTALS (To be completed after leaving station)

Total number of religious programs:

                  originators _____

                  per week _____

                  hours per week _____

                  sustaining _____

                  commercial _____

                  live in studio _____

                  live remote _____

                  recorded at station _____

                  recorded elsewhere _____

                  network _____

Number of locally originated religious programs:

                  originators _____

                  per week _____

                  hours per week _____

                  sustaining _____

                  commercial _____

                  live studio _____

                  live remote _____

                  recorded in station _____

                  recorded elsewhere _____

                  network _____

Number of non-locally originated religious programs:

                  originators _____

                  per week _____

                  hours per week _____

                  sustaining _____

                  commercial _____

                  recorded in station _____

                  recorded elsewhere _____

                  network _____

Page

PROGRAM SHEET

Program_____

Originator_____

Address_____

_____

Phone_____

Speaker or Spokesman_____

Title_____

Address_____

_____

Phone_____

Station_____Day_____Time_____

    Commercial_____ Sustaining_____
    Live Studio_____Live Remote_____
    Recorded at Station_____Recorded Elsewhere_____

Station_____Day_____Time_____

    Commercial_____ Sustaining_____
    Live Studio_____Live Remote_____
    Recorded at Station_____Recorded elsewhere_____

Station_____ Day_____Time_____

    Commercial_____ Sustaining_____
    Live Studio_____Live Remote_____
    Recorded at station_____Recorded elsewhere_____

Station_____Day_____Time_____

    Commercial_____ Sustaining_____
    Live Studio_____Live Remote_____
    Recorded at Station_____Recorded elsewhere_____

Station_____ Day_____Time_____

    Commercial_____ Sustaining_____
    Live Studio_____Live Remote_____
    Recorded at Station_____Recorded Elsewhere_____

Station_____Day_____Time_____

    Commercial_____ Sustaining_____
    Live Studio_____ Live Remote_____
    Recorded at Station_____Recorded elsewhere_____

APPOINTMENT SHEET

Program Name_____

Organization_____

Program Syndicated_____

Spokesman_____

Phone_____

Appointment____ AM PM____ S M T W T F S_____, 1963
       Time (Circle one) Day   Date

Address_____

_____

Directions_____

_____

_____

In case it is necessary to cancel this appointment I would
appreciate it if you would give me a call. My phone number
is 242-7695.

APPENDIX C

LOS ANGELES LOCAL RELIGIOUS RADIO PROGRAM

INTERVIEW SCHEDULE AND MUSICAL

CATEGORIES SHEET

Interview Number_____

Los Angeles Local Religious Radio
Program Interview Schedule

Program Name_____

Organization_____

Spokesman_____

Title_____

Address_____

_____

Phone_____

Date of Interview_____
  Month   Day   Year

Time of Broadcast_____
  Day   Time   Station

____Sustaining ____Tape   ____Live Remote

____Commercial ____Live Studio

  Day   Time   Station

____Sustaining ____Tape   ____Live Remote

____Commercial ____Live Studio

  Day   Time   Station

____Sustaining ____Tape   ____Live Remote

____Commercial ____Live Studio

A. FORMAT

    1. What is the exact length of your program? _____ : _____

    2. a. Can you list for me what the listener hears in
       each segment of your program starting with the opening
       second the program is on the air?

Activity	Length	Type of Origin

b. How long is each of these segments?
c. How are they originated? (tape, live, disc, etc.)

d. Are there variations?   What?   How Extensive?   How
frequent?

_____Type of format [To be coded later]

3. What type of music do you use on the program

_____Gospel music--western, popular, or ballad type
_____Gospel music--standard
_____Hymns--worship service congregational singing type
      music
_____Classical--anthems, oratorios, cantatas, masses, etc.
_____Spirituals--Negro and white

4. a. What is broadcast by the station carrying your program
     in the five minutes just before your program is broad-
     cast?

_____Religious program of similar format
_____Religious program of dissimilar format
_____Non-religious program
_____Commercial
_____Public service announcement or program promotion
      announcement
_____PSA and Station Identification
_____Commercial and Station Identification
_____Announcement of program to follow
_____Don't know
_____Other (Specify)_____

b. What type of music is heard on the preceding program?

_____Gospel music--popular   _____Hymns   _____Don't Know
_____Gospel music--standard   _____Classical _____Spirituals

c. Is the speaker's personality, or is the logic of the
   way in which he presents his ideas, or is the emotional
   quality of what he says the primary appeal of the
   program?

_____Personality
_____Logic
_____Emotion
_____Don't Know   3

5. Do you ever consult with the station or the preceding program's producers in an attempt to harmonize the programs and the announcements?

<u>Station</u>
_____Yes _____No

Other Program
_____Yes _____No

6. Do you have any influence over what precedes your program?

Announcements
_____Yes _____No

<u>Program</u>
_____Yes _____No

7. What do you do in your program to adapt to what is broadcast preceding your program?

_____Nothing   _____Verbal announcement-transition
_____Musical bridge to change mood or "set stage"

_____Other (Specify) _____

8. How often does the topic of your program change?

_____Every broadcast _____Every few broadcasts usually
_____Almost never
_____Other (Specify)_____

9. Is your music oriented to the topic of the program or does it tend to have a variety of topics in a given program?

_____Theme Centered   _____Variety

10. What are the primary sources of the speaker's message?

_____Bible
_____Personal observations and experiences
_____Writings of your own denominational leaders
_____Other religious non-fiction   _____Secular fiction
_____Other religious fiction   _____Secular non-fiction
_____Other religious periodicals   _____Poetry
_____Secular periodicals
_____Other (Specify) _____

11. Do you present the doctrines of your faith?

_____Yes   _____No   _____Some of them

12. Do you broadcast direct refutation of doctrinal error or do you confine your message to inspiration, worship and guidance?

_____Refutation of Doctrinal Error
_____Messages of inspiration, worship and guidance only.

13. Do you use references to recent local events in the news or names of local Los Angeles area places in your program?

<u>Timely Happenings</u>   <u>Local Place Names</u>
_____Yes _____No _____Seldom   _____Yes _____No _____Seldom

B. <u>PARTICIPANTS AND PRODUCTION</u>

1. Who are the regular "live" participants (at air time or at time master tape is made) heard on the program and what are their roles and their regular occupations?

<u>Person</u> (by occupation)   <u>Program Role</u>

2. Who else is heard "live" (at air time or at time master tape is made) in the program, more infrequently, in what roles, and how frequently?

<u>Person</u> (by occupation) <u>Frequency</u>   <u>Program Role</u>

3. Who is heard, other than musicians, via recording?

    <u>Person</u> (by occupation)   <u>Role</u>   <u>Frequency</u>

    In what roles and how frequently?

4. What musicians participate on your program via recording?

    ___Soloists ___Layman ___Prof. Music. ___Clergy ___Staff Music.
    ___Soloists ___Layman ___Prof. Music. ___Clergy ___Staff Music.
    ___Soloists ___Layman ___Prof. Music. ___Clergy ___Staff Music.
    ___Soloists ___Layman ___Prof. Music. ___Clergy ___Staff Music.
    ___Duets ___Laymen ___Prof. Music. ___Clergy ___Staff Music.
    ___Trios ___Laymen ___Prof. Music. ___Clergy ___Staff Music.
    ___Quartette___Laymen ___Prof. Music. ___Clergy ___Staff Music.
    ___Choruses ___Laymen ___Prof. Music. ___Clergy ___Staff Music.
    ___Instrumental ___Laymen___Prof Music___Clergy ___Staff Music.

5. To what extent do you use recorded music on the program?

    _____opening   _____bridge   _____Background
    _____closing   _____specials   _____None

6. Who writes the program? Layman? Clergyman? Professional writer?

    <u>Person</u>   Layman ( )   Clergy ( )   Prof. writer ( )

7. What type of script do you use? Completely scripted?_____
                                   Partial script?_____
                                   Outline only?_____
                                   Impromptu?_____

8. Who produces and/or directs your program?

    <u>Producer</u>   Layman ( )   Clergy ( ) Prof. Radio man ( )

    <u>Director</u>   Layman ( )   Clergy ( ) Prof. Radio man ( )

9. Who handles the technical portions of the program such as engineering and recording? What is his regular occupation?

    ___Clergy ___Staff Engineer ___Station Engineer
    ___Layman (occupation engineer) ___Layman (Hobby engineering)

10. Where is the program produced

____Private home   ____Radio Station   ____Private
____Church   ____Commercial studio   Studio
____Other (Specify)_____

C. PURPOSE, POLICY, AND PHILOSOPHY

1. Who determines the policy concerning the objectives and content of the program?

____Independent clergyman-speaker
____Pastor and church board
____Pastor-speaker
____Council of churches
____Denominational hierarchy
____Station
____Station and council of churches
____Other (Specify)_____

_____

2. What are the religious orientations of these members of the policy making body?

____Catholic   ____Jewish   ____Protestant   ____Other

Specific Religious Body_____

2. What is the religious orientation of the program?

____Moral-Ethical
____Jewish
____Christian
____Protestant
____Other (Specify, such as specific denomination)

_____

4. Whom are you attempting to reach primarily with your program?

____Members of your own faith   ____Protestants
____Other Protestants   ____Catholics   ____Jews
____Un-churched   ____Everyone

Income: ____Under $4,000   ____$4,000-$10,000   ____Over $10,000

Education: ____Elem. or less ____High School ____College

Age: ____Children ____12-19 ____20-39 ____40-60 ____Over 60

Race: ____Negro ____Oriental ____Spanish ____White
____Other (Specify)_____

Sex: ____Men ____Women

5. The following are four purposes for a religious broadcast:

____Climate Creation --to awaken or prepare persons to be receptive to the more direct ministry of the church.

____Worship --to provide inspiration or a period of worship

____Instruction --to explain the Christian faith and to portray experiences and relation- ships of the Christian life and work in the home, church, community, and world.

____Evangelism --not only to proclaim the gospel but to encounter, engage, and enlist.

Would you please indicate which of these is your **primary** purpose, which is your secondary purpose, and so forth? (Indicate primary, secondary, etc., by a numberical ranking. Make no mark if it does not apply.)

6. Do you want a silent commitment on the part of your listeners or do you plan for a follow-up ministry?

____Silent Commitment ____Follow-up Ministry

D. FEEDBACK AND EVALUATION

1. How do you measure your audience?

____Mail ____Word of Mouth ____Surveys

What type of Survey?_____

2. Do you have a systematic method of classifying your mail and word of mouth reports?

____Yes ____No (If yes) Could you describe it?

3. What kind of reactions, requests, etc., do you get from your audience?

(In order of amount received indicated by numerical order)

____Approval ____Disapproval ____Constructive Criticism
Requests____ For: (In no particular order)
____Prayer (incl. Healing Prayer) ____Music Recording
____Literature ____Musical Numbers ____Sermon Copy
____Correspondence Course ____Special Offer ____Sources
____Funeral Services ____Program Recording ____Counseling
____Other (Specify) ____Participating in ceremonies (MC, Prayer, etc.)

4. To the best of your knowledge, what is a good characteriza-
   tion of the largest number of your listeners in the following
   areas?

   Religious affiliation: ____Your own faith ____Protestants
      ____Other Protestants ____Catholics ____Jews
      ____Unchurched

   Income: ____Under $4,000 ____$4,000-$10,000 ____Over $10,000

   Education: ____Elem. or less ____High School ____ College or
                                                          more
   Age: ____Children ____12-19 ____20-39 ____40-60 ____Over 60

   Sex: ____Men ____Women

   Race: ____Negro ____Oriental ____Spanish ____White
         ____Other (Specify)

5. What changes have you made in the program as a result of
   analyzing your audience?

   ____Major Change

      ____Format ____Type of Music ____Type of Musician
      ____Length ____Purpose

   ____Minor Change

6. In view of your goals for the program and what you know
   about your audience and its response, what is your evaluation
   of the program? (Use back of page if necessary)

If you had to put your degree of satisfaction with the
program into two words, what would you indicate?

_____Completely satisfied
_____Predominantly satisfied
_____Somewhat dissatisfied
_____Predominantly dissatisfied
_____Completely dissatisfied

7. Do you have a copy of one of your scripts that I may have
   to study?

PROPOSED MUSICAL CATEGORIES

TOGETHER WITH EXAMPLES OF EACH

I. Gospel music--western with beat, popular, or ballad type

    EXAMPLES: It is No Secret
              I Believe
              The Man Upstairs
              I See God
              He
              You'll Never Walk Alone
              Build Me a Cabin in the Corner of Glory Land
              Do Lord

II. Gospel music--standard

    EXAMPLES: The Old Rugged Cross
              In the Garden
              The Love of God
              I Am Coming to the Cross
              Whispering Hope
              Marching to Zion
              Onward Christian Soldiers
              Choruses, Rodeheaver's works, etc.

III. Hymns--Worship service congregational singing type music

    EXAMPLES: Holy, Holy, Holy
              Now Thank We All Our God
              O Worship the King
              Lead on O King Eternal
              A Mighty Fortress

IV. Classical--anthems, oratorios, cantatas, masses or portions
              thereof, chants, responses, etc.

    EXAMPLES: The Holy City
              O Divine Redeemer
              The Messiah
              The King of Love my Shepherd Is
              Seek Ye the Lord
              Bach Chorales
              The Lord is My Light and My Salvation
              God So Loved the World

V. Spirituals--Negro and white

    EXAMPLES: Swing Low Sweet Chariot
              Were You There
              Deep River
              Walk in Jerusalem
              Great Getting Up Morning

APPENDIX D

MASTER SCHEDULE OF LOCAL RELIGIOUS

PROGRAMS IN LOS ANGELES, CALIFORNIA,

BROADCAST ON AM RADIO STATIONS

MARCH 24-30, 1963

APPENDIX D

MASTER SCHEDULE OF LOCAL RELIGIOUS PROGRAMS IN LOS ANGELES,

CALIFORNIA, BROADCAST ON AM RADIO STATIONS

MARCH 24-30, 1963

Sunday

Time	Stations
5:45 A.M.	KDAY*
6:00	^{10}KIEV$_1$**
6:15	KIEV$_2$^{25}, KGER
6:30	KHJ$_1$
6:45	KHJ$_2$
7:00	————
7:15	KMPC
7:30	KHJ$_1$, KLAC$_1$, KBIG$_1$, KFOX$_1$, KEZY$_1$, KIEV
7:45	KHJ$_2$, KLAC$_2$, KBIG$_2$, KFOX$_2$, KEZY$_2$, KIEV^{50}+
8:00	^{05}KPOL$_1$, ^{05}KNX$_1$, KWIZ$_1$, KIEV$_1$, KLAC, KFAC

---

*This 15 minute program was broadcast at sign-on, which in May was at 5:45. In March it was doubtless on later as KDAY is a daytime only station, and sunrise was later in March. The program, however, was recorded in May.

**The code used in this schedule is as follows: The number above the line on which the station is listed and in front of the call letters indicates when the program came on the air if it was other than at the time indicated in the left margin. The number similarly above the line and after the call letters indicates that and when the program ended before the end of the quarter hour period indicated. The subscripts indicate the various quarter-hour portions of a longer program which ran for more than one quarter hour period. A "+" sign indicates a program is broadcast seven days a week. The symbol "R" indicates a repeat of a previously broadcast program.

Sunday

Time	Stations
8:15 A.M.	$KPOL_2$, KNX_2, $KWIZ_2$, $KIEV_2$
8:30	$KPOL_3$, KNX_3 $\underline{35}$, KWIZ, KIEV+, $KLAC_1$, $KEZY_1$
8:45	$KPOL_4$, $KLAC_2$, $KEZY_2$
9:00	KABC, $KIEV_1$, $KFAC_1$, $KRLA_1$
9:15	KABC, $KIEV_2$, $KFAC_2$, $KRLA_2$, KGBS
9:30	$KIEV_3$, $KFAC_3$, $KRLA_3$
9:45	$KIEV_4$, $KFAC_4$, $KRLA_4$
10:00	$KIEV_1$
10:15	$KIEV_2$
10:30	$KRKD_1$, $KIEV_1$
10:45	$KRKD_2$, $KIEV_2$
11:00	$KRKD_3$, $KGER_1$, $KIEV_1$, $KWIZ_1$, $KRLA_1$
11:15	$KRKD_4$, $KGER_2$, $KIEV_2$, $KWIZ_2$, $KRLA_2$
11:30	$KRKD_5$, $KGER_3$, $KIEV_3$, $KWIZ_3$, $KRLA_3$, $KDAY_1$
11:45	$KRKD_6$, $KGER_4$, $KIEV_4$, $KWIZ_4$, $KRLA_4$, $KDAY_2$
12:00 Noon	$KRKD_7$, $KGER_5$, $KIEV_1$, $KABC_1$
12:15 P.M.	$KGER_6$, $KIEV_2$, $KABC_2$
12:30	$KRKD_1$
12:45	$KRKD_2$
1:00	——
1:15	——
1:30	——
1:45	——
2:00	——
2:15	——

Sunday

Time	Stations
2:30 P.M.	$KIEV_1$
2:45	$KIEV_2$
3:00	$KRKD_1$, $KGER_1$
3:15	$KRKD_2$, $KGER_2$
3:30	$KRKD_3$
3:45	$KRKD_4$
4:00	$KRKD_5$, $KIEV_1$
4:15	$KRKD_1$, $KIEV_2$
4:30	$KRKD_2$, KIEV
4:45	————
5:00	$KRKD_1$
5:15	$KRKD_2$, $KGER_R$
5:30	$KRKD_3$, $KGER_1$
5:45	$KRKD_4$, $KGER_2$
6:00 P.M.	$KGER_1$
6:15	$KGER_2$
6:30	————
6:45	————
7:00	$KRKD_1$
7:15	$KRKD_2$
7:30	$KRKD_3$, $KALI_1$, $KGFJ_1$, $KABC_1$, KDAY[***]
7:45	$KRKD_4$, $KALI_2$, $KGFJ_2$, $KABC_2$, $KGER_1$
8:00	$KRKD_5$, $KALI_1$, $KGFJ_3$, $KGER_2$, 05$KPOL_1$

[***]This program was broadcast at sign-off, which in May was 7:30 P.M. In March, it was doubtless earlier; however, the recording of this program was made in May.

Sunday

Time	Stations
8:15 P.M.	$KRKD_6$, $KALI_2$, $KGFJ_4$, $KGER_3$, $KPOL_2$
8:30	$KRKD_7$, $KALI_1$, KHJ_1, $KGER_4$, $KPOL_3$
8:45	$KRKD_8$, $KALI_2$, KHJ_2, $KPOL_4$
9:00	$KGER_1$, $KALI_1$, KHJ_3
9:15	$KGER_2$, $KALI_2$, KHJ_4
9:30	$KGER_1$, $KALI_1$, $KRLA_1$
9:45	$KGER_2$, $KALI_2$, $KRLA_2$ [55]
10:00	$KGER_3$, $KALI_1$
10:15	$KGER_4$, $KALI_2$
10:30	$KGBS_1$, $KALI_1$, KBLA
10:45	$KGBS_2$, $KALI_2$
11:00	$KGBS_3$, $KALI_1$, $KGER_1$, $KRLA_1$
11:15	$KGBS_4$, $KALI_2$, $KGER_2$, $KRLA_2$
11:30	$KALI_3$, $KRLA_3$
11:45	$KALI_4$, $KRLA_4$
12:00 Midnight to	_____
5:30 A.M.	_____

Saturday

Time	Stations
6:30 A.M.	KIEV
6:45	KIEV, KGER
7:00	____
7:15	KIEV
7:30	____
7:45	KGER, KIEV +
8:00	$KGER_1$

Saturday

Time	Stations
3:15 A.M.	KGER$_2$, KIEV, KTYM
8:30	————
8:45	KGER
9:00	KGER
9:15	————
9:30	————
9:45	KIEV$_1$
10:00	KIEV$_2$
10:15	KIEV
10:30	————
10:45	KIEV$\underline{55}$
11:00	KIEV$_1$
11:15	KIEV$_2$
11:30	KIEV$_3$
11:45	KIEV$_4$
12:00 Noon to	————
7:30 P.M.	————
7:45	KRKD
8:00	KRKD$_1$
8:15	KRKD$_2$
8:30	KRKD$_3$
8:45	KRKD$_4$
9:00	KRKD$_1$
9:15	KRKD$_2$
9:30	KRKD$_3$

Saturday

Time	Stations
9:45 P.M.	KRKD$_4$
10:00	KGER
10:15 P.M. to	——
6:15 A.M.	——

Weekdays--Monday Through Friday
Except as Noted

Time	Stations
6:30 A.M.	KIEV
6:45	——
7:00	KGER
7:15	KGER$_1$
7:30	KGER$_2$, KIEV[40]
7:45	KIEV [7 days per week]
8:00	——
8:15	——
8:30	KIEV
8:45	——
9:00	KGER$_1$, KIEV
9:15	KGER$_2$
9:30	KIEV
9:45	——
10:00	KGER$_1$, KIEV$_1$
10:15	KGER$_2$, KIEV$_2$
10:30	KGER
10:45	KGER
11:00	——

Weekdays--Monday Through Friday
                Except as Noted

Time	Stations
11:15 A.M.	————
11:30	KIEV
11:45	————
12:00 Noon	$KGER_1$
12:15 P.M.	$KGER_2$
12:30 P.M. to	————
1:30 P.M.	————
1:45	KGER
2:00 to	————
4:45	————
5:00	$KGER_1$
5:15	$KGER_2$
5:30	$KGER_1$
5:45	$KGER_2$
6:00 to	————
7:15 P.M.	————
7:30	$KGER_1$ [Friday only]
7:45	$KGER_2$ [Friday only], KRKD [Monday only], $KRKD_1^2$ [Tuesday through Friday]
8:00	$KRKD_1$ [Monday only], $KRKD_2$ [Tuesday through Friday]
8:15	$KRKD_2$ [Monday only], $KRKD_3$ [Tuesday through Friday]
8:30	$KRKD_3$ [Monday only], $KRKD_4$ [Tuesday through Friday], $KGER_1$
8:45	$KRKD_4$ [Monday only], $KRKD_5$ [Tuesday through Friday], $KGER_2$

Weekdays--Monday Through Friday
Except as Noted

Time   Stations

9:00 P.M. $KGER_1$ [Monday through Thursday], $KGER_1$ [Friday only], $KRKD_1$ [Tuesday only], $KRKD_1$ [Wednesday only]

9:15 $KGER_2$ [Monday through Thursday], $KGER_2$ [Friday only], $KRKD_2$ [Tuesday only], $KRKD_2$ [Wednesday only]

9:30 $KRKD_1$ [Tuesday only], $KRKD_1$ [Thursday only], $KRKD_1$ [Friday only]

9:45 $KRKD_2$ [Tuesday only], $KRKD_2$ [Thursday only], $KRKD_2$ [Friday only]

10:00 $KGER_{1R}$

10:15 $KGER_{2R}$

10:30 $KRKD_1$ [Friday only]

10:45 $KRKD_2$ [Friday only]

11:00 to   ____

6:15 A.M.   ____

APPENDIX E

SUMMARY OF RELIGIOUS PROGRAMMING

ON LOS ANGELES AM STATIONS

SUMMARY OF RELIGIOUS PROGRAMMING

ON LOS ANGELES AM STATIONS*

All Religious Programs:		Total of All Stations		KABC		KALI		KBIG
Originators		260		15		14		5
Programs Per Week		304		15		15		5
Hours Per Week		293:07		6:55		6:45		2:15
Sustaining	(84)	45:32	(2)	:50	(0)	0	(2)	1:00
Commercial	(221)	247:35	(13)	6:05	(14)	6:45	(3)	1:15
Live Studio		48		0		0		0
Live Remote		46		0		8		0
Recorded at Station		20		0		0		0
Recorded Elsewhere		174		7		6		5
Network		16		8		0		0

Number of Local
Religious Programs:

Originators		98		4		8		1
Programs Per Week		115		4		8		1
Hours Per Week		97:15		1:30		4:30		:30
Sustaining	(24)	14:15	(0)	0	(0)	0	(1)	:30
Commercial	(92)	82:25	(4)	1:30	(8)	4:30	(0)	0
Live Studio		19		0		0		0
Live Remote		39		0		8		0
Recorded at Station		14		0		0		0
Recorded Elsewhere		43		4		0		1

Number of Non-local
Religious Programs:

Originators		163		11		6		4
Programs Per Week		189		11		6		4
Hours Per Week		195:51		5:25		2:15		1:45
Sustaining	(60)	30:41	(2)	:50	(0)	0	(1)	:30
Commercial	(129)	165:10	(9)	4:35	(6)	2:15	(3)	1:15
Live Studio		29		0		0		0
Live Remote		7		0		0		0
Recorded at Station		6		0		0		0
Recorded Elsewhere		131		3		6		4
Network		16		8		0		0

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*Sub-totals sometimes do not equal the grand total figures because some sub-totals have been calculated in more than one category; e.g.—at least one program was sometimes broadcast as a commercial program and sometimes sustaining and was calculated in both sub-total categories. Also, one originator may produce both local and non-local programs and thus be counted twice.

-Continued-

All Religious Programs:		KBLA		KDAY		KEZY		KFAC
Originators		7		5		6		2
Programs Per Week		9		6		7		2
Hours Per Week		3:15		15:05		2:40		1:15
Sustaining	(7)	2:30	(2)	:50	(6)	2:10	(2)	1:15
Commercial	(2)	:45	(5)	14:15	(1)	:30	(0)	0
Live Studio		3		2		0		0
Live Remote		0		1		1		0
Recorded at Station		0		1		1		1
Recorded Elsewhere		6		2		5		1
Network		0		0		0		0

Number of Local Religious Programs:

		KBLA		KDAY		KEZY		KFAC
Originators		1		3		2		2
Programs Per Week		1		3		2		2
Hours Per Week		:15		2:50		1:00		1:15
Sustaining	(0)	0	(2)	:50	(1)	:30	(2)	1:15
Commercial	(1)	:15	(2)	2:00	(1)	:30	(0)	0
Live Studio		0		0		0		0
Live Remote		0		1		1		0
Recorded at Station		0		1		1		1
Recorded Elsewhere		1		1		0		1

Number of Non-local Religious Programs:

		KBLA		KDAY		KEZY		KFAC
Originators		6		2		4		
Programs Per Week		8		3		5		
Hours Per Week		3:00		12:15		1:40		
Sustaining	(7)	2:30	(0)	0	(5)	1:40		NONE
Commercial	(1)	:30	(3)	12:15	(0)	0		
Live Studio		3		2		0		
Live Remote		0		0		0		
Recorded at Station		0		0		0		
Recorded Elsewhere		5		1		5		
Network		0		0		0		

All Religious Programs:		KFI		KFOX		KFWB		KGBS
Originators		4		3		1		11
Programs Per Week		6		3		3		11
Hours Per Week		2:15		1:15		3:36		5:00
Sustaining	(6)	2:15	(0)	0	(3)	3:36	(5)	2:00
Commercial	(0)	0	(3)	1:15	(0)	0	(6)	3:00
Live Studio		0		0		1		0
Live Remote		0		0		0		0
Recorded at Station		0		0		2		0
Recorded Elsewhere		1		3		0		11
Network		5		0		0		0

Number of Local Religious Programs:								
Originators				1		1		2
Programs Per Week				1		2		2
Hours Per Week		NONE		:30		:36		1:15
Sustaining			(0)	0	(2)	:36	(1)	:15
Commercial			(1)	:30	(0)	0	(1)	1:00
Live Studio				0		0		0
Live Remote				0		0		0
Recorded at Station				0		2		0
Recorded Elsewhere				1		0		2

Number of Non-local Religious Programs:								
Originators		4		2		1		9
Programs Per Week		6		2		1		9
Hours Per Week		2:15		:45		3:00		3:45
Sustaining	(6)	2:15	(0)	0	(1)	3:00	(4)	1:45
Commercial	(0)	0	(2)	:45		0	(5)	2:00
Live Studio		0		0		1		0
Live Remote		0		0		0		0
Recorded at Station		0		0		0		0
Recorded Elsewhere		1		2		0		9
Network		5		0		0		0

-Continued-

All Religious Programs:		KGER		KGFJ		KGIL		KHJ
Originators		57		7		5		11
Programs Per Week		65		11		7		13
Hours Per Week		82:15		22:30		2:45		5:40
Sustaining	(4)	3:45	(1)	:30	(7)	2:45	(3)	1:25
Commercial	(61)	78:30	(10)	22:00	(0)	0	(10)	4:15
Live Studio		8		7		0		0
Live Remote		17		2		0		0
Recorded at Station		1		0		0		2
Recorded Elsewhere		39		2		7		10
Network		0		0		0		1

Number of Local
Religious Programs:

		KGER		KGFJ		KGIL		KHJ
Originators		22		1				2
Programs Per Week		29		1				2
Hours Per Week		33:00		1:00		NONE		1:00
Sustaining	(0)	0	(0)	0			(2)	1:00
Commercial	(29)	33:00	(1)	1:00			(0)	0
Live Studio		4		0				0
Live Remote		16		1				0
Recorded at Station		1		0				2
Recorded Elsewhere		8		0				0

Number of Non-local
Religious Programs:

		KGER		KGFJ		KGIL		KHJ
Originators		35		6		5		9
Programs Per Week		36		10		7		11
Hours Per Week		49:15		21:30		2:45		4:40
Sustaining	(4)	3:45	(1)	:30	(7)	2:45	(1)	:25
Commercial	(32)	45:30	(10)	21:00	(0)	0	(10)	4:15
Live Studio		4		7		0		0
Live Remote		1		1		0		0
Recorded at Station		0		0		0		0
Recorded Elsewhere		31		2		7		10
Network		0		0		0		1

-Continued-

All Religious Programs:		KIEV		KLAC		KMPC		KNX
Originators		36		5		4		2
Programs Per Week		33		6		4		3
Hours Per Week		33:35		2:00		1:55		1:25
Sustaining	(3)	1:15	(6)	2:00	(4)	1:55	(3)	1:25
Commercial	(35)	32:20	(0)	0	(0)	0	(0)	0
Live Studio		4		0		1		0
Live Remote		10		0		0		0
Recorded at Station		3		1		1		0
Recorded Elsewhere		21		5		2		1
Network		0		0		0		2

Number of Local Religious Programs:								
Originators		23		3		1		1
Programs Per Week		25		3		1		1
Hours Per Week		21:00		1:15		:15		:30
Sustaining	(2)	:45	(3)	1:15	(1)	:15	(1)	:30
Commercial	(23)	20:15	(0)	0	(0)	0	(0)	0
Live Studio		2		0		0		0
Live Remote		8		0		0		0
Recorded at Station		3		1		0		0
Recorded Elsewhere		12		2		1		1

Number of Non-local Religious Programs:								
Originators		13		2		3		1
Programs Per Week		13		3		3		2
Hours Per Week		12:35		:45		1:40		:55
Sustaining	(1)	:30	(3)	:45	(3)	1:40	(2)	:55
Commercial	(12)	12:05	(0)	0	(0)	0	(0)	0
Live Studio		2		0		1		0
Live Remote		2		0		0		0
Recorded at Station		0		0		1		0
Recorded Elsewhere		9		3		1		0
Network		0		0		0		2

-Continued-

All Religious Programs:		KPOL		KRKD		KRLA		KTYM
Originators		4		30		6		17
Programs Per Week		6		44		6		17
Hours Per Week		8:57		43:15		4:49		32:00
Sustaining	(3)	1:02	(9)	8:15	(6)	4:49	(0)	0
Commercial	(3)	7:55	(35)	35:00	(0)	0	(17)	32:00
Live Studio		1		20		1		0
Live Remote		1		0		2		3
Recorded at Station		2		3		2		0
Recorded Elsewhere		2		21		1		14
Network		0		0		0		0

Number of Local Religious Programs:

		KPOL		KRKD		KRLA		KTYM
Originators		2		10		4		1
Programs Per Week		2		17		4		1
Hours Per Week		1:55		17:15		3:55		:15
Sustaining	(0)	0	(2)	3:15	(4)	3:55	(0)	0
Commercial	(2)	1:55	(15)	14:00	(0)	0	(1)	:15
Live Studio		0		12		1		0
Live Remote		1		0		2		0
Recorded at Station		0		1		1		0
Recorded Elsewhere		1		4		0		1

Number of Non-local Religious Programs:

		KPOL		KRKD		KRLA		KTYM
Originators		2		20		2		16
Programs Per Week		4		27		2		16
Hours Per Week		7:02		26:00		:54		31:45
Sustaining	(3)	1:02	(7)	5:00	(2)	:54	(0)	0
Commercial	(1)	6:00	(20)	21:00	(0)	0	(16)	31:45
Live Studio		1		8		0		0
Live Remote		0		0		0		3
Recorded at Station		2		2		1		0
Recorded Elsewhere		1		17		1		13
Network		0		0		0		0

-Continued-

All Religious
Programs: KWIZ

  Originators   3
  Programs Per Week   3
  Hours Per Week   1:45
  Sustaining   (0)   0
  Commercial   (3)   1:45
  Live Studio   0
  Live Remote   1
  Recorded at Station   0
  Recorded Elsewhere   2
  Network   0

Number of Local
Religious Programs:

  Originators   3
  Programs Per Week   3
  Hours Per Week   1:45
  Sustaining   (0)   0
  Commercial   (3)   1:45
  Live Studio   0
  Live Remote   1
  Recorded at Station   0
  Recorded Elsewhere   2

Number of Non-local
Religious Programs:

  Originators
  Programs Per Week
  Hours Per Week   NONE
  Sustaining
  Commercial
  Live Studio
  Live Remote
  Recorded at Station
  Recorded Elsewhere
  Network

APPENDIX F

TABLES CONTAINING DATA SUMMARIZED

IN CERTAIN TABLES IN CHAPTER IV

TABLE 4.00

REPLIES OF SPOKESMEN FOR LOCAL RELIGIOUS PROGRAMS IN LOS
ANGELES WHEN ASKED "WHAT IS BROADCAST BY THE STATION
CARRYING YOUR PROGRAM IN THE FIVE MINUTES JUST BEFORE
YOUR PROGRAM IS BROADCAST?"

Rank	What is Broadcast Just Before Specific Program	Frequency
1.	Don't know	32
2.	Religious program of dissimilar format, announcement, and station identification	15
3.	Non-religious program of similar format, announcement, and station identification	8
4.	Religious program of similar format, don't know on announcements	7
5.	Religious program of similar format, announcement, and station identification	6
6.	Non-religious program, don't know on announcements	5
7.	Non-religious program, station identification	5
8.	Religious program of dissimilar format, don't know on announcements	3
9.	Religious program of dissimilar format and station identification	3
10.	Non-religious program	2
11.	Religious program of dissimilar format, announcements, news headlines, and station identification	2
12.	Religious program of dissimilar format, news headlines, and station identification	2
13.	Religious program of similar format, announcements, news headlines, and station identification	2
14.	Religious program of similar format and station identification	2
15.	Religious program of similar format and news headlines	2
16.	Don't know on program; announcements and station identification	1
17.	Don't know on program; station identification	1
18.	Non-religious program and announcements .	1
19.	Non-religious program; don't know on announcements; station identification .	1
20.	Non-religious program, news headlines, station identification	1

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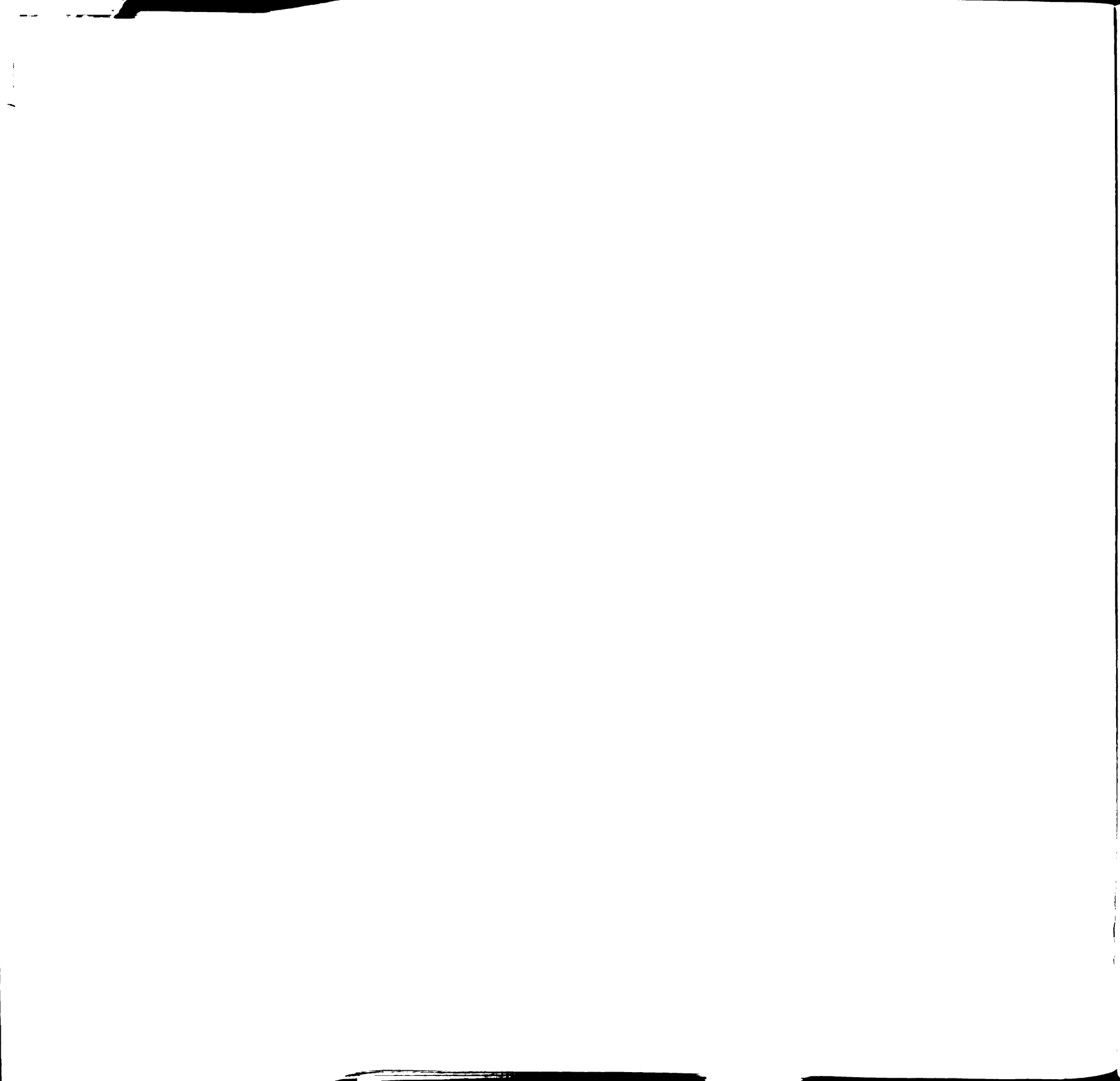
Table 4.00, continued

Rank	What is Broadcast Just Before Specific Program	Frequency
21.	(On the air twice per day) Don't know on program; announcements, and station identification in the a.m. broadcast. Don't know at all in the p.m. broadcast	1
22.	(On the air twice per day) Religious program of similar format in the a.m. broadcast. Religious program of dissimilar format, don't know on announcements in the p.m. broadcast . .	1
23.	Religious program of dissimilar format .	1
24.	Religious program of similar format (Interviewer failed to ask about announcements, etc.)	1
25.	Religious program of similar format, don't know on announcements; station identification	1
26.	Religious program of similar format, news headlines, station identification.	1
27.	Station sign on and announcements	1
28.	Varies between religious program of dissimilar format, news-station identification; and religious program of dissimilar format, announcement, and station identification	1
	TOTAL	112[a]

[a]This number is greater than the number of interviews because some of the programs were broadcast more than once, and each broadcast had to be tabulated here.

TABLE 17.00

RELIGIOUS ORIENTATIONS OF POLICY MAKING BODIES FOR LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS INDICATED
BY SPOKESMEN FOR THESE PROGRAMS

Rank	Religious Orientation of Programs	Frequency	Percentage
1.	Foursquare Gospel	14	13%
2.	Protestant	10	9%
3.	Pentecostal (independents)	9	8%
4.	Methodist	7	6%
5.	Protestant-Evangelical	6	6%
6.	Catholic	4	4%
7.	Church of God in Christ	4	4%
8.	Seventh-day Adventist	4	4%
9.	Apostolic-Pentecostal Assemblies of the World	3	3%
10.	Non-denominational	3	3%
11.	Protestant-Evangelical-Fundamental.	3	3%
12.	American Lutheran	2	2%
13.	Assembly of God	2	2%
14.	Church of Christ	2	2%
15.	Christian	2	2%
16.	Lutheran Church in America	2	2%
17.	Presbyterian	2	2%
18.	Southern Baptist	2	2%
19.	Unity	2	2%
20.	American Baptist	1	1%
21.	Apostolic (Pentecostal+)	1	1%
22.	Bible Presbyterian (Fundamental, Separatist	1	1%
23.	Christian Church	1	1%
24.	Christian Church of the Disciples	1	1%
25.	Church of Christ "Holiness"	1	1%
26.	Church of Divine Science	1	1%
27.	Congregational: politically and socially conservative, theologically liberal	1	1%
28.	Congregational-Protestant-Evangelical	1	1%
29.	Congregational, United Church of Christ	1	1%
30.	Free Missionary Baptist	1	1%
31.	Jewish	1	1%
32.	Liberal Catholic Church	1	1%
33.	Lutheran, Missouri Synod	1	1%
34.	Metaphysical	1	1%
35.	Missionary Baptist	1	1%

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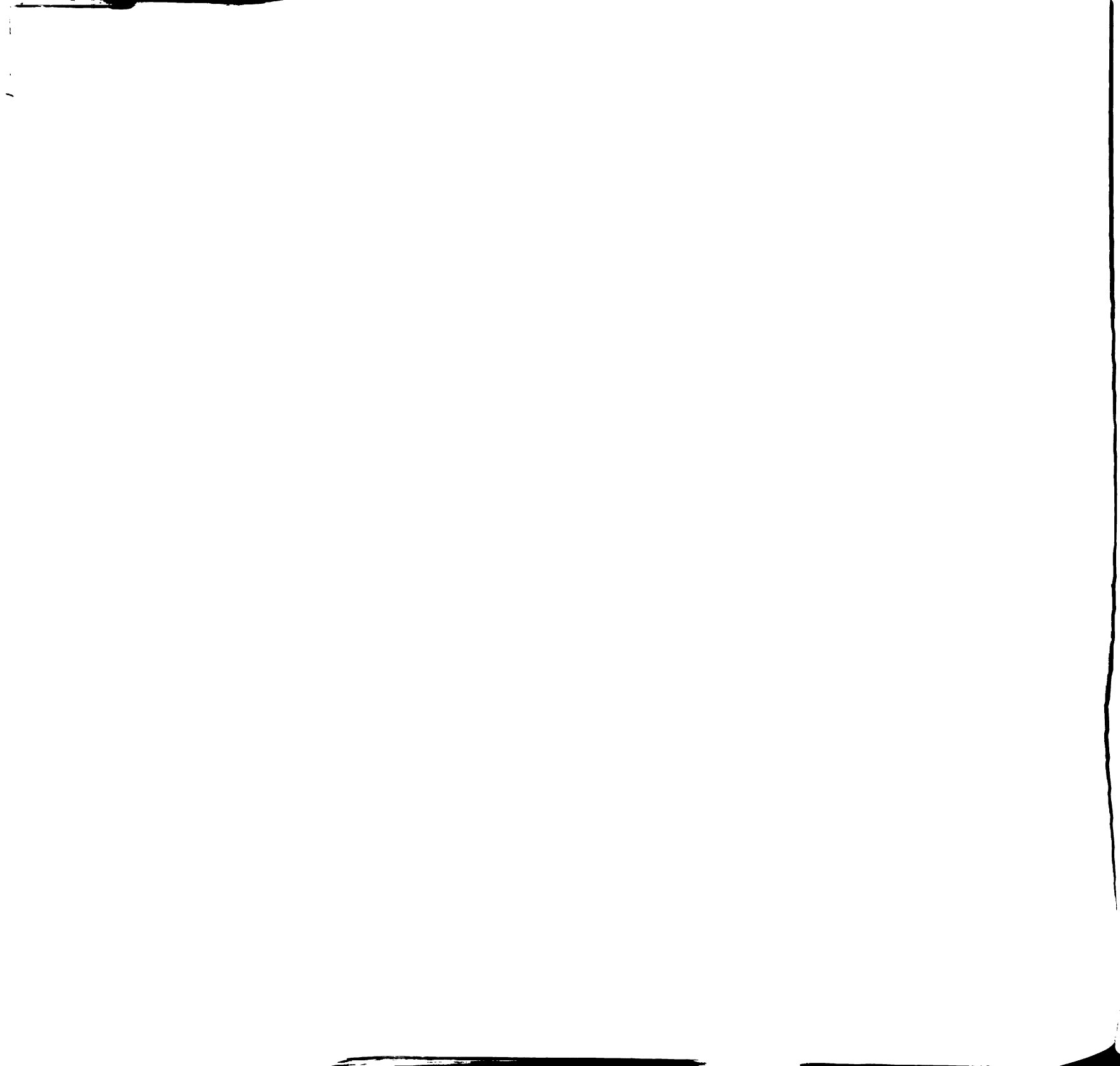
Table 17.00, Continued

Rank	Religious Orientation of Programs	Frequency	Percentage
36.	National Baptist Convention of America	1	1%
37.	Progressive National Baptist Convention	1	1%
38.	Protestant and Orthodox	1	1%
39.	Protestant Episcopal	1	1%
40.	Reformed Church in America	1	1%
41.	Religious Science	1	1%
42.	Trinity Pentecostal	1	1%
43.	United Fundamentalist (Pentecostal)	1	1%
44.	United Presbyterian	1	1%
45.	World Church (Pentecostal+) . . .	1	1%
	TOTALS	109	105%[a]

[a]The total does not equal 100% due to rounding off individual figures to the nearest per cent. The error is large in the 1% figure so that the larger the number of "1%" items the further from the perfect 100% figure the total is apt to be.

TABLE 18.00

RELIGIOUS ORIENTATIONS OF POLICY MAKING BODIES FOR LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES AS CATEGORIZED
BY THE TYPES OF ORIGINATING BODIES

Rank	Specific Orientation of Groups	Frequency	Percentage
	Third Force Groups		
1.	Foursquare Gospel	14	13%
2.	Pentecostal (independents)	9	8%
3.	Protestant-Evangelical	6	6%
4.	Church of God in Christ	4	4%
5.	Seventh-day Adventist	4	4%
6.	Apostolic-Pentecostal Assemblies of the World	3	3%
7.	Protestant-Evangelical-Fundamental.	3	3%
8.	Assembly of God	2	2%
9.	Church of Christ	2	2%
10.	Apostolic (Pentecostal+)	1	1%
11.	Bible Presbyterian (Fundamental, Separatist)	1	1%
12.	Christian Church of the Disciples .	1	1%
13.	Church of Christ "Holiness"	1	1%
14.	Congregational-Protestant-Evangelical	1	1%
15.	Free Missionary Baptist	1	1%
16.	Missionary Baptist	1	1%
17.	National Baptist Convention of America	1	1%
18.	Progressive National Baptist Convention	1	1%
19.	Trinity Pentecostal	1	1%
20.	United Fundamentalist (Pentecostal)	1	1%
21.	World Church (Pentecostal+) . . .	1	1%
	TOTALS	59	54%[a]

[a]This figure is a percentage of the frequency total
rather than a total of the rounded-off percentages listed in
the column above.

-Continued-

Table 18.00, continued

Rank	Specific Orientation of Groups	Frequency	Percentage

Main Stream Protestant Groups

Rank	Specific Orientation of Groups	Frequency	Percentage
1.	Protestant	10	9%
2.	Methodist	7	6%
3.	American Lutheran	2	2%
4.	Lutheran Church in America	2	2%
5.	Presbyterian	2	2%
6.	Southern Baptist	2	2%
7.	American Baptist	1	1%
8.	Christian Church	1	1%
9.	Congregational: policically and socially conservative, theologically liberal	1	1%
10.	Congregational, United Church of Christ	1	1%
11.	Lutheran, Missouri Synod	1	1%
12.	Protestant Episcopal	1	1%
13.	Reformed Church in America	1	1%
14.	United Presbyterian	1	1%
	TOTALS	33	30%[a]

Jewish and Others

Rank	Specific Orientation of Groups	Frequency	Percentage
1.	Non-denominational	3	3%
2.	Christian	2	2%
3.	Unity	2	2%
4.	Church of Divine Science	1	1%
5.	Jewish	1	1%
6.	Liberal Catholic Church	1	1%
7.	Metaphysical	1	1%
8.	Protestant and Orthodox	1	1%
9.	Religious Science	1	1%
	TOTALS	13	12%[a]

Catholic

Rank	Specific Orientation of Groups	Frequency	Percentage
1.	Catholic	4	4%
	GRAND TOTALS	109	100%

[a]This figure is a percentage of the frequency total rather than a total of the rounded-off percentages listed in the column above.

TABLE 19.00

SUMMARY OF PRIMARY SOURCES OF SPEAKERS' MESSAGES AS RELATED
BY SPOKESMEN FOR THE LOCAL RELIGIOUS RADIO PROGRAMS IN
LOS ANGELES LISTED BY INDIVIDUAL CONFIGURATIONS

Rank	Configuration of Primary Sources of Speakers' Messages	Frequency	Percentage
1.	The Bible, personal observations and experiences	21	19%
2.	The Bible	4	4%
3.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious fiction, religious periodicals, secular periodicals, secular fiction, secular non-fiction, poetry	4	4%
4.	The Bible, personal observations and experiences, poetry	3	3%
5.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction.	3	3%
6.	The Bible, personal observations and experiences, religious non-fiction	2	2%
7.	The Bible, personal observations and experiences, religious fiction	2	2%
8.	The Bible, religious non-fiction, religious periodicals	2	2%
9.	Religious periodicals, secular periodicals, religious news releases	2	2%
10.	The Bible, personal observations and experiences, religious non-fiction, religious periodicals.	2	2%
11.	The Bible, personal observations and experiences, religious non-fiction	2	2%
12.	The Bible, religious non-fiction, religious periodicals, poetry .	2	2%
13.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious periodicals	2	2%

-Continued-

Table 19.00, continued

Rank	Configuration of Primary Sources of Speakers' Messages	Frequency	Percentage
14.	The Bible, personal observations and experiences, writings of the speaker's own denominational leaders, religious non-fiction, secular non-fiction	2	2%
15.	The Bible, personal observations and experiences, secular periodicals, secular non-fiction, poetry	2	2%
16.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction.	2	2%
17.	The Bible, personal observations and experiences, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction, poetry	2	2%
18.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction, poetry	2	2%
19.	The Bible, writings of speaker's own denominational leaders . . .	1	1%
20.	Don't really know (Spokesman for the program was not the principal speaker on the program)	1	1%
21.	Personal observations and experiences	1	1%
22.	Reports from missions	1	1%
23.	The Bible, religious non-fiction. .	1	1%
24.	Personal observations and experiences, writings of speaker's own denominational leaders . . .	1	1%
25.	Personal observations and experiences, religious non-fiction	1	1%
26.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders	1	1%
27.	The Bible, personal observations and experiences, secular periodicals	1	1%

-Continued-

Table 19.00, Continued

Rank	Configuration of Primary Sources of Speakers' Messages	Frequency	Percentage
28.	The Bible, writings of the speaker's own denominational leaders, religious non-fiction	1	1%
29.	The Bible, religious non-fiction secular periodicals	1	1%
30.	Personal observations and experiences, writings of speaker's own denominational leaders, religious periodicals.	1	1%
31.	Personal observations and experiences, religious periodicals, secular periodicals	1	1%
32.	Personal observations and experiences, secular periodicals, secular non-fiction	1	1%
33.	The Bible, personal observations and experiences, religious non-fiction, religious fiction . .	1	1%
34.	The Bible, personal observations and experiences, religious non-fiction, secular non-fiction. .	1	1%
35.	The Bible, personal observations and experiences, religious non-fiction, poetry	1	1%
36.	The Bible, personal observations and experiences, religious non-fiction, testimonies of others.	1	1%
37.	The Bible, personal observations and experiences, religious fiction, secular periodicals. .	1	1%
38.	The Bible, personal observations and experiences, religious periodicals, secular periodicals	1	1%
39.	The Bible, personal observations and experiences, religious periodicals, missionaries' letters and reports	1	1%
40.	The Bible, personal observations and experiences, secular periodicals, secular non-fiction	1	1%
41.	The Bible, personal observations and experiences, secular non-fiction, poetry	1	1%
42.	The Bible, religious non-fiction, secular non-fiction, poetry . .	1	1%

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Table 19.00, Continued

Rank	Configuration of Primary Sources of Speakers' Messages	Frequency	Percentage
43.	The Bible, religious non-fiction, poetry, prayer requests	1	1%
44.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, poetry	1	1%
45.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious periodicals, secular periodicals	1	1%
46.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious periodicals, poetry	1	1%
47.	The Bible, personal observations, and experiences, writings of speaker's own denominational leaders, secular periodicals, secular non-fiction	1	1%
48.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, secular periodicals, poetry	1	1%
49.	The Bible, personal observations and experiences, religious non-fiction, religious periodicals, secular periodicals	1	1%
50.	The Bible, personal observations and experiences, religious non-fiction, poetry, testimony of others	1	1%
51.	The Bible, personal observations and experiences, religious periodicals, secular periodicals, reports from mission field. . .	1	1%
52.	The Bible, personal observations and experiences, secular periodicals, secular fiction, secular non-fiction	1	1%
53.	The Bible, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction	1	1%

Table 19.00, Continued

Rank	Configuration of Primary Sources of Speakers' Messages	Frequency	Percentage
54.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious periodicals, secular non-fiction	1	1%
55.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, secular periodicals, secular non-fiction	1	1%
56.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, secular periodicals, poetry . .	1	1%
57.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, secular non-fiction, poetry . .	1	1%
58.	The Bible, personal observations and experiences, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction	1	1%
59.	The Bible, personal observations and experiences, religious periodicals, secular periodicals, secular fiction, secular non-fiction	1	1%
60.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, secular periodicals, secular non-fiction, testimonies of answer to prayer	1	1%
61.	The Bible, personal observations and experiences, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction, other speakers at the church	1	1%

-Continued-

Table 19.00, Continued

Rank	Configuration of Primary Sources of Speakers' Messages	Frequency	Percentage
62.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious fiction, religious periodicals, secular periodicals, secular fiction . .	1	1%
63.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious fiction, religious periodicals, secular periodicals, poetry	1	1%
64.	The Bible, personal observations and experiences, religious non-fiction, religious fiction, religious periodicals, secular periodicals, secular non-fiction, poetry	1	1%
65.	The Bible, personal observations and experiences, writings of speaker's own denominational leaders, religious non-fiction, religious periodicals, secular periodicals, secular fiction, secular non-fiction, poetry. . .	1	1%
66.	The Bible, personal observations and experiences, religious non-fiction, religious periodicals, secular periodicals, secular non-fiction, poetry, films, drama, music	1	1%
	TOTALS	109	107%[a]

[a]The total does not equal 100% due to rounding off of individual figures to the nearest per cent. This is especially true of the 1% figure so that the larger the number of "1%" items the further from the perfect 100% figure the total is apt to be.

TABLE 34.00

COMPILATION OF REGULAR "LIVE" PARTICIPANTS OF LOCAL RELIGIOUS
RADIO PROGRAMS IN LOS ANGELES BY INDIVIDUAL
CONFIGURATIONS

Rank	Regular "Live" Participants	Frequency	Percentage
1.	LAY: Announcer	17	16%
2.	CLERGY: Principal speaker, LAY: Announcer	8	7%
3.	CLERGY: Principal speaker	8	7%
4.	CLERGY: Host-principal speaker, LAY: Announcer	4	4%
5.	CLERGY: Host-principal speaker . .	3	3%
6.	CLERGY: Host-announcer-principal speaker, LAY: Announcer	3	3%
7.	CLERGY: Host-announcer-principal speaker	3	3%
8.	CLERGY: Principal speaker, LAY: Choir, organist	3	3%
9.	CLERGY: Associate speaker, LAY: Announcer at church, announcer at station, choir, organist, pianist, congregation	2	2%
10.	CLERGY: Host-announcer	2	2%
11.	CLERGY: Host-principal speaker, organist, LAY: Choir, pianist, soloists-duets-trios	2	2%
12.	CLERGY: Announcer	1	1%
13.	CLERGY: Announcer at church, LAY: Announcer, choir, organist, pianist, "soloists, duets, trios, quartets, etc."	1	1%
14.	CLERGY: Host, LAY: Announcers (2), choir, organist, pianist, associate speakers (2), soloists, duets	1	1%
15.	CLERGY: Principal speaker, associate speakers, LAY: Announcer, choir, organist	1	1%
16.	CLERGY: Moderator, interviewee . .	1	1%
17.	CLERGY: Host-announcer, LAY: Announcer, choir, organist, pianist	1	1%
18.	CLERGY: Principal speaker, associate speaker, LAY: Announcer at church, announcer at station, choir, organist, pianist, guitarist, congregation	1	1%

-Continued-

Table 34.00, continued

Rank	Regular "Live" Participants	Frequency	Percentage
19.	CLERGY: Principal speaker, associate speakers, LAY: Announcer at church, announcer at station, choir, organist, associate speaker . .	1	1%
20.	CLERGY: Associate speaker, LAY: Announcer, choirs (2), organist	1	1%
21.	CLERGY: Host-principal speaker, LAY: Announcer, choir, organist, congregation	1	1%
22.	CLERGY: Principal speaker, LAY: Associate speaker-announcer . .	1	1%
23.	CLERGY: Principal speaker, LAY: Announcer at church, announcer at station, choir, organist, pianist	1	1%
24.	CLERGY: Principal speaker, LAY: Announcer, choir, organist, congregation	1	1%
25.	CLERGY: Host-principal speaker, LAY: Announcer, pianist, instrumentalist	1	1%
26.	CLERGY: Principal speaker, associate speakers (2), LAY: Announcer, choir, organists (2), pianist, band, harpist	1	1%
27.	CLERGY: Principal speaker, LAY: announcer, choir, organist, pianist, congregation	1	1%
28.	CLERGY: Principal speaker, associate speaker, announcer at church, LAY: Announcer at station, choir	1	1%
29.	CLERGY: Principal speaker, LAY: Congregation	1	1%
30.	CLERGY: Associate speaker, LAY: Announcer, choir, organist, congregation	1	1%
31.	CLERGY: Associate speakers (5), LAY: Announcer, organist, congregation	1	1%
32.	CLERGY: Principal speaker, associate speaker, LAY: Announcer at church, announcer at station, choir, organist, congregation, "solos-duets-trios-quartets, etc."	1	1%

Table 34.00, continued

Rank	Regular "Live" Participants	Frequency	Percentage
33.	CLERGY: Principal speaker, LAY: Announcer, host, choir, soloists	1	1%
34.	CLERGY: Principal speaker, associate host, LAY: Host, announcer at station, announcer at mission	1	1%
35.	CLERGY: Associate host, LAY: Host, announcer	1	1%
36.	CLERGY: Principal speaker, host, LAY: Organist, soloist . . .	1	1%
37.	CLERGY: Principal speaker, LAY: Announcer at church, announcer at station, choir	1	1%
38.	CLERGY: Host-principal speaker, organist, LAY: Pianist, soloist	1	1%
39.	CLERGY: Host-principal speaker, associate speaker, LAY: Announcer	1	1%
40.	CLERGY: Host-announcer-principal speaker, LAY: Choir, organist, pianist, congregation	1	1%
41.	CLERGY: Host-principal speakers, LAY: Choirs (2), quartets (2)	1	1%
42.	CLERGY: Hostess-principal speaker, LAY: Announcer at station, pianist	1	1%
43.	CLERGY: Host (or hostess)-principal speaker, song director, LAY: Announcer . .	1	1%
44.	CLERGY: Hostess-principal speaker, song director, pianist, LAY: Announcer, organist	1	1%
45.	CLERGY: Host, principal speaker	1	1%
46.	CLERGY: Principal speaker, announcer, song director, LAY: Announcer, choir, organist, orchestra	1	1%
47.	CLERGY: Discussants, LAY: Announcer, discussants . . .	1	1%
48.	CLERGY: Host-announcer-associate speaker, principal speaker, associate speaker .	1	1%
49.	CLERGY: Host-principal speaker, associate speaker	1	1%

Table 34.00, continued

Rank	Regular "Live" Participants	Frequency	Percentage
50.	CLERGY: Host-announcer-principal speaker, LAY: pianist, solo-duet-trio-quartet-etc., instrumentalist	1	1%
51.	CLERGY: Principal speaker, LAY: Associate speaker, pianist, soloist	1	1%
52.	CLERGY: Principal speaker, associate speaker, pianist, LAY: Announcer, organist, soloist	1	1%
53.	CLERGY: Principal speaker-song leader, associate speakers, LAY: Announcer at church, choir, organist, pianist, congregation	1	1%
54.	LAY: Announcer at church, announcer at station, choir, organist, pianist, soloist. .	1	1%
55.	LAY: Choir, organist	1	1%
56.	LAY: Announcer, choir, organist, narrator	1	1%
57.	LAY: Announcer at church, announcer at station, choir, organist, pianist, congregation	1	1%
58.	LAY: Announcer at church, announcer at station, choir .	1	1%
59.	LAY: Announcer, choir	1	1%
60.	LAY: Host, announcer	1	1%
61.	LAY: Principal speaker, host, pianist, testimonies	1	1%
62.	NO regular "live" participants	4	4%
	TOTALS	109	106%[a]

[a]The total does not equal 100% due to rounding off of individual figures to the nearest per cent.

TABLE 35.02

COMPILATION OF INFREQUENT LIVE PARTICIPANTS OF LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES WHO ARE
HEARD ON 45 TO 64 PER CENT OF THE BROADCASTS
OF THEIR PARTICULAR PROGRAM

Rank	Roles Taken by Clergy and Laity	Frequency	Percentage
1.	None	96	88%
2.	CLERGY: Principal speakers (2) . .	2	2%
3.	LAY: Associate speaker	2	2%
4.	LAY: Soloists	2	2%
5.	LAY: Solos, duets, trios, quartets, etc.	2	2%
6.	CLERGY: Associate speaker	1	1%
7.	CLERGY: Guest principal speaker. .	1	1%
8.	CLERGY: Principal speaker	1	1%
9.	LAY: Duet, solo	1	1%
10.	LAY: Musicians, testimonies . . .	1	1%
	TOTALS	109	101%[a]

[a]The total does not equal 100% due to rounding off
of individual figures to the nearest per cent.
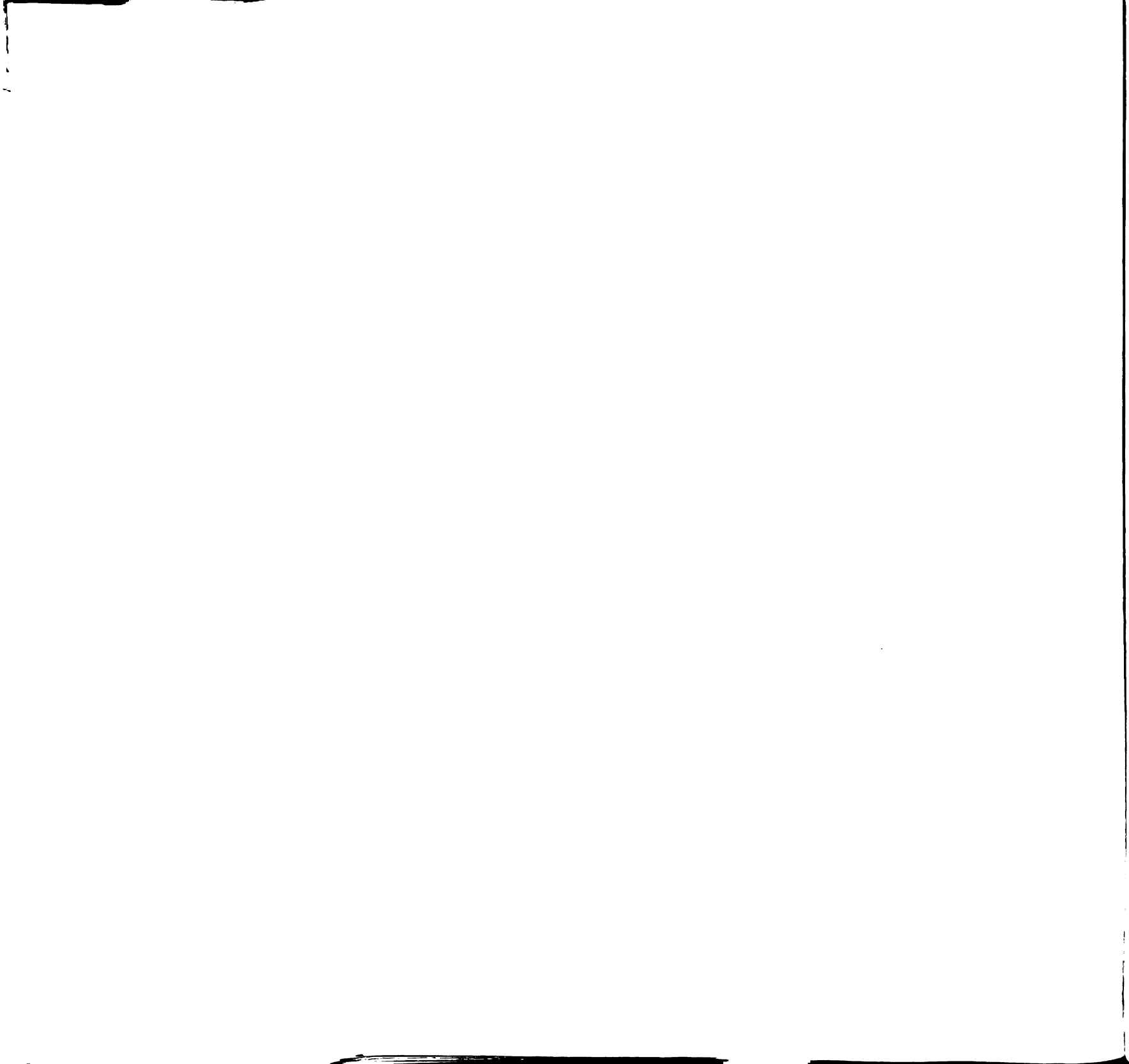
TABLE 35.04

COMPILATION OF INFREQUENT LIVE PARTICIPANTS OF LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES WHO ARE
HEARD ON "O" TO 22 PER CENT OF THE BROADCASTS
OF THEIR PARTICULAR PROGRAM

Rank	Roles Taken by Clergy and Laity	Frequency	Percentage
1.	None	49	45%
2.	CLERGY: Guest principal speaker. .	10	9%
3.	CLERGY: Principal speaker	7	6%
4.	CLERGY: Associate speaker	3	3%
5.	CLERGY: Associate speaker; LAY: soloist	2	2%
6.	CLERGY: Guest associate speaker. .	2	2%
7.	CLERGY: Guest interviewee	2	2%
8.	CLERGY: Host-announcer-principal speaker	2	2%
9.	CLERGY: Host-principal speaker . .	2	2%
10.	CLERGY: Principal speaker, associate speaker	2	2%
11.	CLERGY: Associate speaker-testimonies, musicians; LAY: Guest interviewee, musicians . .	1	1%
12.	CLERGY: Associate speaker, guest associate speaker; LAY: Announcer	1	1%
13.	CLERGY: Guest principal speaker, associate speakers (3)	1	1%
14.	CLERGY: Guest principal speaker, guest interviewee	1	1%
15.	CLERGY: Guest principal speaker; LAY: Associate speaker	1	1%
16.	CLERGY: Guest principal speaker; LAY: Guest interviewee	1	1%
17.	CLERGY: Guest testimony; LAY: Guest testimony	1	1%
18.	CLERGY: Host-announcer	1	1%
19.	CLERGY: Host-principal speaker, interviewee; LAY: Interviewee. .	1	1%
20.	CLERGY: Host; LAY: Announcer . . .	1	1%
21.	CLERGY: Interviewee, associate speaker	1	1%
22.	CLERGY: Interviewees; LAY: Interviewees	1	1%
23.	CLERGY: Principal speaker, associate host; LAY: Host, announcer at station, announcer at mission	1	1%

Table 35.04, Continued

Rank	Roles Taken by Clergy and Laity	Frequency	Percentage
24.	CLERGY: Principal speaker, guest principal speaker, guest associate speaker	1	1%
25.	CLERGY: Principal speaker, guest principal speaker; LAY: soloist	1	1%
26.	CLERGY: Principal speaker, musician; LAY: Principal speaker, musicians	1	1%
27.	CLERGY: Solo-duet-trios-etc. . .	1	1%
28.	CLERGY: Song leader; LAY: Song leader	1	1%
29.	CLERGY: Testimony; LAY: Testimony-report	1	1%
30.	LAY: Associate speaker, solos-duets-trios-quartets, etc. . .	1	1%
31.	LAY: Guest choir	1	1%
32.	LAY: Guest instrumentalist . . .	1	1%
33.	LAY: Guest interviewee	1	1%
34.	LAY: Soloist	1	1%
35.	LAY: Soloist, choir	1	1%
36.	LAY: Solos-duets-trios-quartets, etc.	1	1%
37.	LAY: Testimony	1	1%
38.	LAY: Trio	1	1%
	TOTALS	109	103%[a]

[a]The total does not equal 100% due to rounding off of individual figures to the nearest per cent.
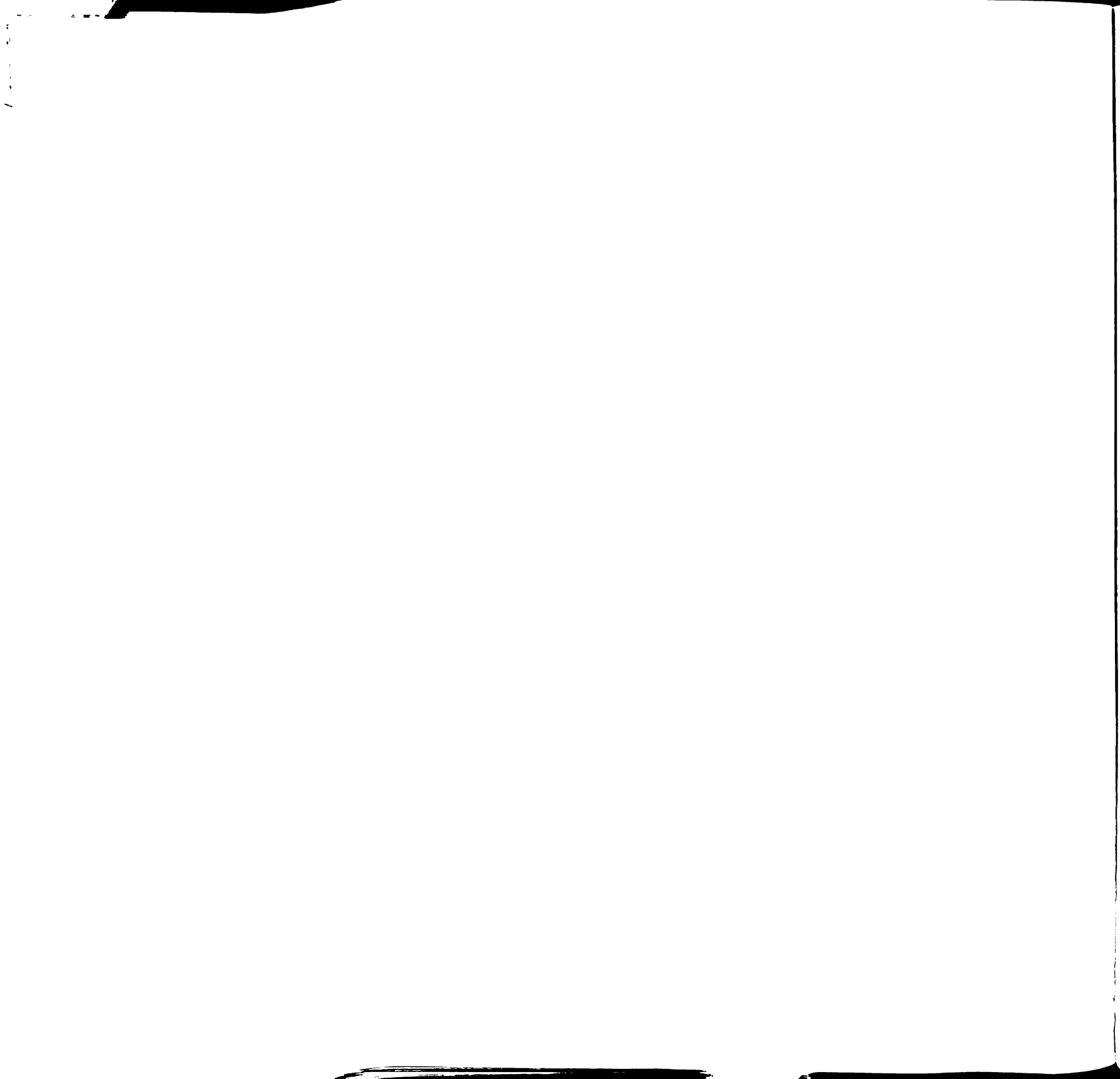
TABLE 38.00

TYPES OF MUSICIANS PARTICIPATING VIA RECORDINGS ON LOCAL
RELIGIOUS RADIO PROGRAMS IN LOS ANGELES WITH INDICATION
OF STAFF, LAY, CLERGY, OR PROFESSIONAL STATUS
WITH THE PROGRAMS

Rank	Types of Musicians and Musical Groups	Frequency	Percentage
1.	Instrumental (PROFESSIONAL)	7	6%
2.	Chorus (LAY)	5	5%
3.	Soloists, duets, trios, quartets, choruses, instrumental (all PROFESSIONAL)	4	4%
4.	Chorus (PROFESSIONAL)	3	3%
5.	Trio (LAY)	3	3%
6.	Choruses (LAY), instrumental (LAY and PROFESSIONAL)	2	2%
7.	Choruses (LAY and PROFESSIONAL), instrumental (PROFESSIONAL) . . .	2	2%
8.	Choruses (PROFESSIONAL)	2	2%
9.	Duets (PROFESSIONAL)	2	2%
10.	Instrumental (LAY)	2	2%
11.	Soloists (LAY, PROFESSIONAL and CLERGY), duets, trios, quartets, choruses (all PROFESSIONAL), instrumental (LAY)	2	2%
12.	Choruses (LAY), instrumental (LAY and PROFESSIONAL)	1	1%
13.	Chorus (LAY), instrumental (PROFESSIONAL)	1	1%
14.	Choruses (LAY and PROFESSIONAL) . .	1	1%
15.	Instrumental (PROFESSIONAL), congregation (LAY)	1	1%
16.	Instrumental (UNSPECIFIED) [interviewer's error]	1	1%
17.	Quartet (CLERGY)	1	1%
18.	Quartet (LAY)	1	1%
19.	Quartet (PROFESSIONAL), chorus (PROFESSIONAL)	1	1%
20.	Quartet, instrumental (both PROFESSIONAL)	1	1%
21.	Soloists (LAY); Choruses, instrumental (both PROFESSIONAL).	1	1%
22.	Soloists, duets, trios (LAY); quartet (LAY and PROFESSIONAL); choruses, instrumental (both LAY)	1	1%
23.	Soloists (LAY and PROFESSIONAL) . .	1	1%

-Continued-

Table 38.00, continued

Rank	Types of Musicians and Musical Groups	Frequency	Percentage
24.	Soloists (LAY and PROFESSIONAL), choruses (LAY)	1	1%
25.	Soloists (LAY and PROFESSIONAL); duets, trios (both LAY); quartets (LAY and CLERGY); chorus (LAY), instrumental (PROFESSIONAL) . . .	1	1%
26.	Soloists (LAY and PROFESSIONAL); duets, trios, quartet (all PROFESSIONAL); choruses (LAY and PROFESSIONAL); instrumental (PROFESSIONAL)	1	1%
27.	Soloists, quartets, choruses, instrumental (all LAY and PROFESSIONAL).	1	1%
28.	Soloists (PROFESSIONAL)	1	1%
29.	Soloists and choruses (PROFESSIONAL)	1	1%
30.	Soloists and duets (both PROFESSIONAL)	1	1%
31.	Soloists, duets, trios, quartets, choruses (all PROFESSIONAL) . . .	1	1%
32.	Soloists (PROFESSIONAL and CLERGY); duets (CLERGY); quartet (PROFESSIONAL)	1	1%
33.	Soloists (STAFF), choruses (LAY) . .	1	1%
34.	NONE	53	49%
	TOTALS	109	104%[a]

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[a]The total does not equal 100% due to rounding off of individual figures to the nearest per cent.

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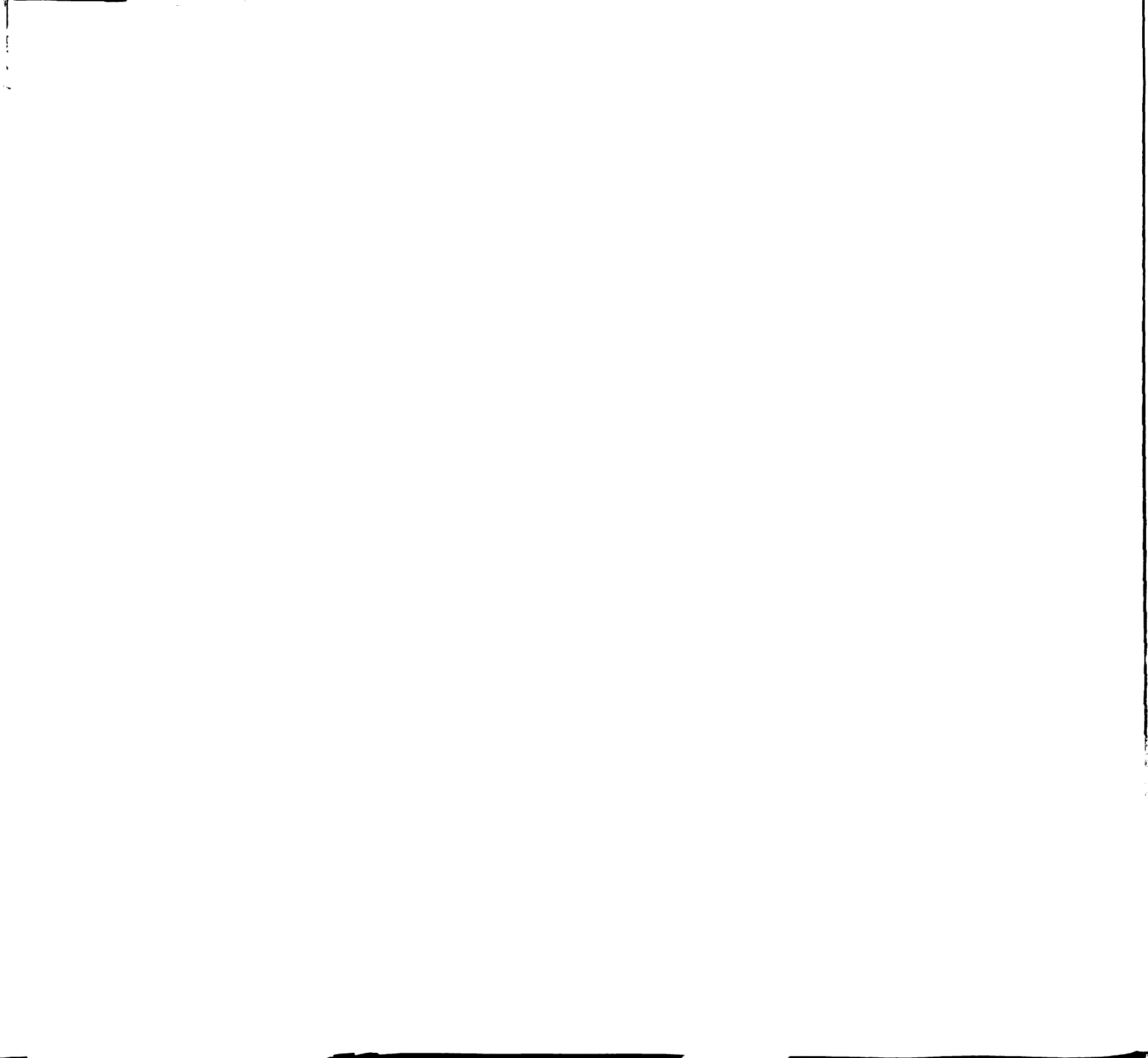
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RELIGIOUS BROADCASTING 1920-1964

AN EXTENSIVE BIBLIOGRAPHY OF UNPUBLISHED

THESES AND DISSERTATIONS; BOOKS, PAMPHLETS,

DOCUMENTS, ADDRESSES, ETC.; PERIODICALS;

ARTICLES; AND OTHER UNPUBLISHED

MIMEOGRAPHED, AND MISCELLANEOUS MATERIALS

RELIGIOUS BROADCASTING 1920-1964

An Extensive Bibliography of Unpublished

Theses and Dissertations; Books, Pamphlets,

Documents, Addresses, etc.; Periodicals;

Articles; and Other Unpublished,

Mimeographed, and Miscellaneous Materials

Introduction

In an attempt to be as exhaustive as possible,
entries from both primary and secondary sources have been
listed, with the result that this bibliography contains
entries of differing completeness. In all cases, as much
information as was available was listed, such as, volume
number, pages, etc. However, the lack of full bibliographi-
cal information from some secondary sources makes for a
bibliography of unavoidably inconsistent style. The inability
to check out some of the entries from primary sources and the
lack of time and money which created the inability to check
all entries from primary sources seemed to dictate that many
entries would have to be listed from secondary sources. It
is hoped that the inclusion of some admittedly incomplete
references can be excused on the basis that some incomplete
information is better than none.
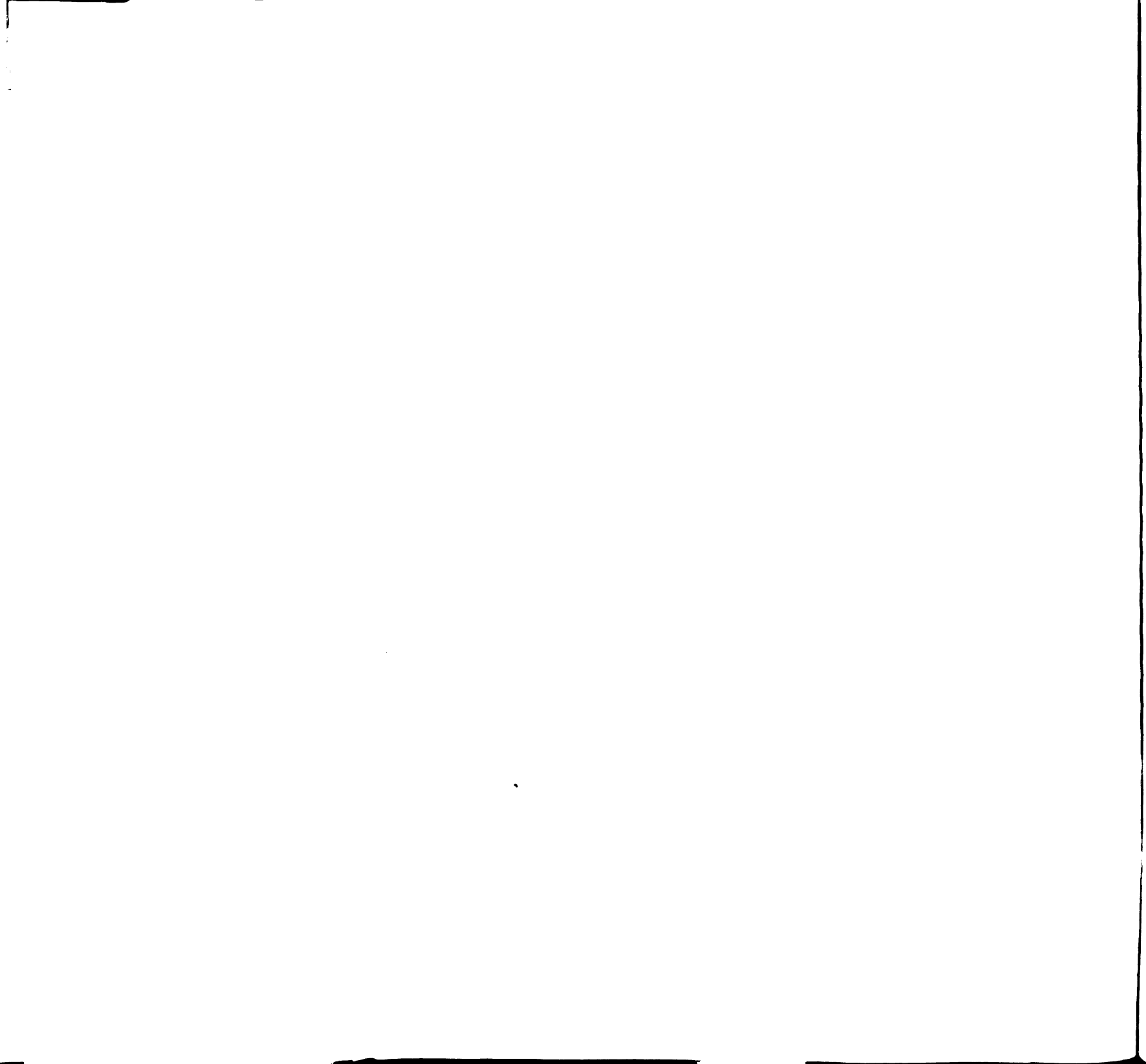
This is not a selective bibliography in the sense that all the entries are of unquestioned merit; all materials which had or seemed to have relevance are listed. No attempt was made to evaluate materials listed, and many of the entries are doubtless of limited value. However, since the bibliography is as comprehensive as was possible to compile, researchers into any given area of religious broadcasting may find valuable sources of information in this bibliography.

It should also be kept in mind that no attempt has been made to list only materials in print; as a result, some of the materials may be nearly impossible to locate. Where it was possible, annotation has been made with regard to items necessitating special permission or procurement procedures.

In an attempt to save other researchers unnecessary duplication of effort in searching through other bibliographies, sources, etc., for material on religious broadcasting, the sources from which this bibliography was compiled are listed in the first section titled "Sources of Bibliographical Information." Thus it is hoped that when one is in search of material on the subject of religious broadcasting, he can, by carefully combing this bibliography, know that he has accomplished the equivalent of going through all the materials listed in the first section.

It should be noted that many of the entries in Section I, "Sources of Bibliographical Information," are later included in other sections of the bibliography itself. An

example is the first entry, Alexander's study of H. M. S.
Richards, which is included in Sections I and II, first as a
secondary source to other materials on religious broadcasting,
and second as a primary source itself. Entries listed in
Section I are similar in terms of sources, not classes of
materials.

Unpublished works have been divided into two sections--
(1) Unpublished Theses and Dissertations and (2) Other Unpub-
lished, Mimeographed, and Miscellaneous Materials. The
Unpublished Theses and Dissertations were separated from the
other unpublished materials and listed first, because it was
felt that they provided the best source of research informa-
tion and would be of most value to a majority of researchers.
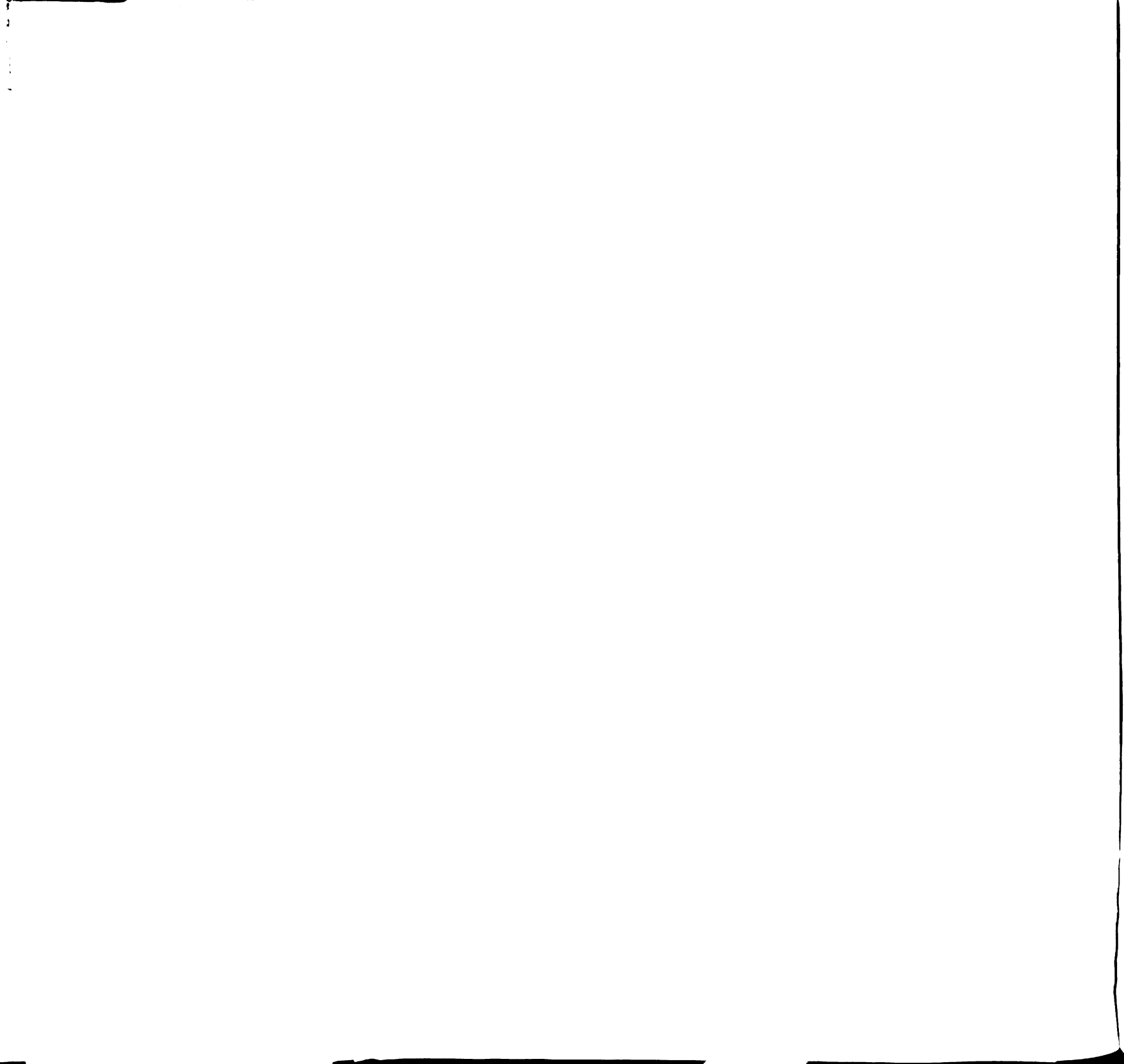
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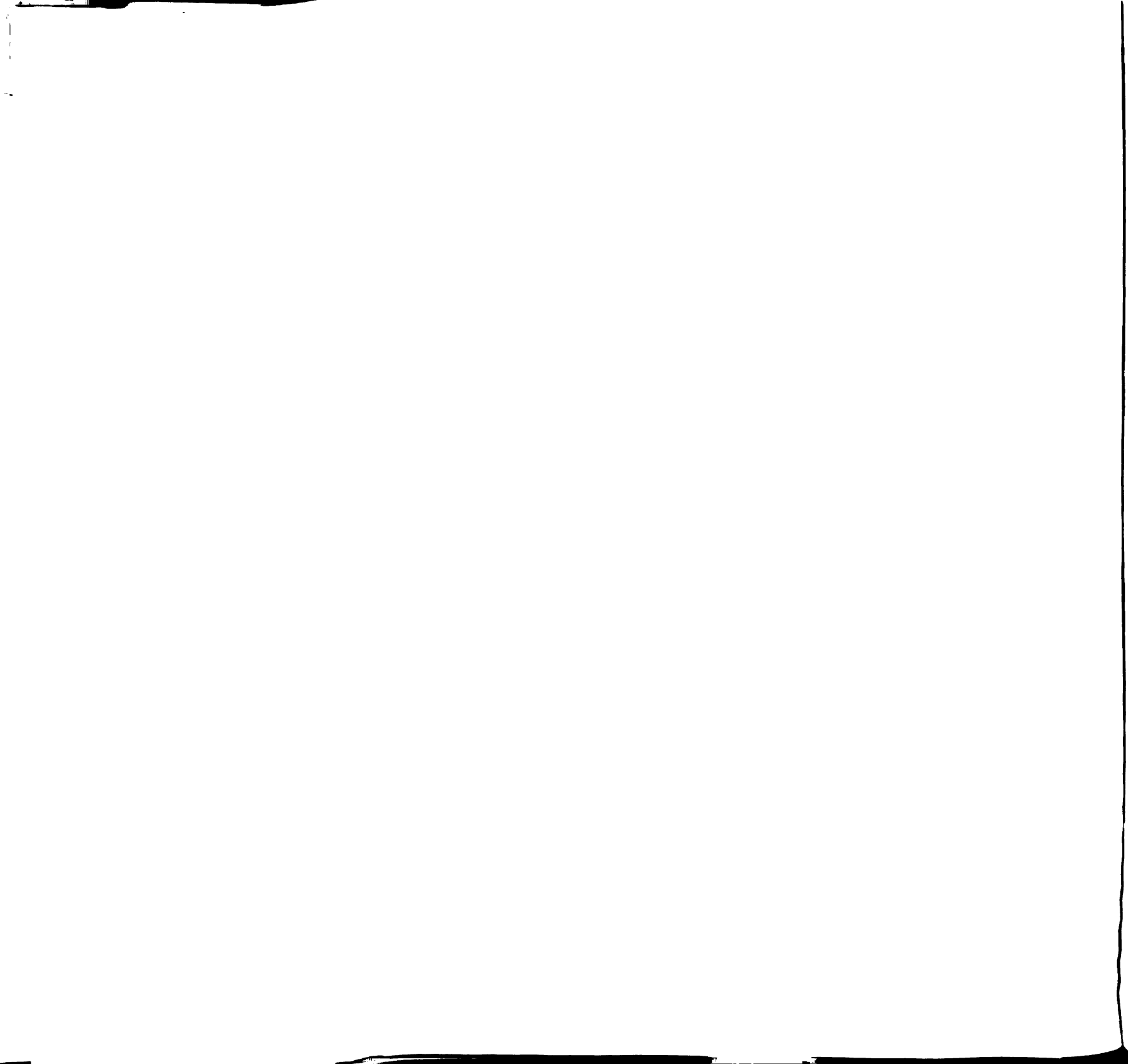
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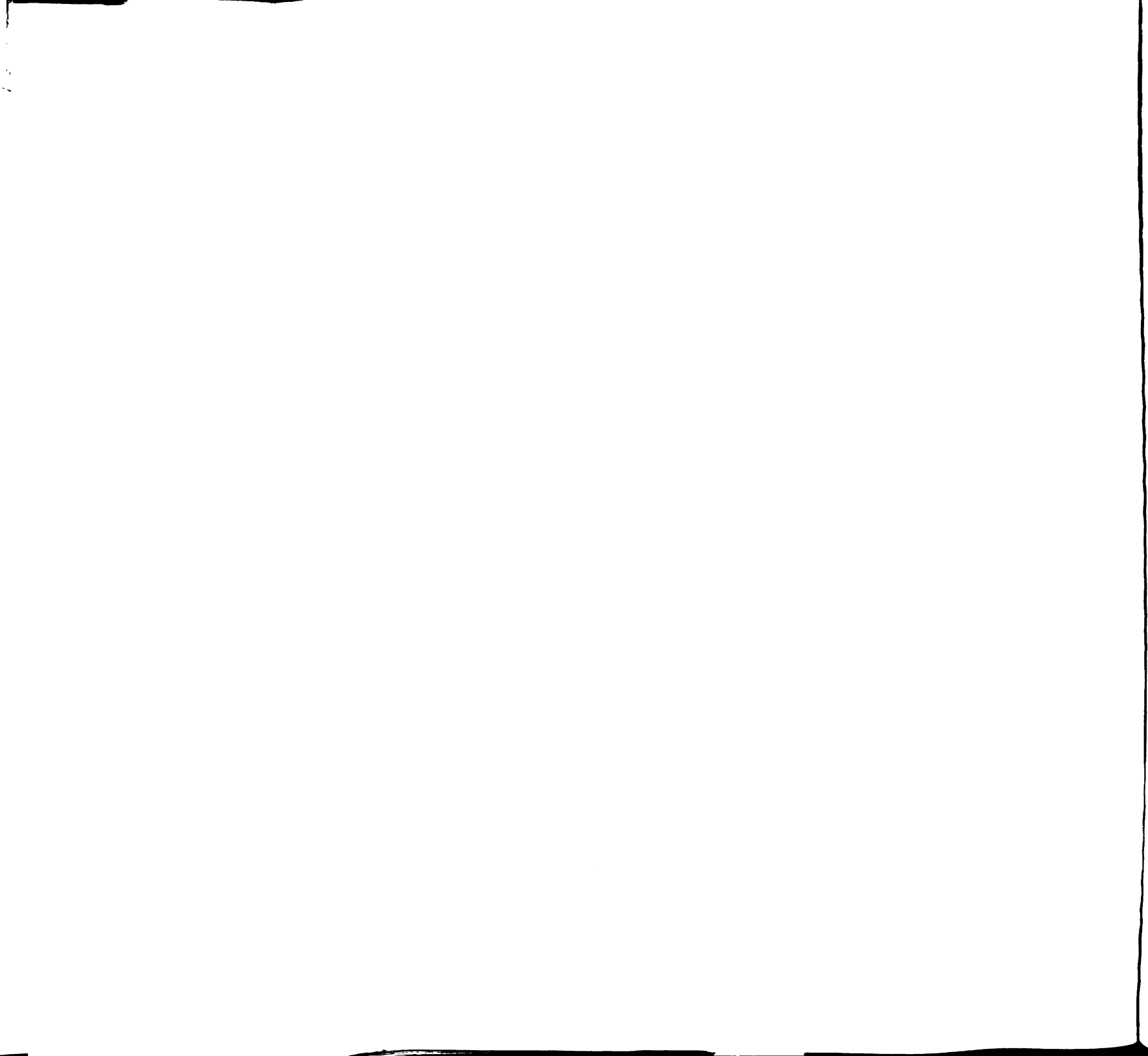
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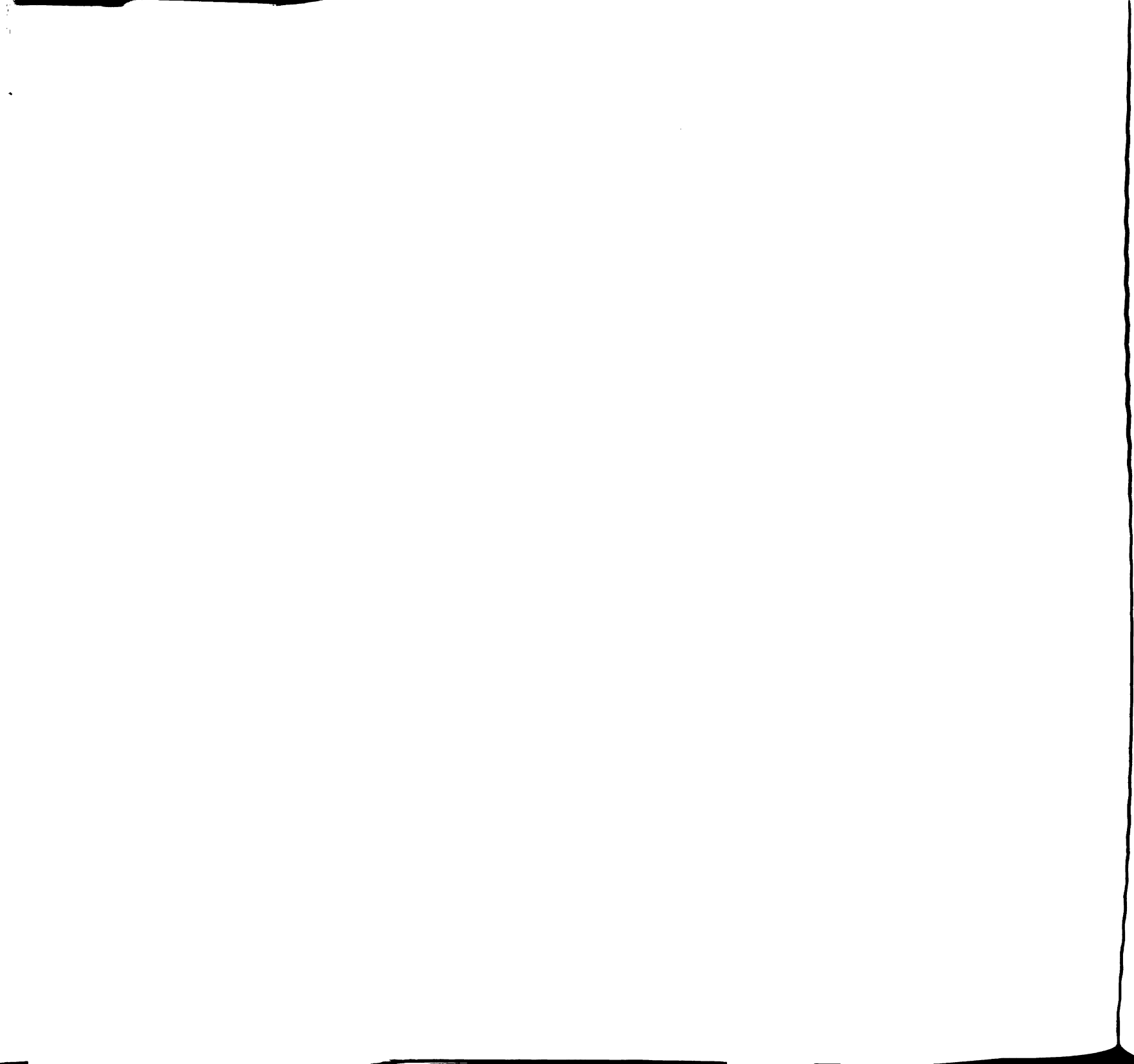
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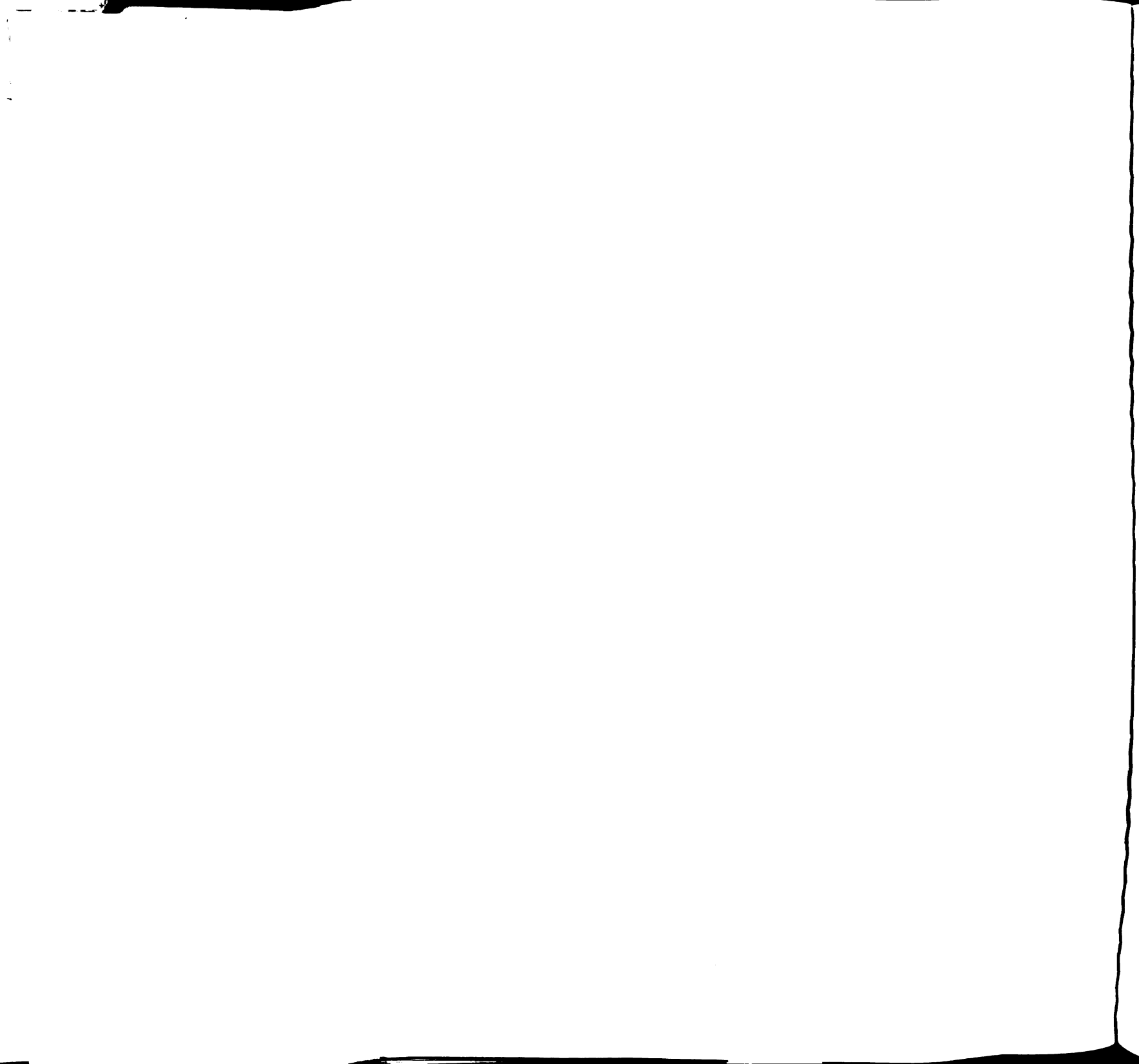
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June, 1936, it was called Broadcasting and Broadcast
Advertising. From July, 1936, till November 19, 1945,
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From November 26, 1945, to October 7, 1947, it was called
Broadcasting, Telecasting. The publication absorbed
Broadcast Advertising on February 15, 1933, and Broad-
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in January, 1932, it became Catholic Action and was
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NCCM Monthly Bulletin, which latter supplement changed in
September, 1947, to Catholic Men.
In the pages of this monthly are chronicled the
monthly developments of the NCWC legal department, the
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The Christian Broadcaster. New York: World Association for
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    States of America.
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    includes book reviews, etc.

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    section, a word from the television pastor, W. A. Fagal,
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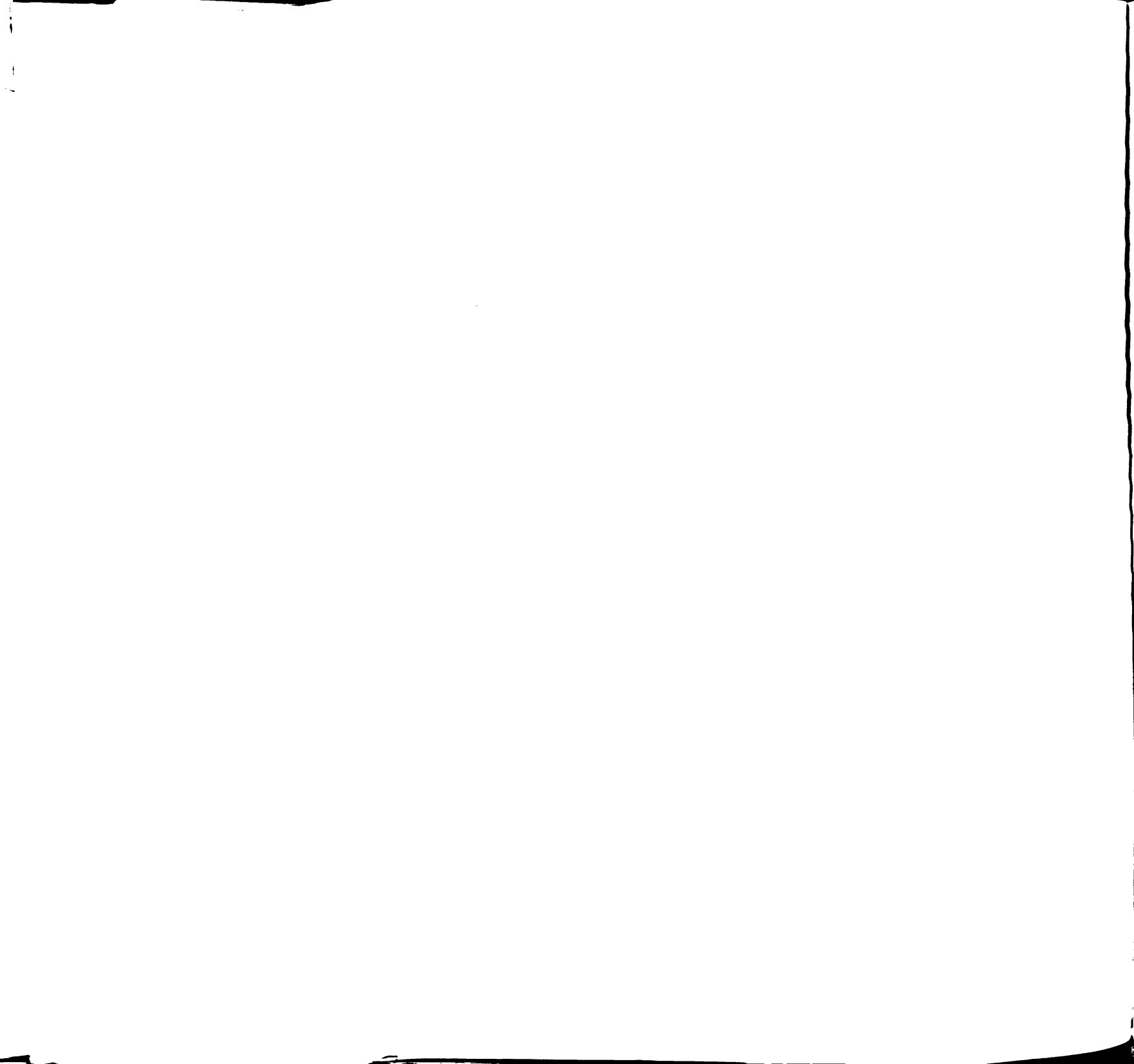
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Commission, National Council of Churches, New York City;
Charles Schmitz, Director Broadcast Training, National
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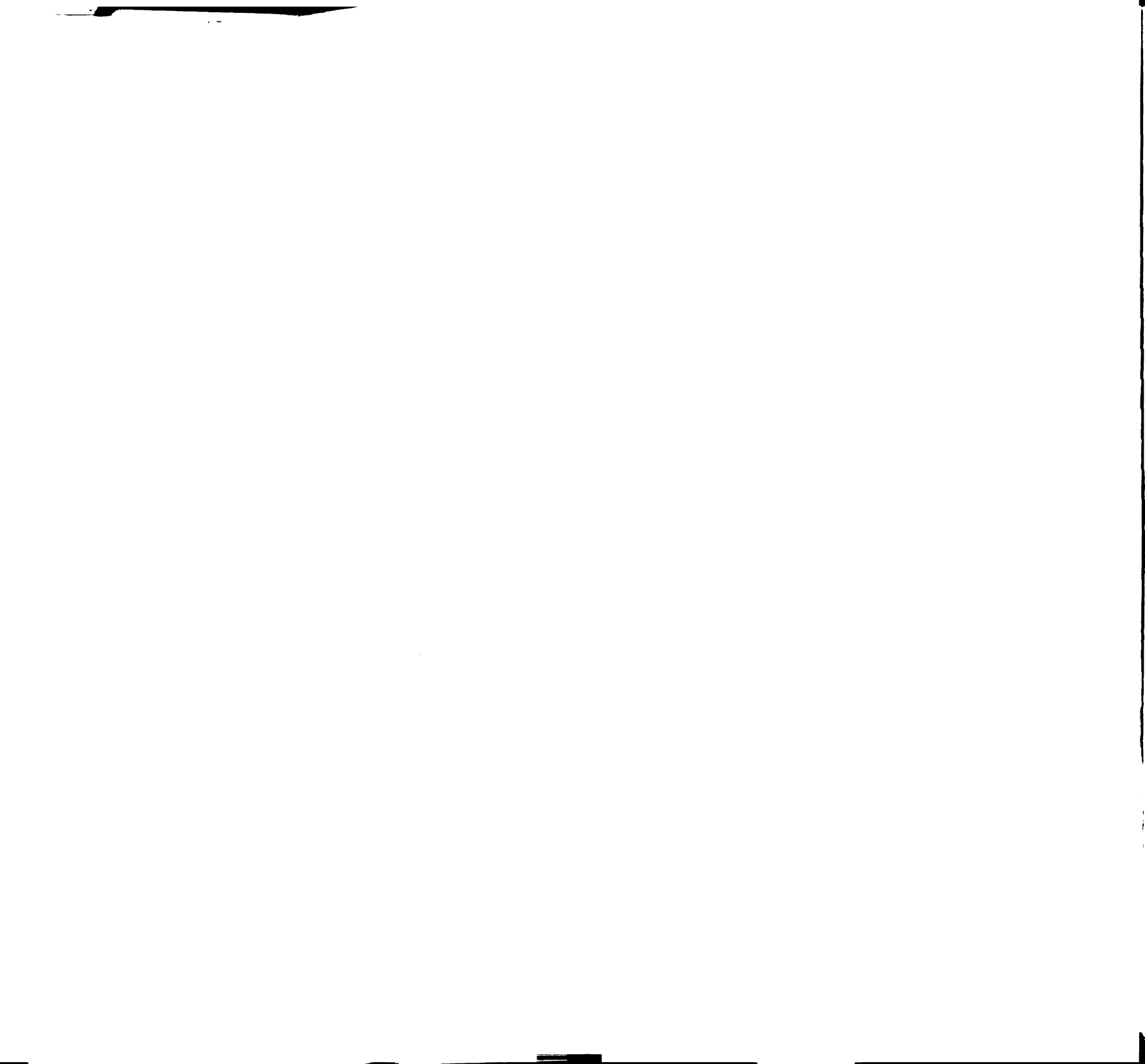
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contributions of participants. Lyman Bryson of CBS read
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position toward preserving religion and worship as we
know them in war was spelled out. The following papers
are printed in the report: Max Jordan of NBC, "Religion
as News Today"; Walter W. Van Kirk, Federal Council of
the Churches, N.Y., "The Duty of Religious Radio in Time
of War"; Edward J. Flanagan, Boys Town, Nebr., "Reli-
gious Broadcasting in Wartime"; Israel Goldstein, Syna-
gogue Council of America, "Responsibilities and Opportuni-
ties of Religious Broadcasting"; Willard Johnson, National
Conference of Christians and Jews, St. Louis, "Intolerance
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"Religious Broadcasting in Great Britain in Wartime."
A discussion by people on the program and in the audience
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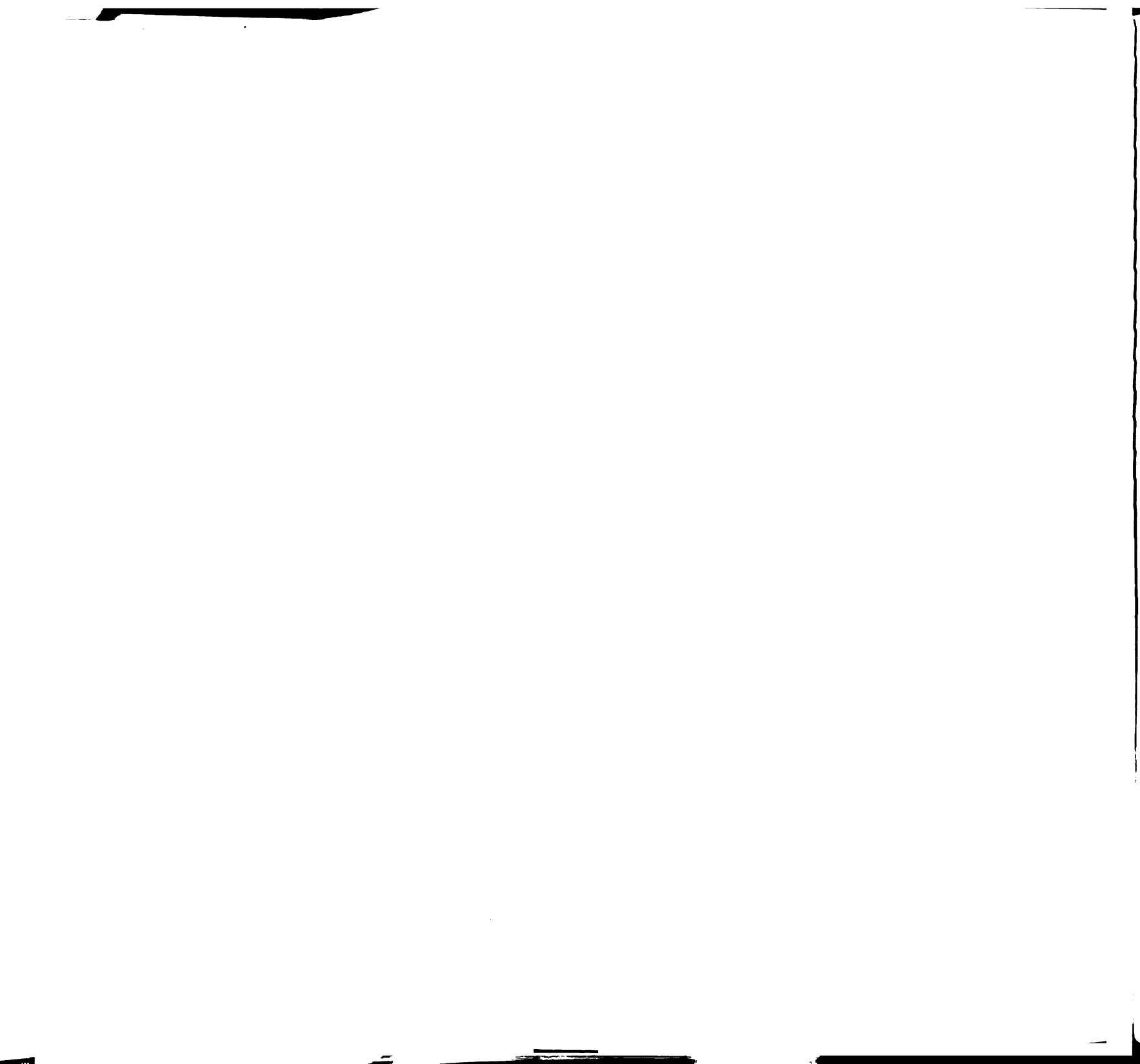
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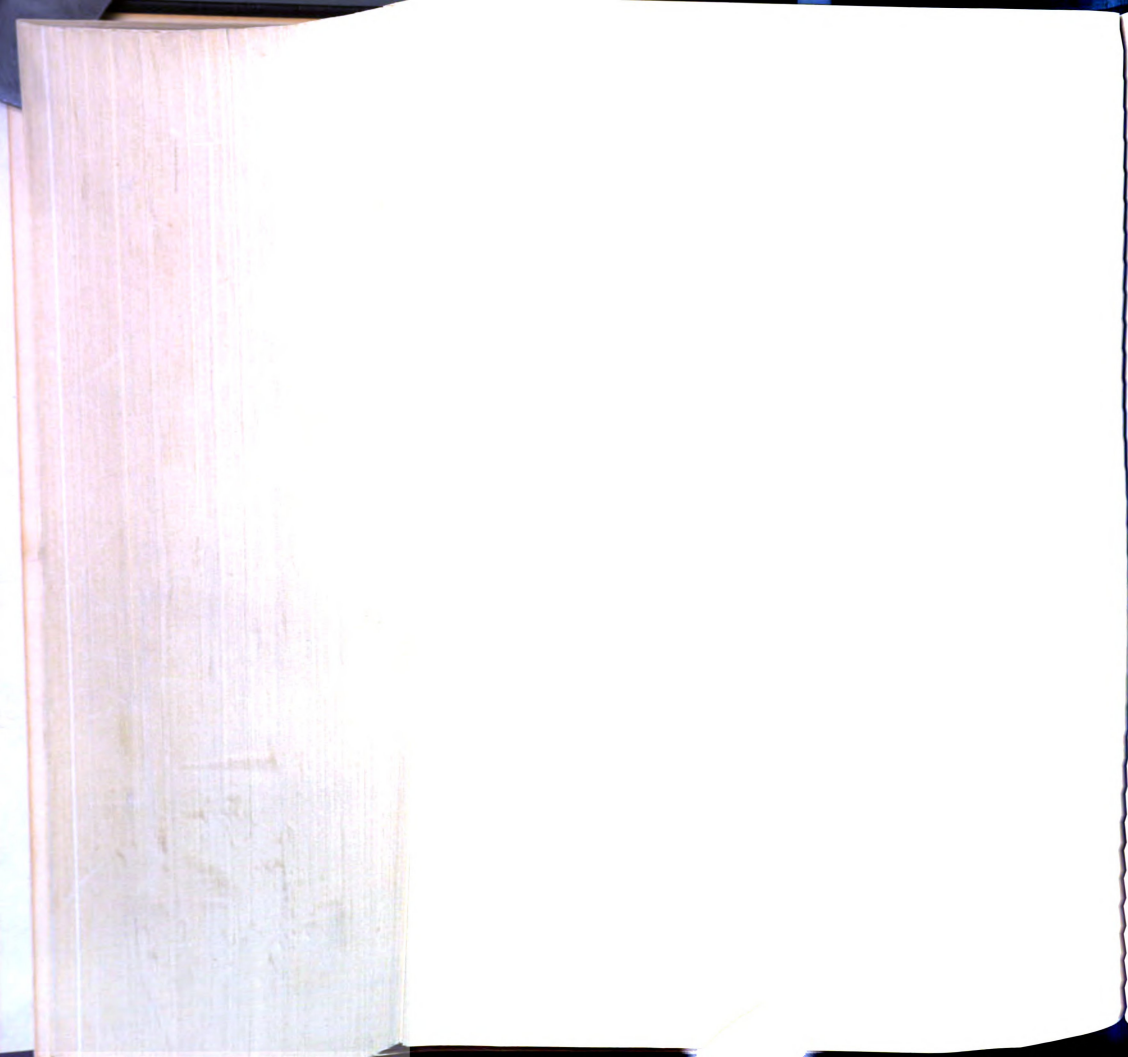Johns, A. H. "'Beyond Tomorrow' Program," The Ministry (November, 1942).

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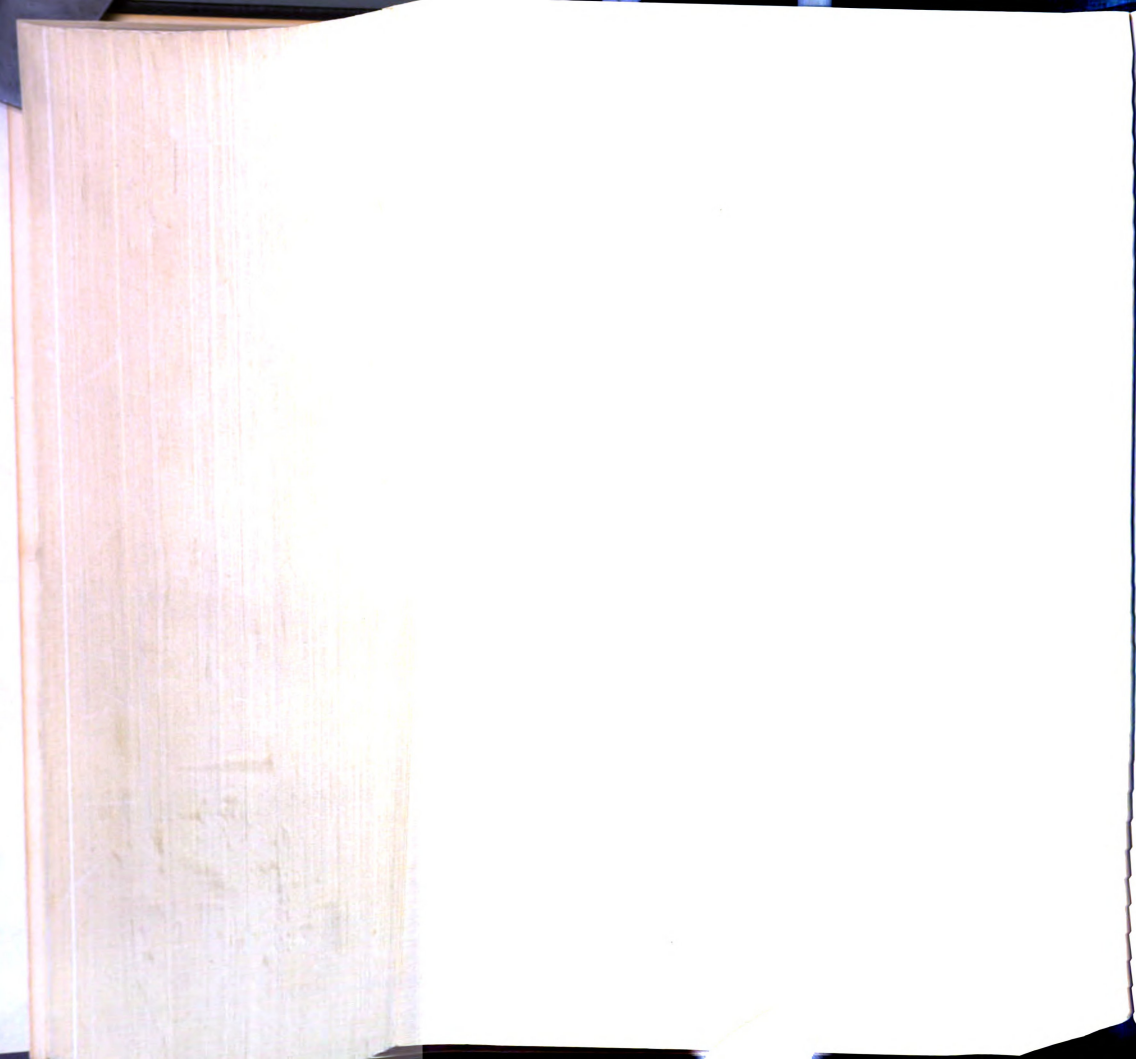
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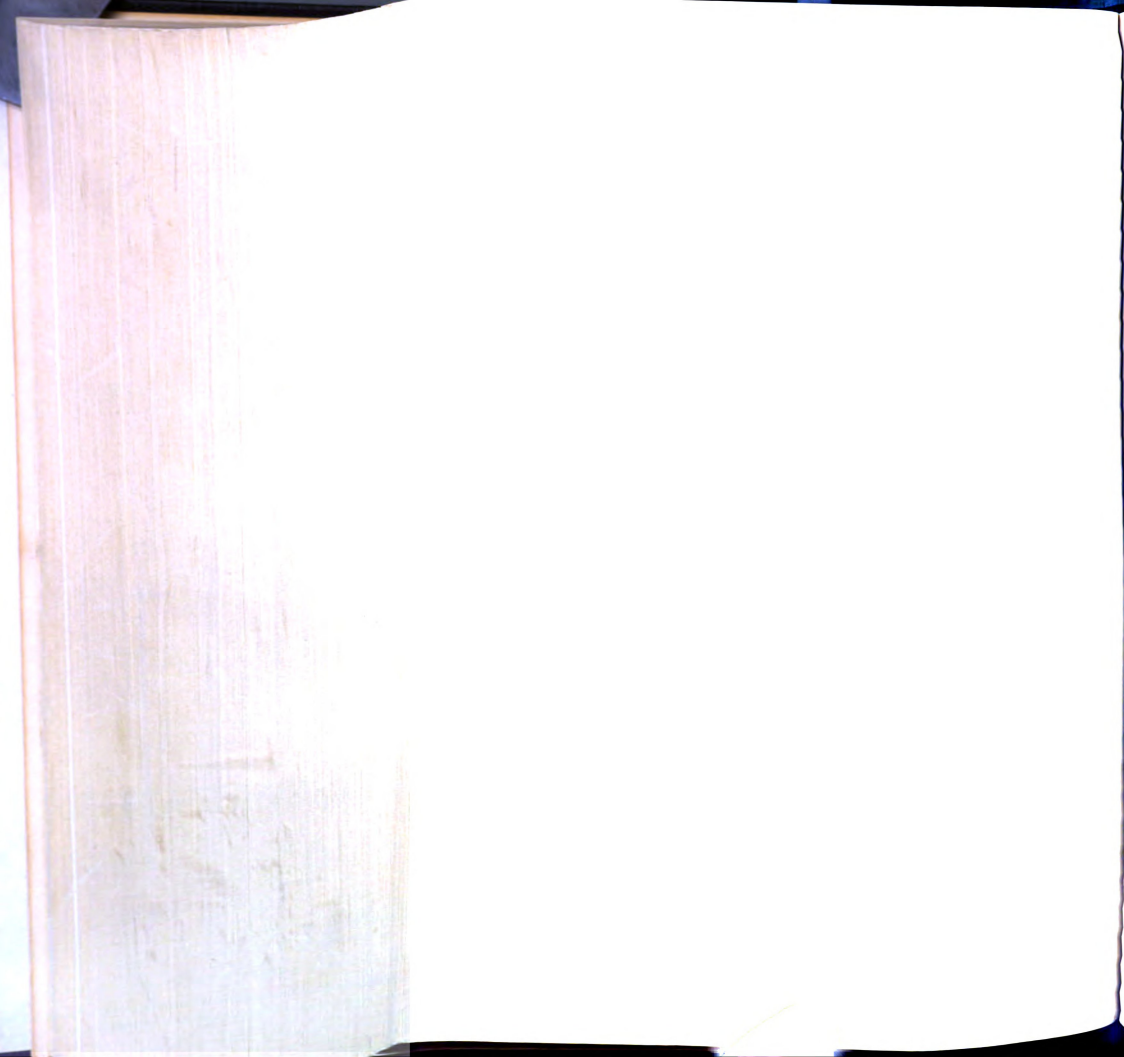
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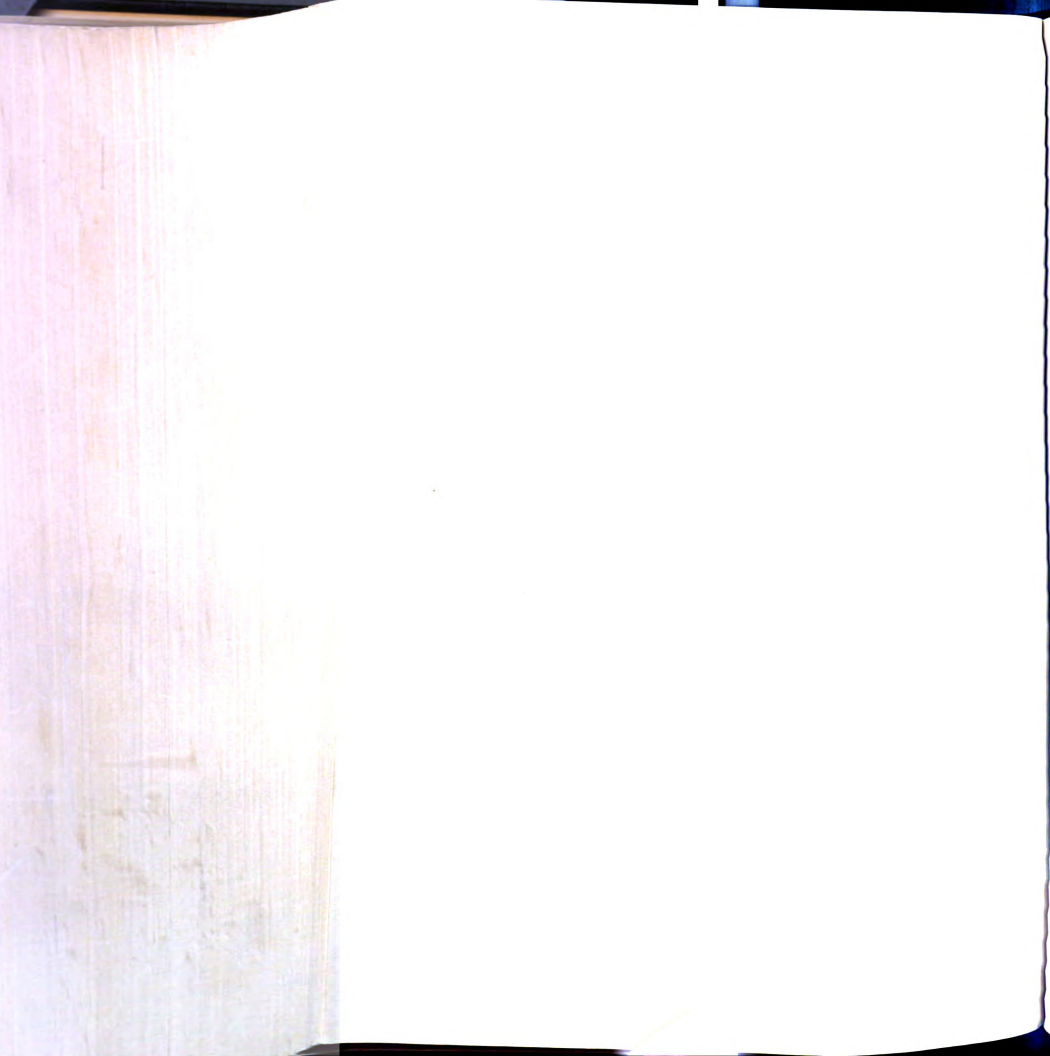
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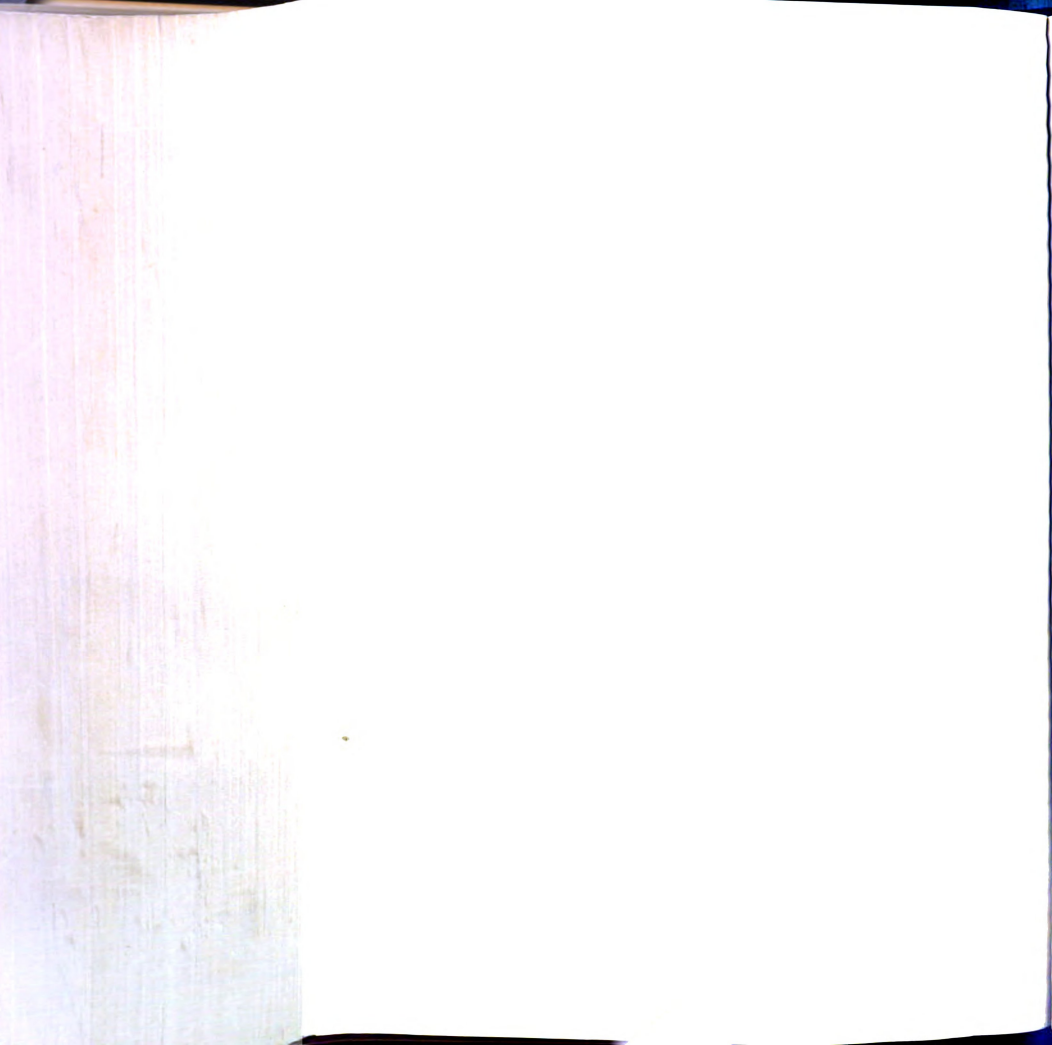
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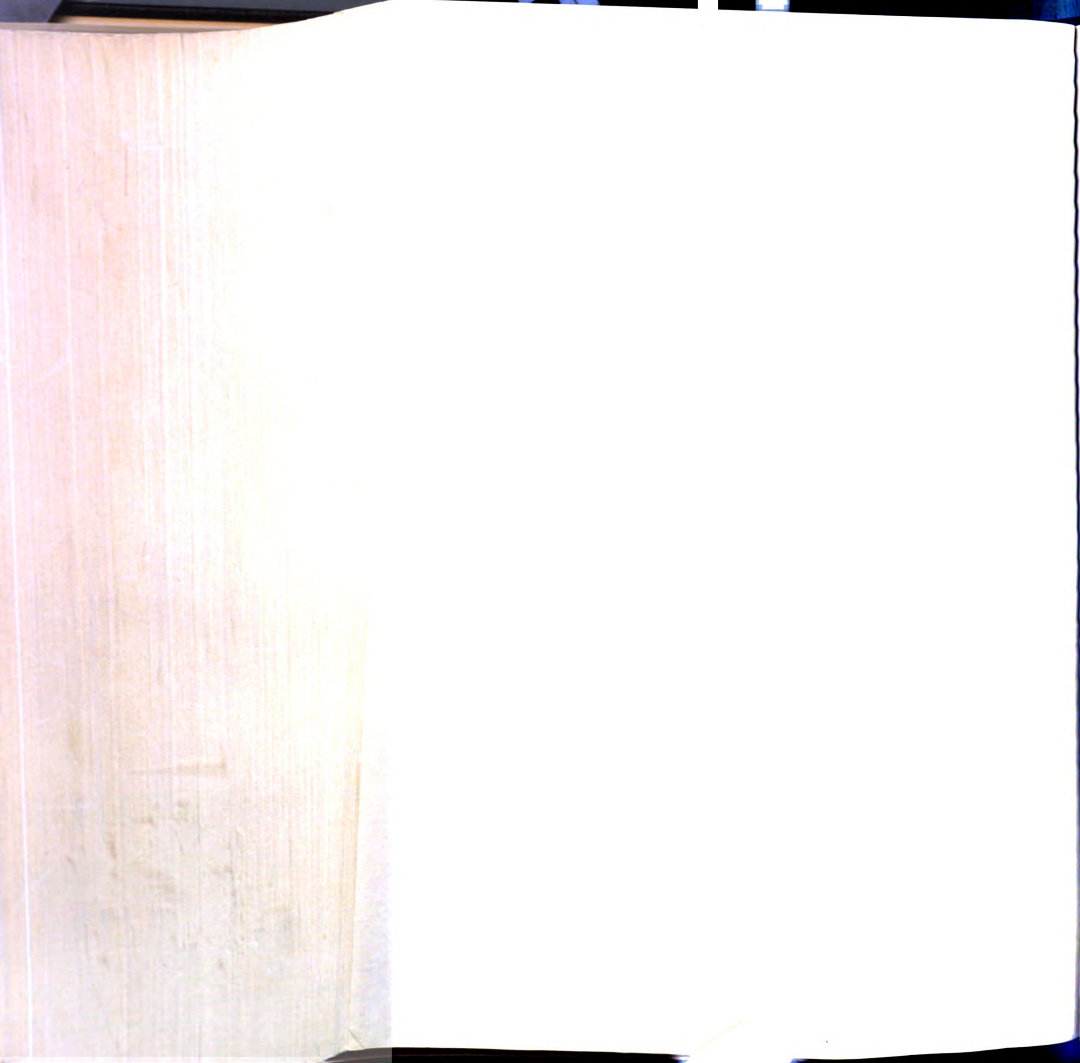
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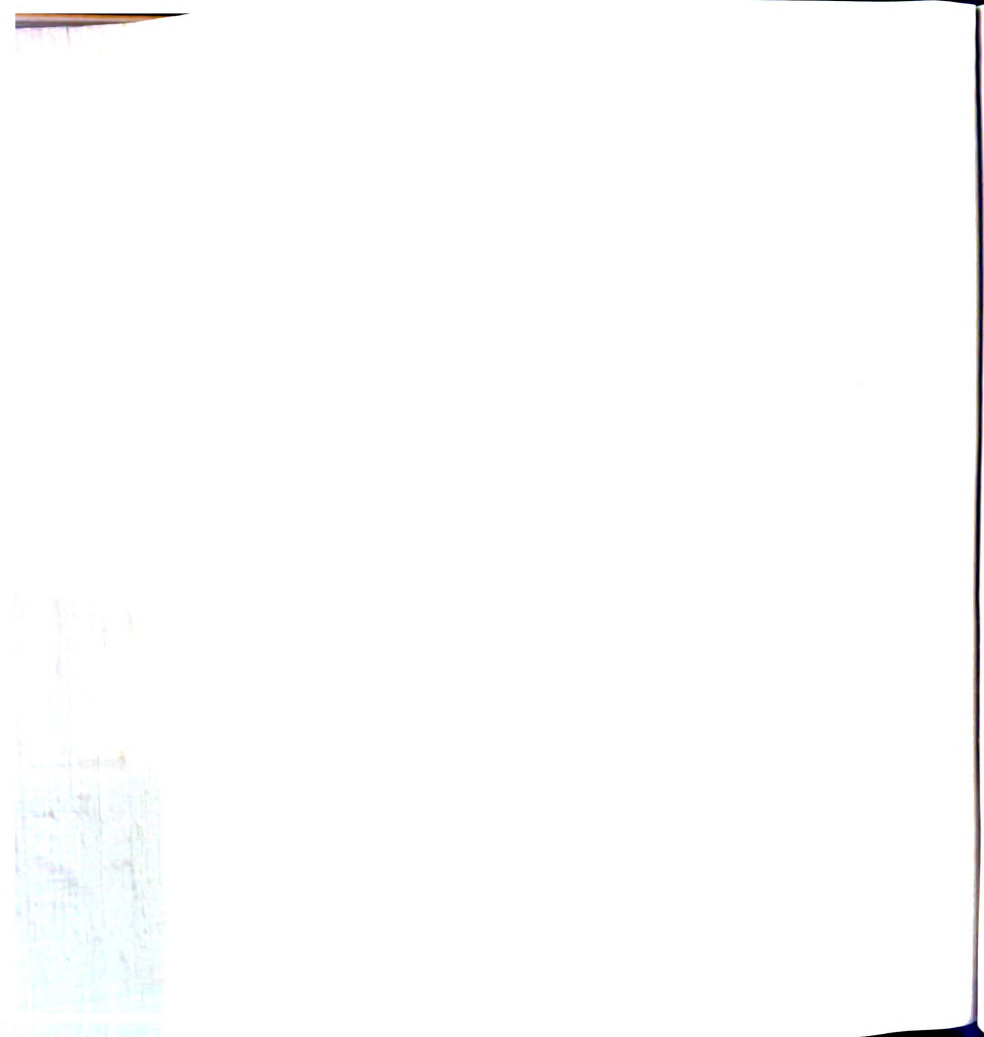
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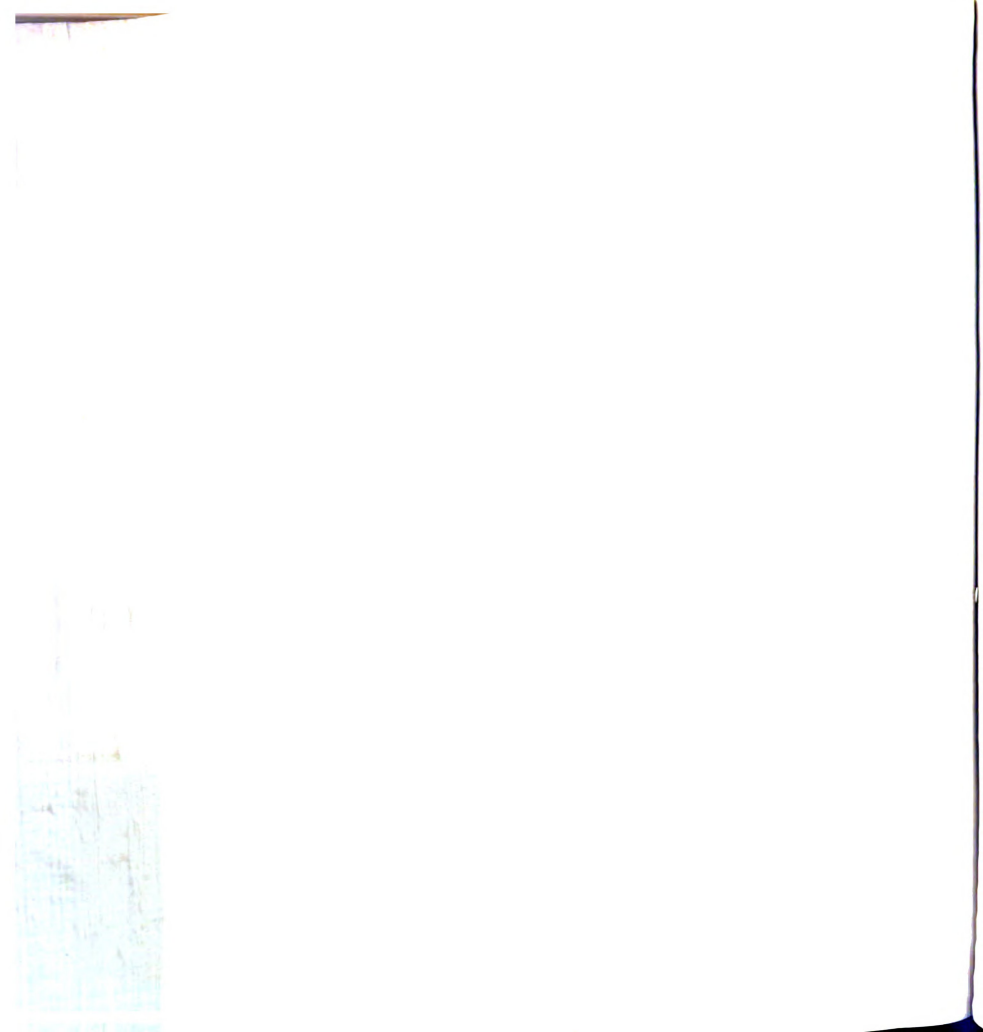
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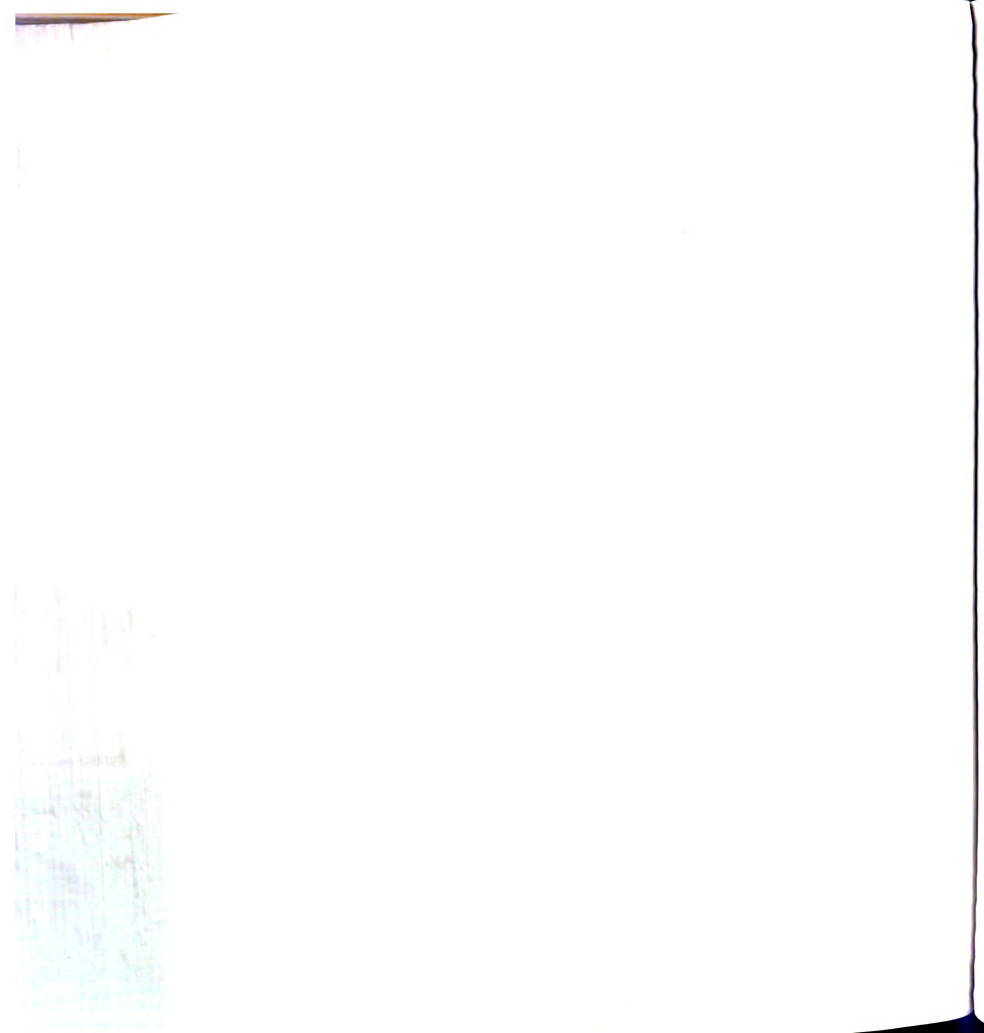
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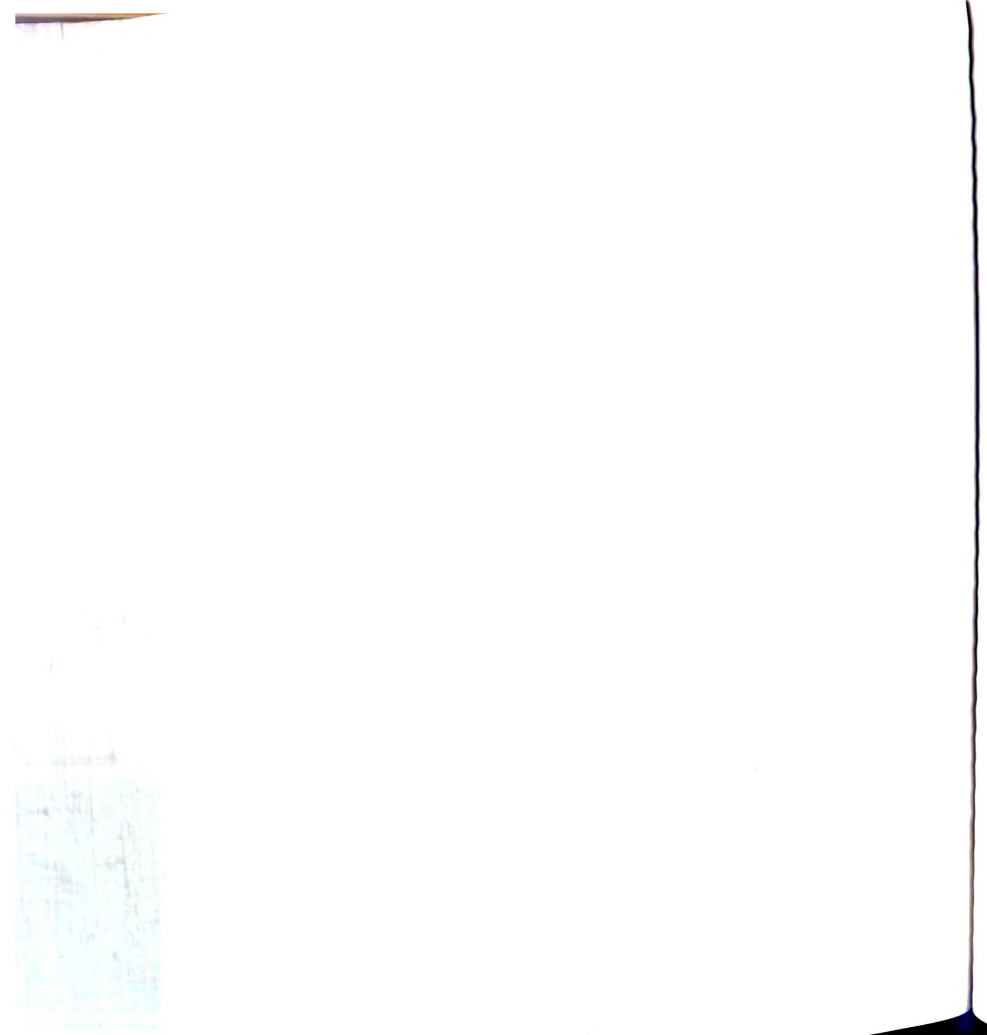
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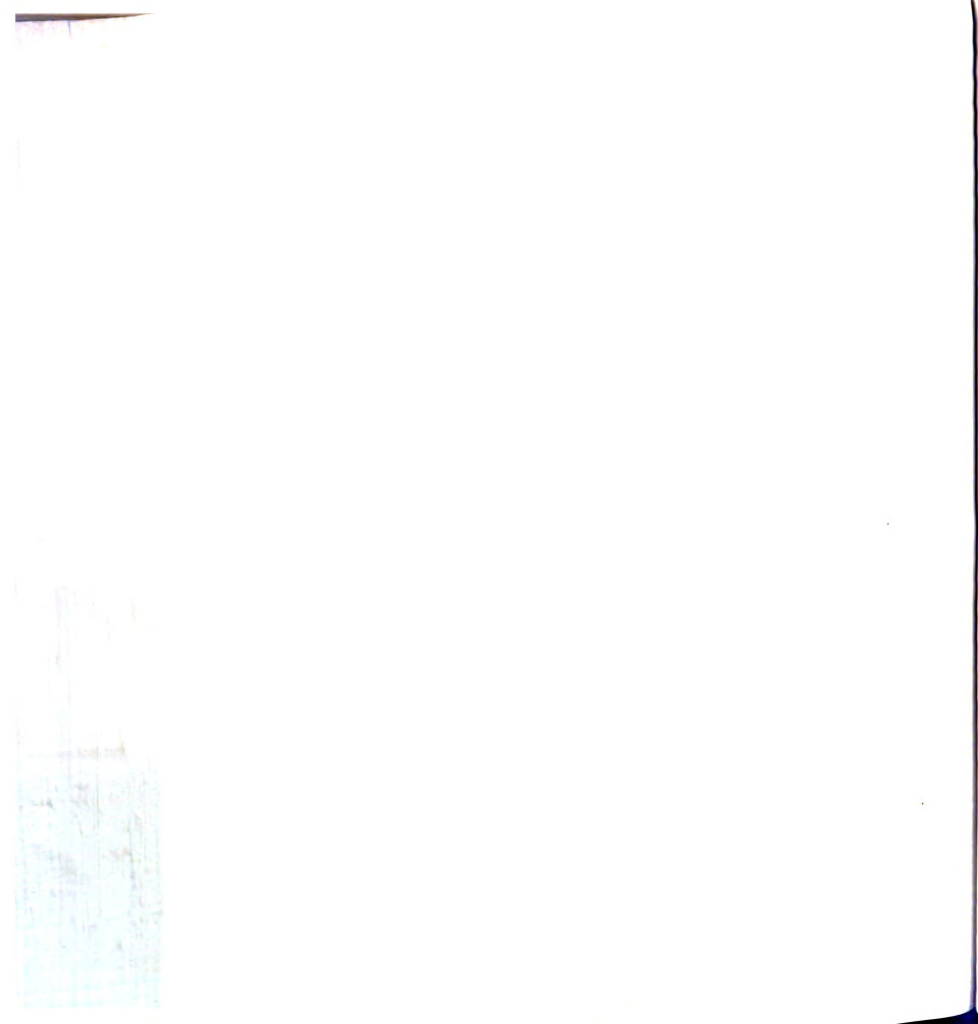
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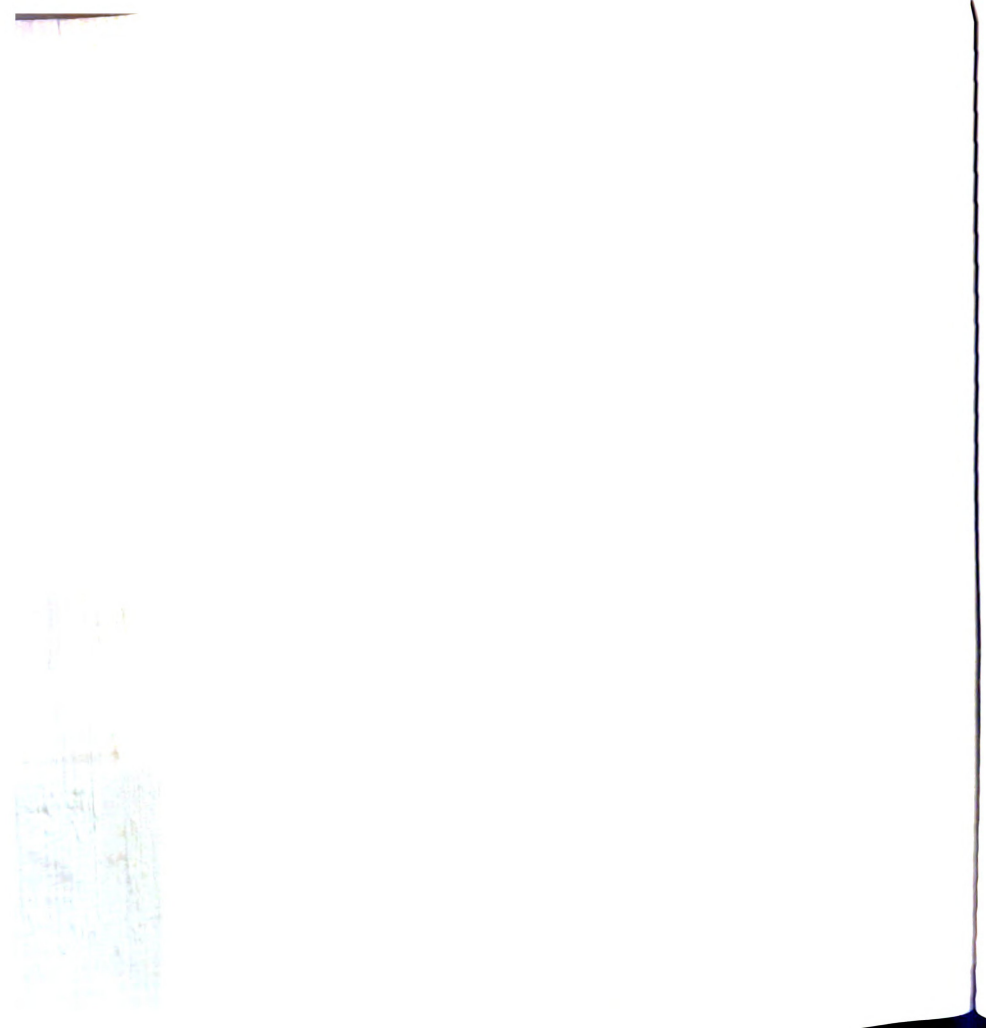
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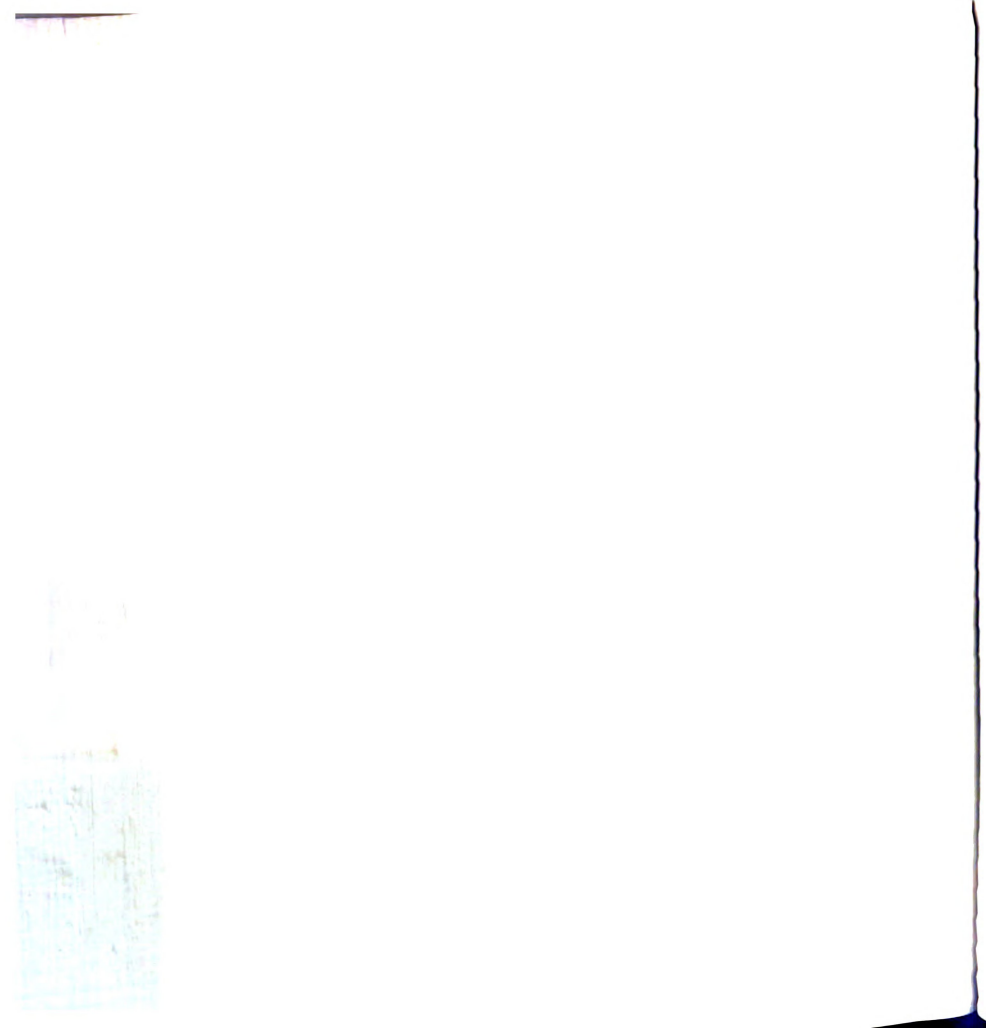
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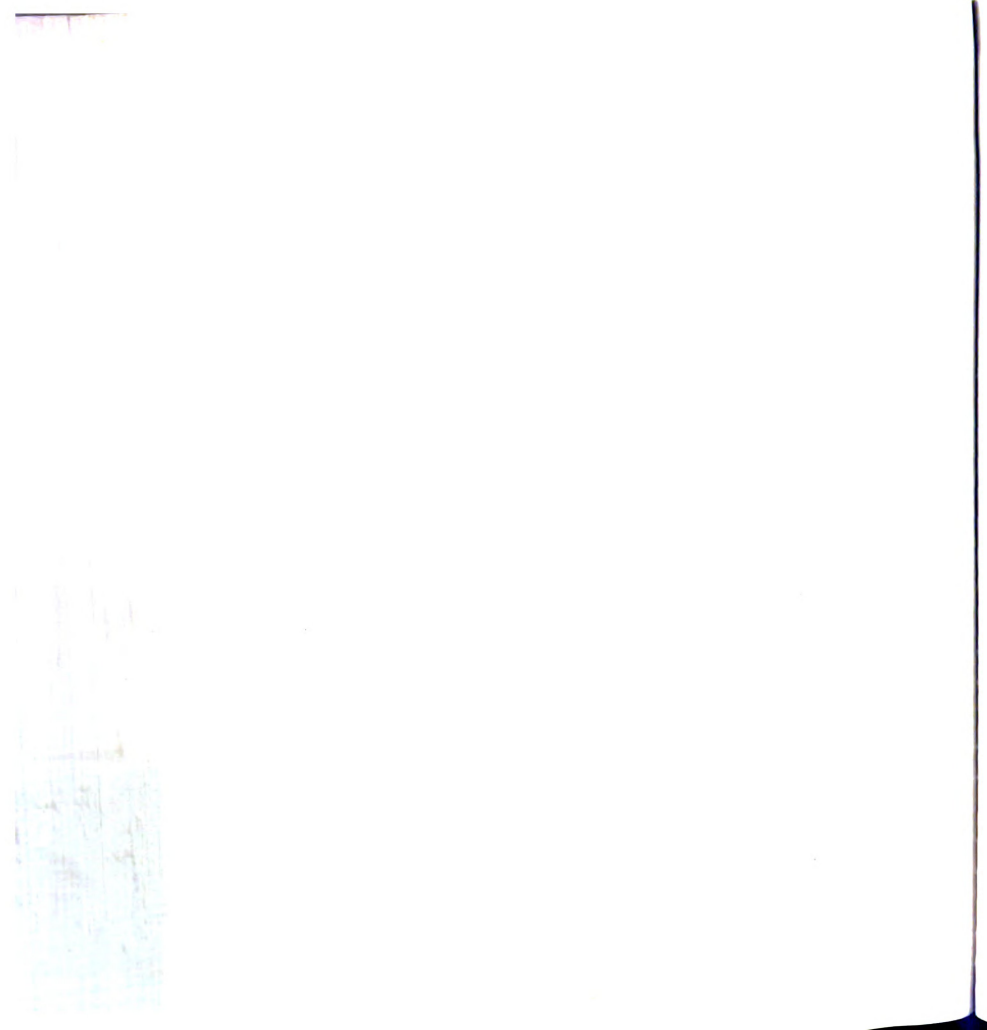
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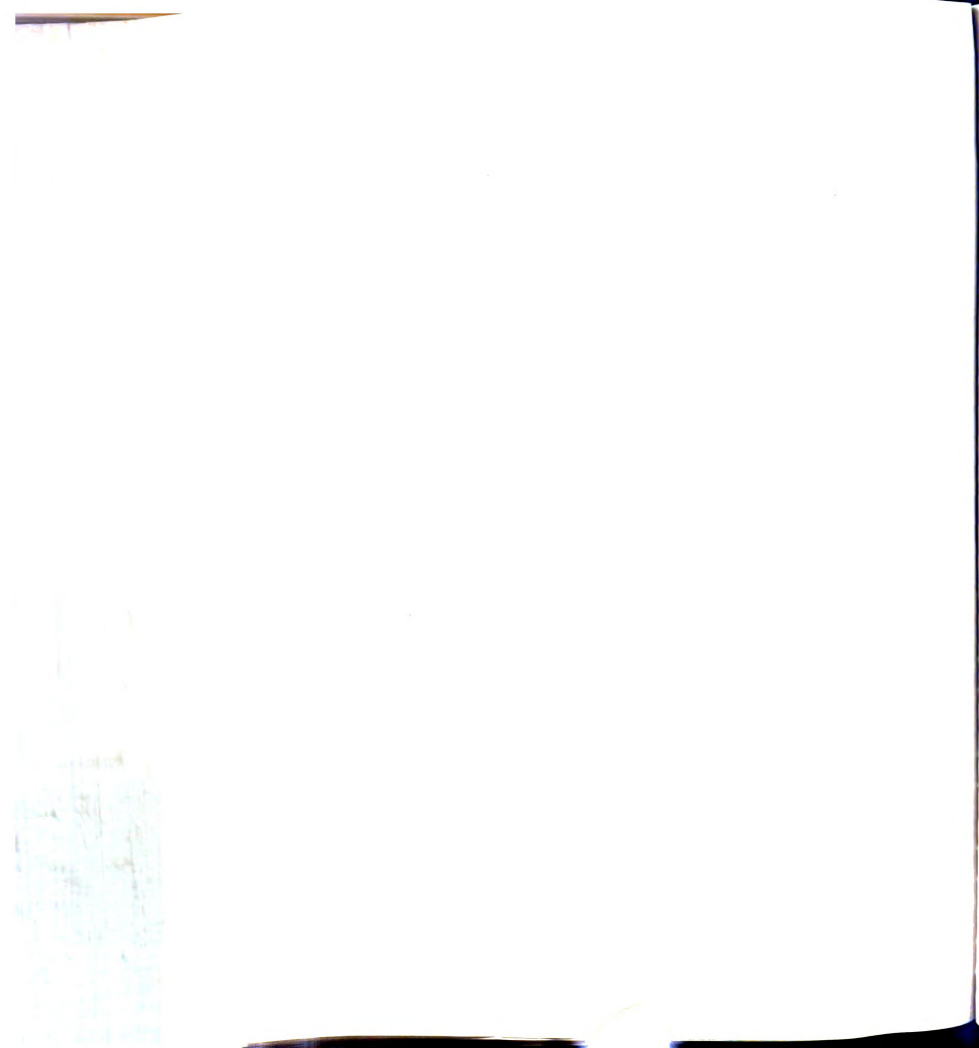
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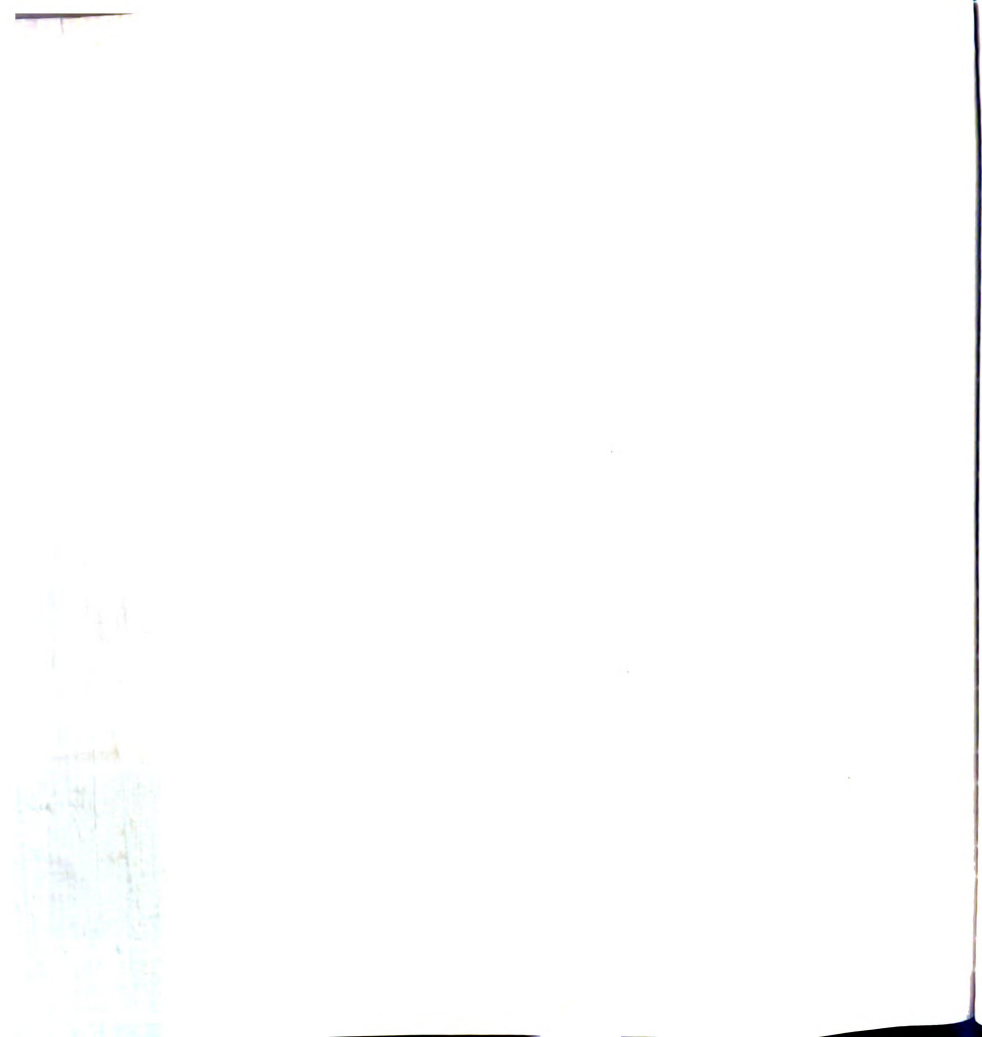
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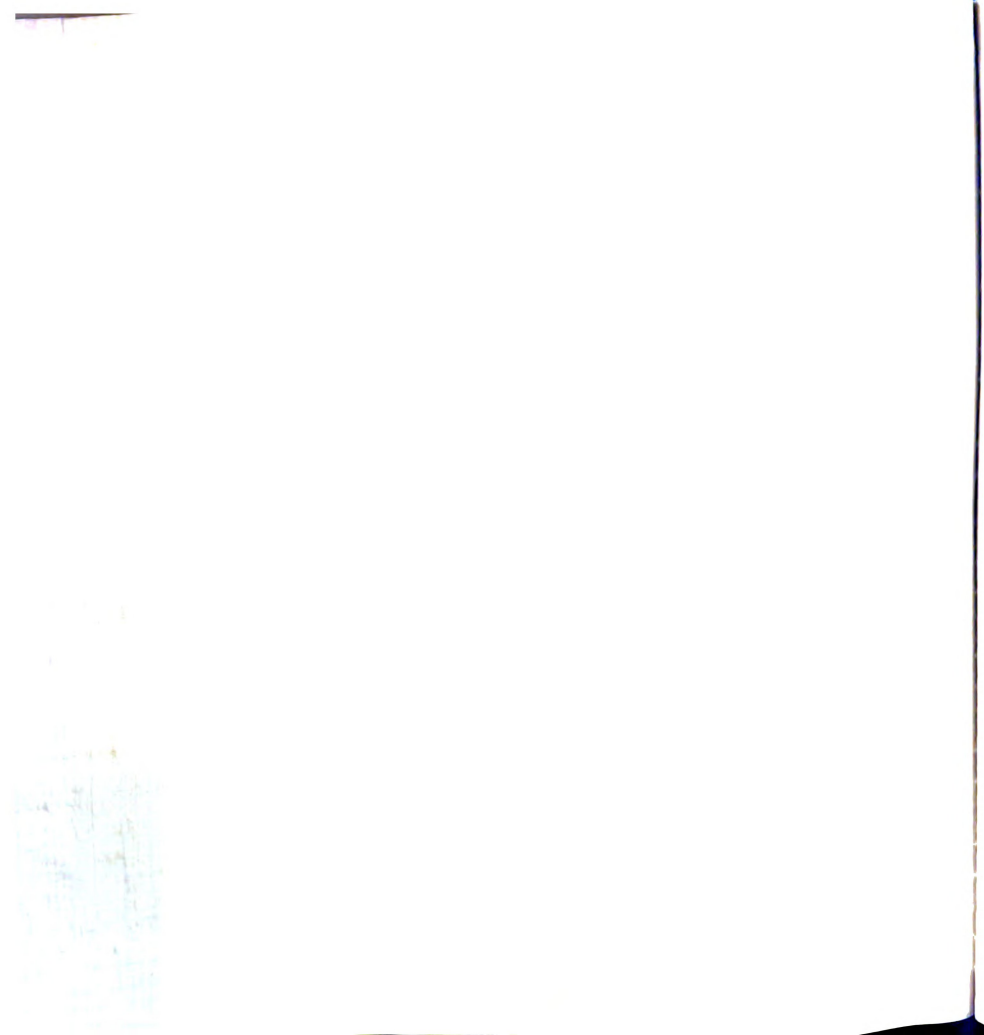
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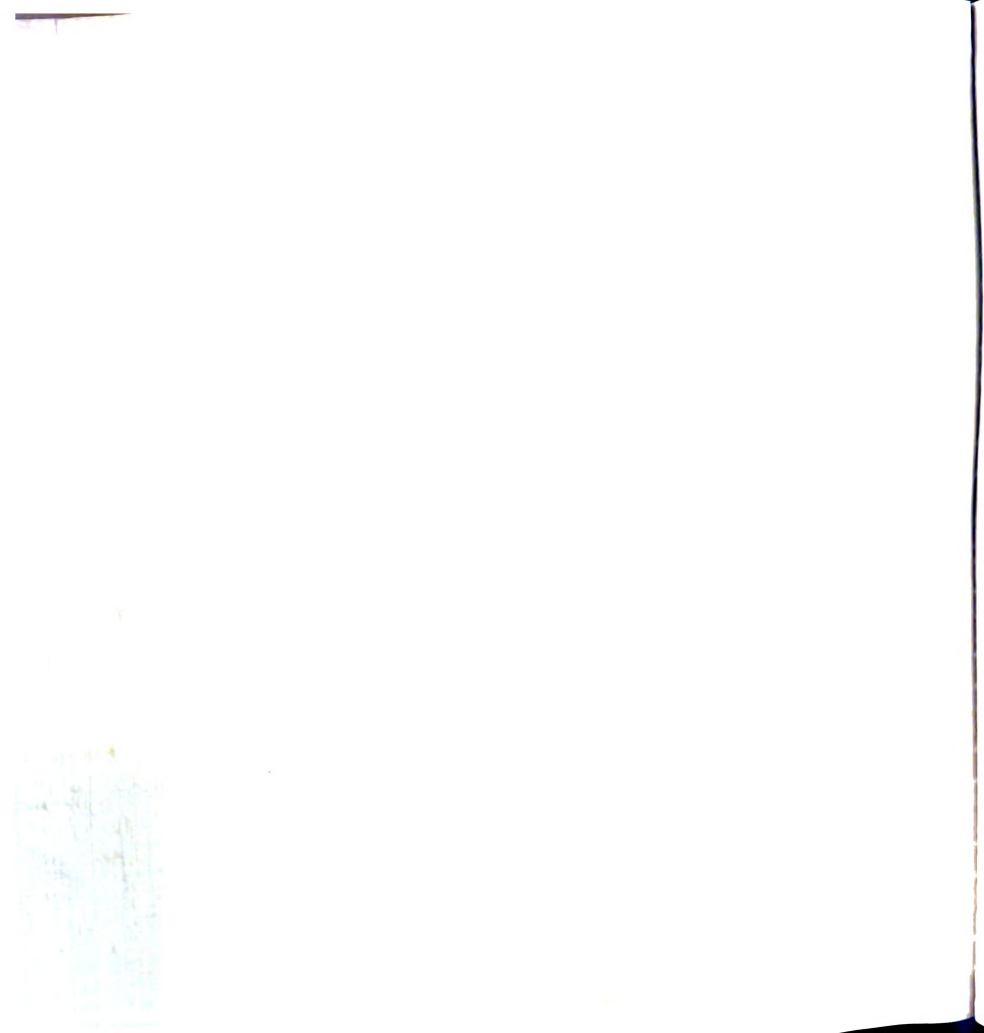
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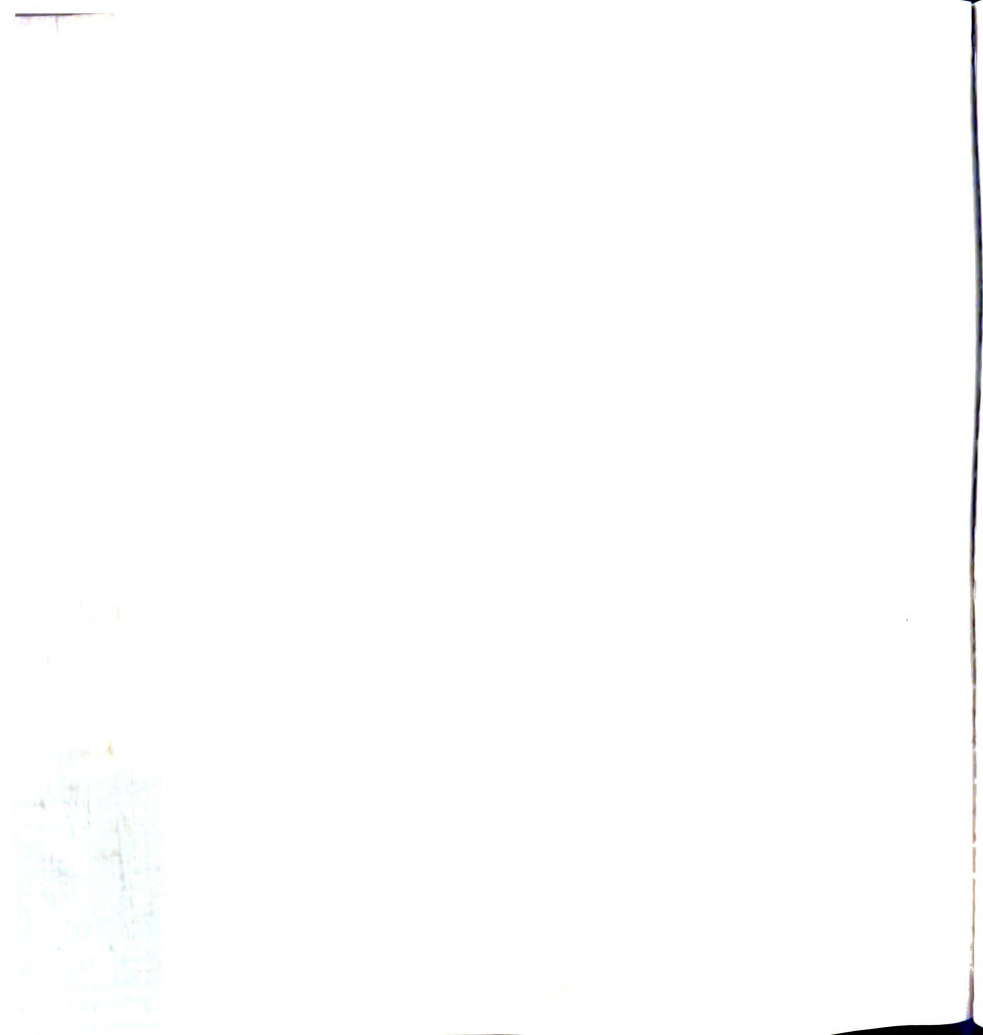
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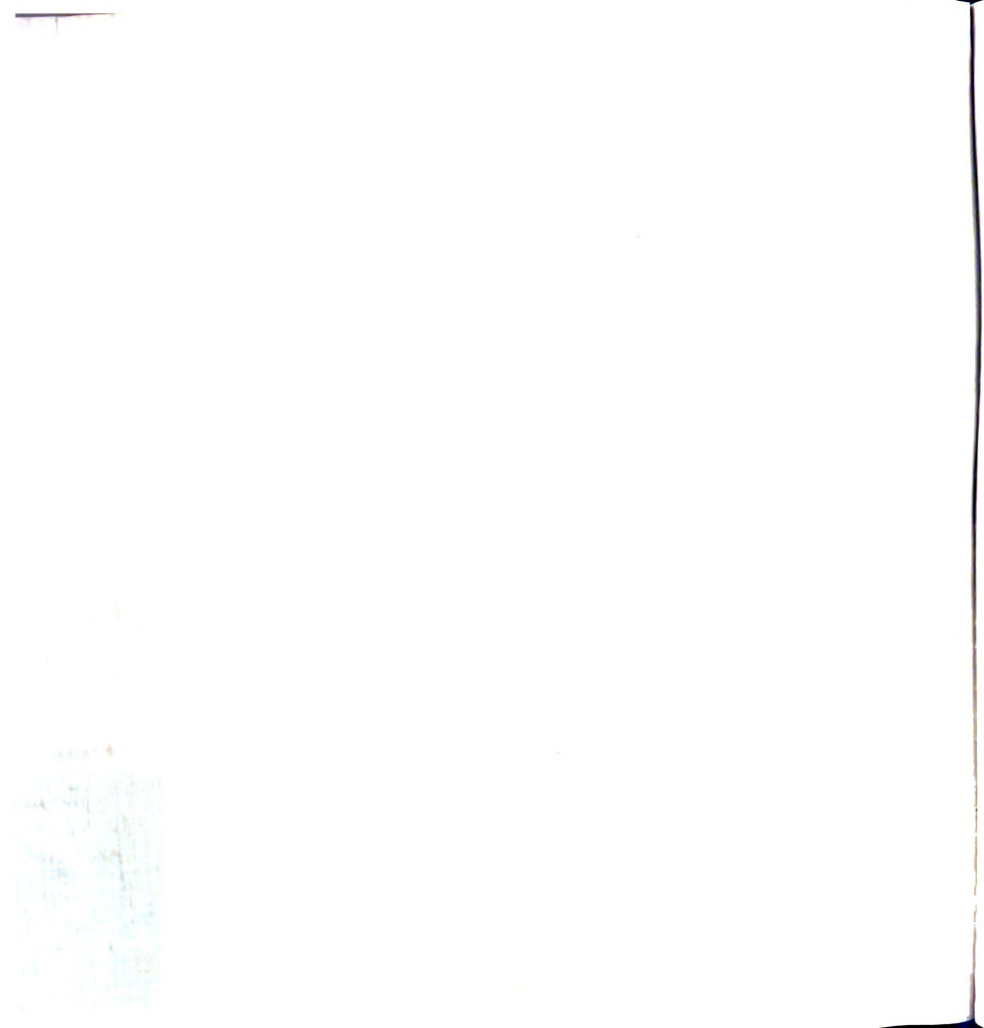"World of Religion," Television, Vol. 19 (August, 1962), pp. 92-93.

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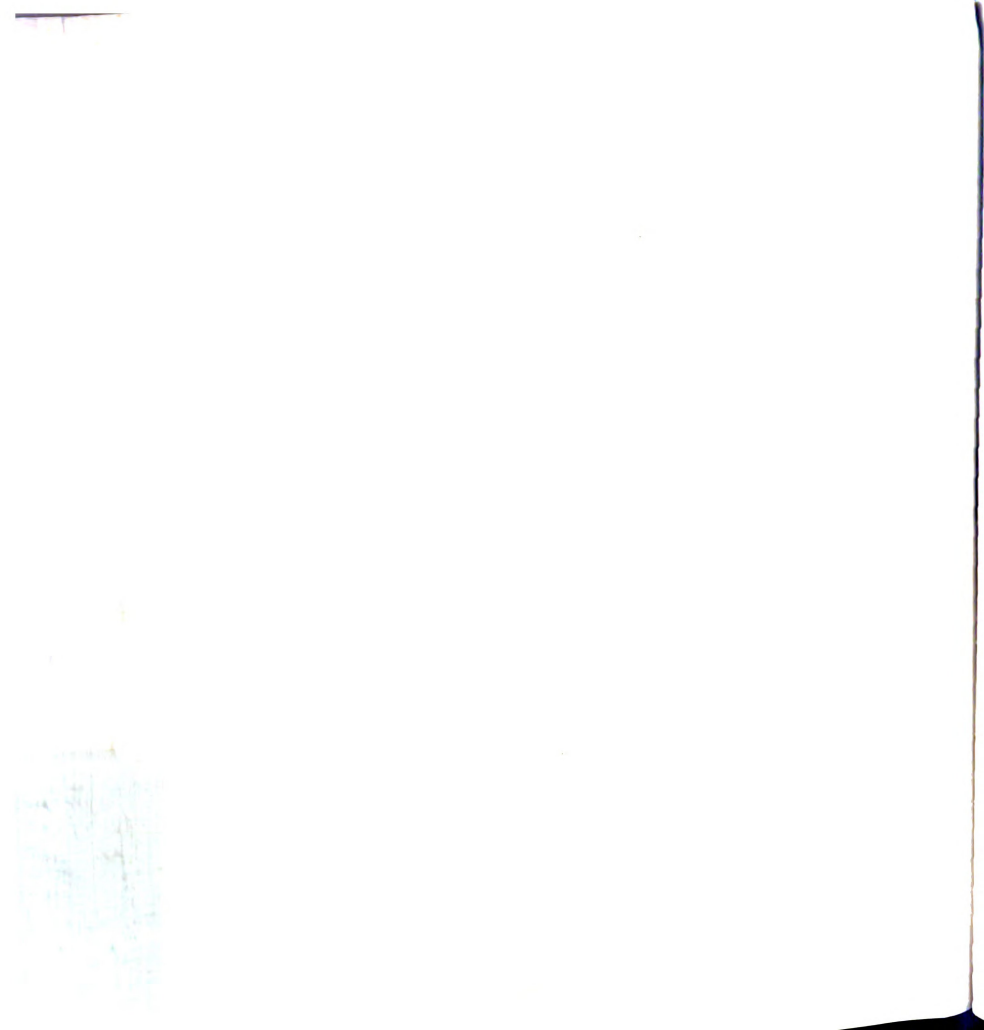   Discussion of programs provided the three major networks by the National Council of Catholic Men.

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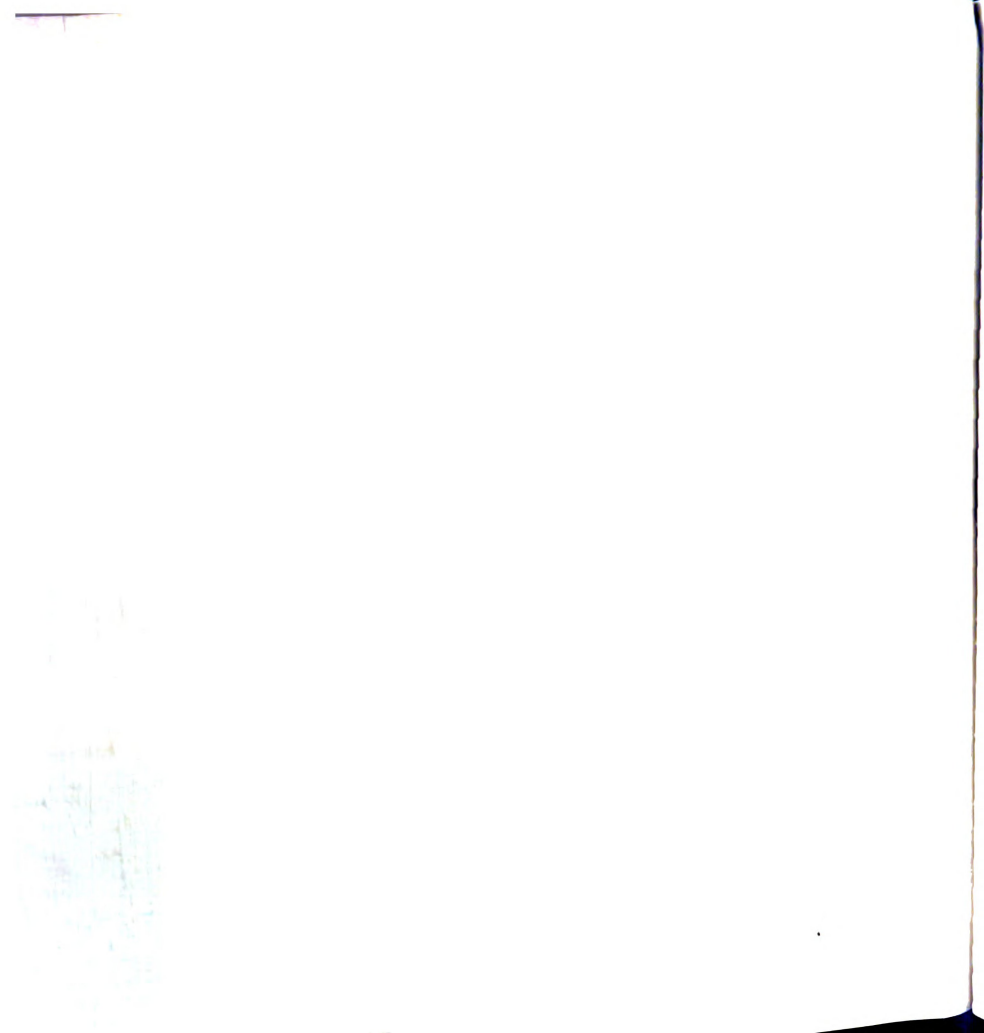
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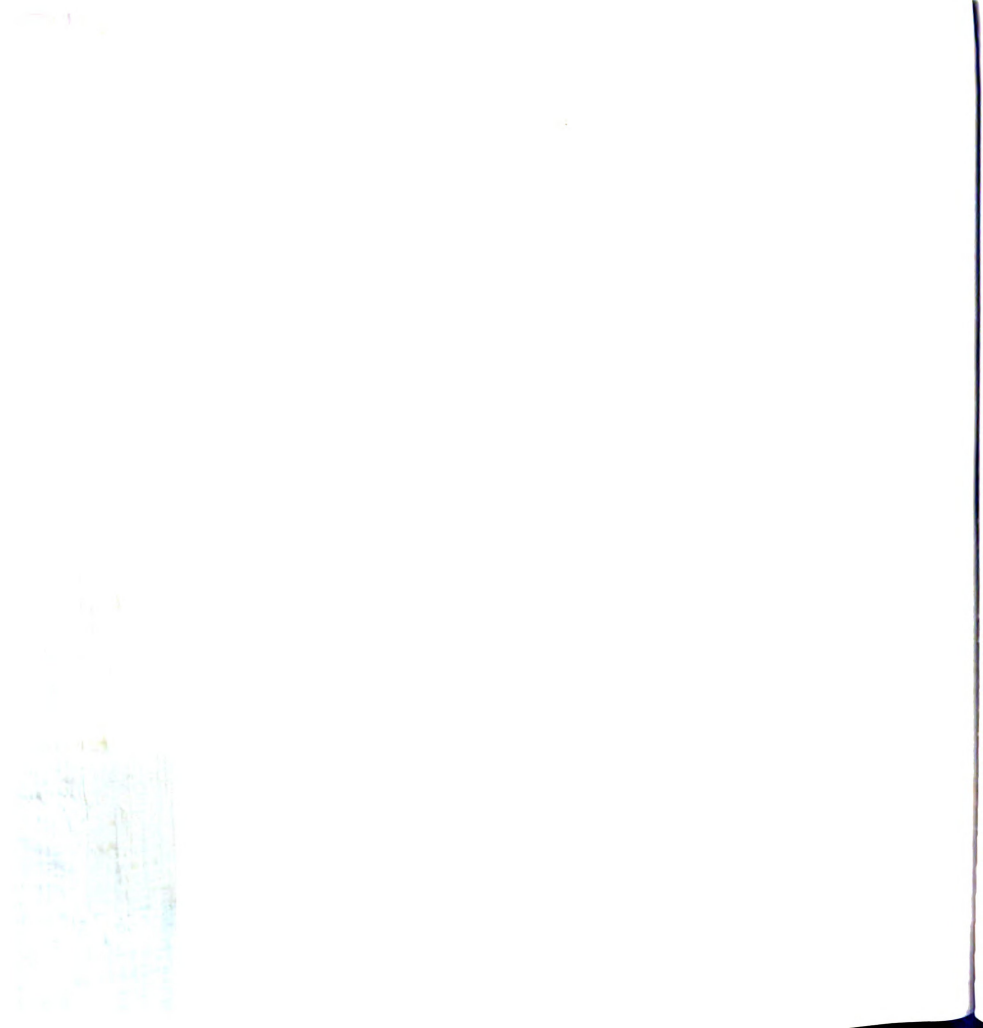Radio and Television, 1958.
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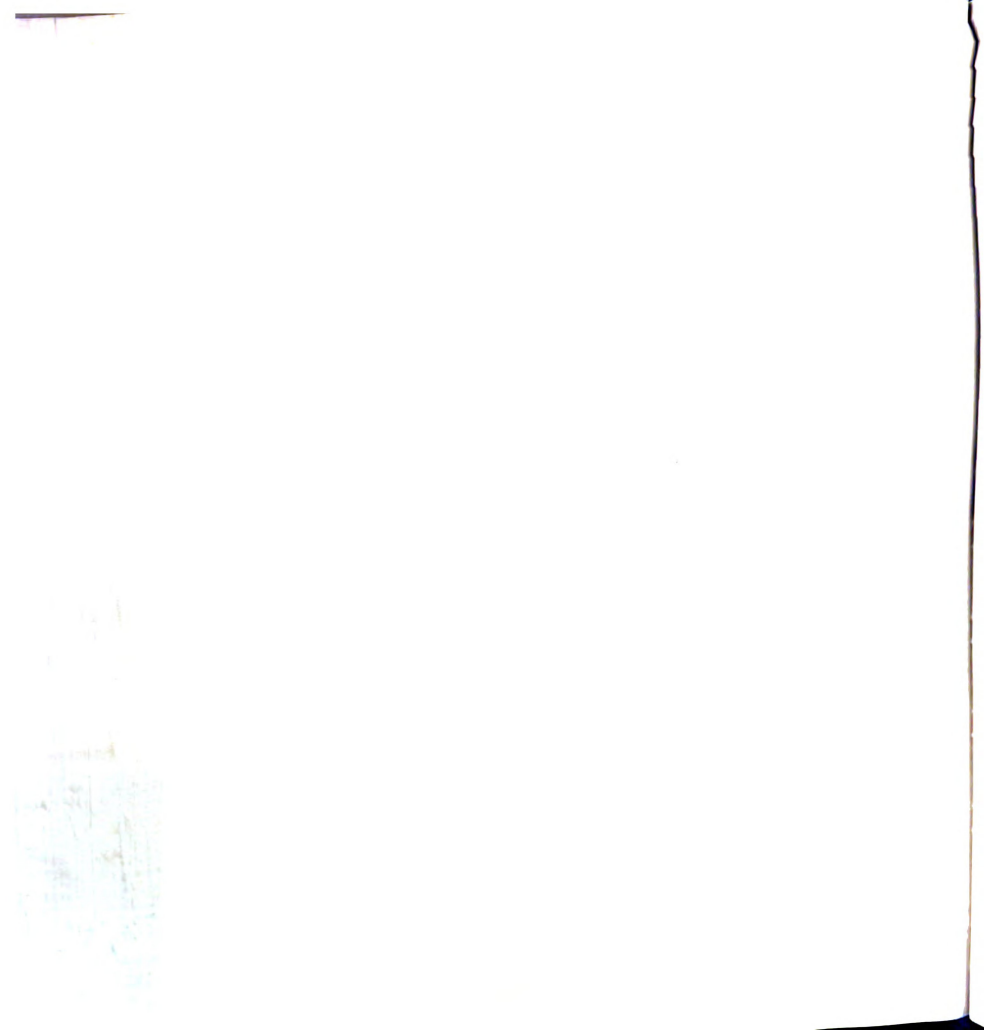Texas: Millard Research Associates, Ltd., 1961.
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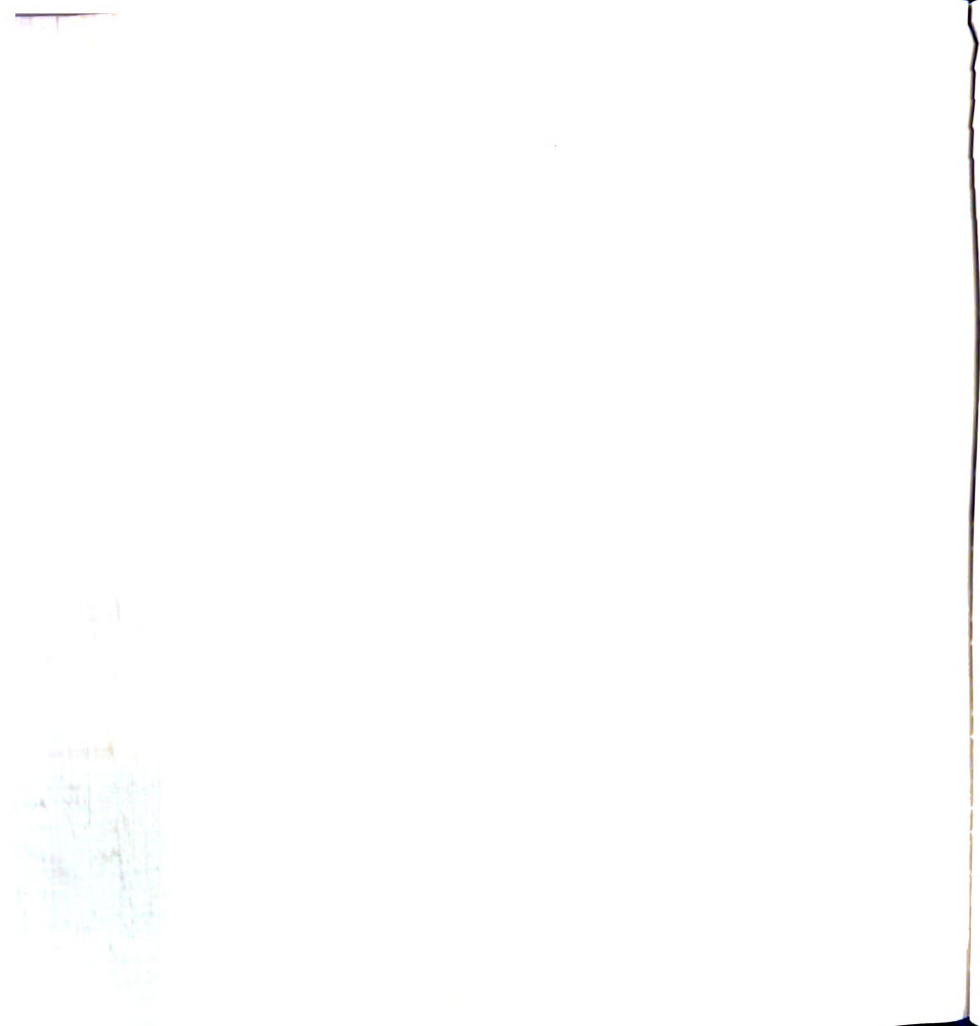
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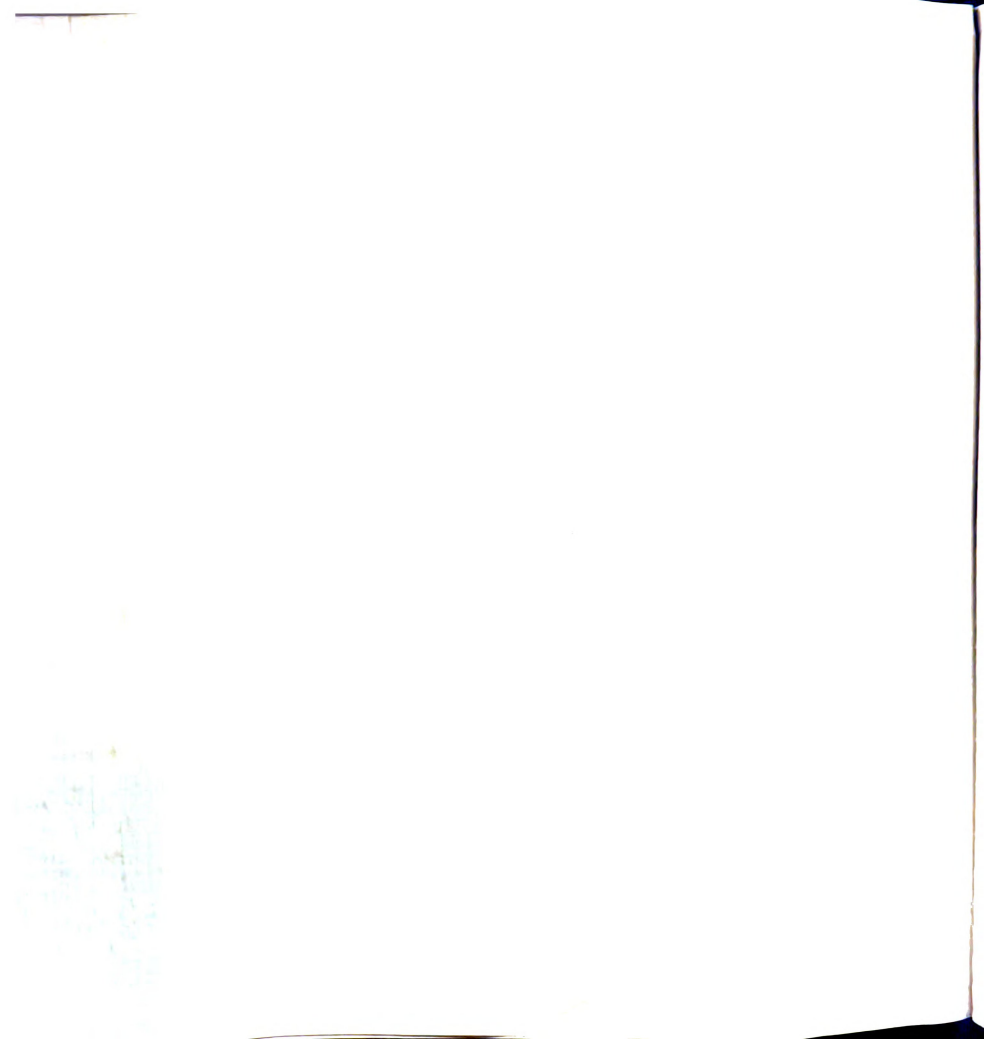
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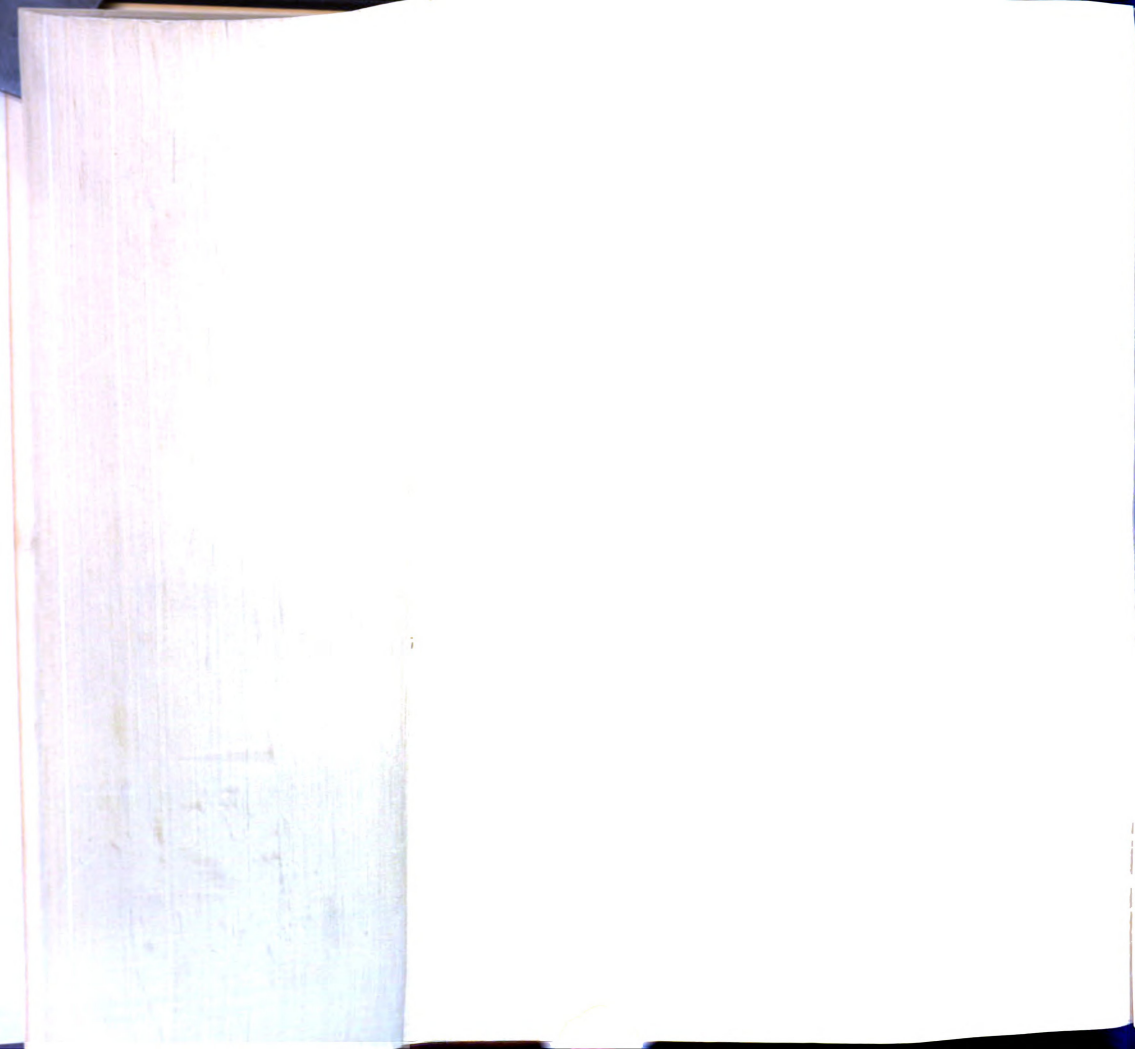
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stations and networks on the one hand, and NCCM's Depart-
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