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FARM AND HOME TELEVISION FOR EXTENSION WORKERS

By

James T. Veeder

AN ABSTRACT OF A THESIS

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

MASTER OF ARTS

Department of Speech

Year 1955

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The planning and preparation of a series of thirteen programs for the extension agent's weekly television show comprised the problem undertaken in this study. These thirteen programs were primarily for the farm family viewing audience but included features of interest to the general television audience. Furthermore, the writer attempted to determine a step-by-step procedure that the extension agent could follow in planning and preparing a series of weekly programs; to select a usable format for the series; to prepare an outline script for each program; and to present the attitudes and practices of extension agents who were doing television programming.

To determine a procedure for the planning and preparation of a series of farm and home television programs, primary considerations of planning the series were enumerated and discussed. These included: program objectives; farm family desires in television programming; audience make-up; time of day, frequency, and length of programs; program budget; station cooperation, facilities, and personnel; and program sponsorship. Considerations of program preparation dealt with the extension agent as the television program producer, information content, sources of information, formats, participants and their training, visual aids, program scripting, transitions, rehearsals, handling give-away materials, program promotion, evaluation, and other production problems.

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Data used in this study were obtained by a review of research done by members of the United States Department of Agriculture, the Universities of Delaware, Illinois, and Connecticut, Iowa State College, research conducted by the United States Navy, and original research data obtained through a questionnaire mailed to 156 county extension agents in twenty-two states.

The questionnaire was mailed in June 1953 to extension agents participating in television programs. One hundred and ten, or seventy per cent, of the questionnaires sent were returned, of which ninety-three were usable in the study. Sixteen of the questionnaires that were not usable were returned by extension agents who had not participated in television programs. No farm and home television programs were produced at this time by agents in thirteen states, and two other states reported television programs produced at the college level only.

The response of extension workers to television as a method of disseminating farm and home information varied from whole-hearted support and enthusiasm, to complete disinterest. However, those showing enthusiasm for the medium greatly outnumbered the disinterested agents. The time required to plan and prepare television programs and the competition from commercial programs of entertainment appeared to be factors in developing a disinterested attitude.

Production procedures varied greatly between individual agents but were less variable between the groups of county agricultural agents, home demonstration agents, and 4-H club

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agents.

The thirteen farm and home television programs were planned and scripted following the considerations and procedures set forth in this study.

FARM AND HOME TELEVISION  
FOR EXTENSION AGENTS

A Thesis

Presented to  
the Faculty of the Graduate School  
Michigan State University

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

by

James T. Weeder

July 1955



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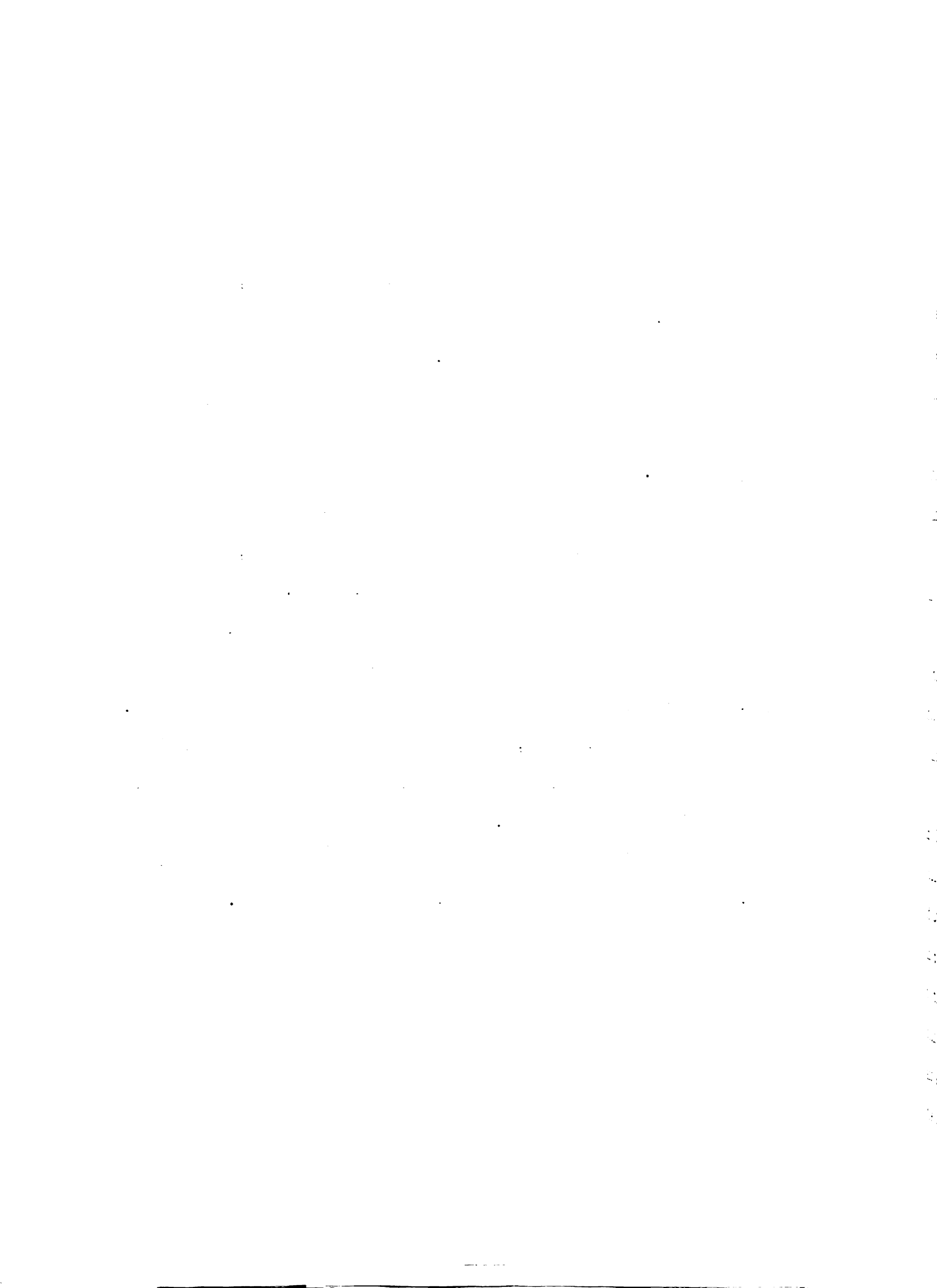
## BIOGRAPHICAL SKETCH

The author was born at Marilla, New York, on May 3, 1921. He received his early school training there and at East Aurora High School. Upon graduation from high school, the author entered Cornell University, graduating with a Bachelor of Science degree in agriculture in June 1942.

The author was appointed County 4-H Club Agent in Cattaraugus County, New York, on March 16, 1942, and served in that position until July 15, 1954. He attended Michigan State College during the summer of 1951, and returned to complete his graduate studies in the fall of 1952. He completed his required course work in June 1953.

On July 16, 1954, the author accepted the position of Extension Television Specialist at Cornell University, the position he now holds.

He married the former Leslie Clinton on June 20, 1942. They have two daughters, Marsha and Donna.



## ACKNOWLEDGMENTS

The author expresses his sincere thanks to Dr. Robert Crawford, whose supervision, inspiration, and interest made this study an interesting and pleasant task.

He is also grateful to Dr. Gordon Thomas and J. D. Davis, who so capably served as members of the author's committee.

To Dr. Wilson B. Paul, special thanks for his interest, guidance, and helpful suggestions.

The writer also wishes to express his gratitude to the staff of WKAR-TV for the opportunity of gaining production and technical experience, and for their counselling and supervision.

The author deeply appreciates the assistance of Mr. Earl Richardson, Extension Editor at Michigan State College, for his assistance in providing names and addresses of State Extension Editors. Also, for his suggestions in construction of the questionnaire. Thanks are given to the state extension editors who provided names of county extension agents participating in television programs, and especially, to the county extension agents who completed the questionnaire.

The writer expresses his gratitude to the various

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directors of extension, the New York State 4-H Club Leader, and others who made this study possible through the granting of a sabbatical leave.

To the writer's wife, Leslie, heartfelt thanks for her encouragement and interest in the study.



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CHAPTER I  
BACKGROUND FOR THE STUDY

Agricultural Education as the Responsibility of  
the Cooperative Extension Service

From human muscles to machine "muscles," that has been the transition of American agriculture in half a century. In the year 1800, five farmers produced enough food for six families; in 1950, it took only one farmer<sup>1</sup> to produce enough food for six families. This phenomenal increase in agricultural production came with the advent of scientific agriculture, mechanization, and sound production methods. Farmers, scientists, inventors, research, improved communications, and education have contributed to what has been termed, the "Agricultural Revolution." Equally as startling as the increase in farm production and the changes in farming have been the changes and improvements in the farm home and in the standard of living of farm families. The education of the farm family and its acceptance of improved methods have been, at least partially, responsible for the high standard of

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<sup>1</sup> Arthur Mauch, "A Farm Price Program," Open Meetings on Agriculture Policy, No. 19. East Lansing, Michigan State College, Department of Agricultural Economics, p. 3.

living today.

The education of the rural resident and the farm family has been vested in the Cooperative Extension Service. Officially started with the enactment of the Smith-Lever Act in 1914,<sup>2</sup> the Extension Service has grown to where it influenced nearly seven million families in 1952.<sup>3</sup> Operating at the federal, state, and local level, the Extension Service was supported financially by more than 89½ million dollars from governmental sources during the 1952-53 fiscal year.<sup>4</sup> The work of the Extension Service has been under the direction of the United States Department of Agriculture, state colleges of agriculture, and local extension committees.

Extension's job has been to teach, not the lesson work that is usually associated with teaching, but a two-way process that has taken the problems of the farms and homes as a guide to, or a need for research work, and then has transmitted the findings of research back to rural people in a way that has expanded the welfare and happiness

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<sup>2</sup>A Congressional Act in 1914 that authorized the formation of the Cooperative Agricultural Extension Service and provided federal appropriations for its operation.

<sup>3</sup>C. M. Ferguson, Report of Cooperative Extension Work in Agriculture and Home Economics 1953. United States Department of Agriculture, Extension Service, Washington, D. C., p. 10.

<sup>4</sup>Ibid., p. 53.

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of the farm family. Extension has taught through doing, through how-to-do-it demonstrations, and through demonstrations that show the tried and proved practices. Extension's teaching has reached all members of the rural family - the adults, the older youth, and the children.

Equally important to the teaching of better farm and home methods and practices has been extension's attempt to develop local leadership, leadership that has been used to establish community enterprises for a fuller and richer farm family living. Extension is responsible to every citizen of the State, both rural and urban, to help to keep farms producing efficiently at a level beneficial to all.<sup>5</sup>

To accomplish its goals of educating rural people, to develop leadership, and to help maintain agricultural production beneficial to all strata of society, the Extension Service in the United States had a staff of more than 12,500 workers in 1952. More than three-fourths of the extension staff were county workers - county agricultural agents, home demonstration agents, and 4-H club agents.<sup>6</sup> Upon these people has rested the responsibility for actually carrying out the educational work

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<sup>5</sup>This is Your Extension Service, Cornell Extension Bulletin, No. 725. Ithaca, N. Y., New York State Colleges of Agriculture and Home Economics, 1947.

<sup>6</sup>Ferguson, Op. cit., p. 35.

with the farmers, the homemakers, and the rural youth. The county extension worker has been the spearhead of the whole cooperative extension program. His leadership, guidance, ability, and the methods he employed in teaching rural people, have determined the success of extension work.

The responsibility of the extension worker was pointed out by C. M. Ferguson, Director of Extension, when he wrote:

On the shoulders of every extension worker there rests a great responsibility - a responsibility of effectively communicating important information to those who need it in a way which encourages action.<sup>7</sup>

Ferguson further stated that the extension worker's responsibility cannot be met unless he utilizes all the new techniques in disseminating available up-to-date information.<sup>8</sup>

In an effort to communicate with large numbers of farm people and to stimulate action by the farm family, extension workers have used many methods. Among these are meetings, farm and home visits, publications, newspaper and magazine articles, letters, radio, and, more recently, television. The effectiveness of these

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<sup>7</sup>C. M. Ferguson, "Can Television Strengthen the Approach to Learning?" Extension Service Review, Vol. 24, No. 7, (July 1953) p. 123.

<sup>8</sup>Ibid.

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extension methods can be ascertained when county extension agents reported that in 1952--

two-thirds of the farm families of the country and two and one-half million non-farm families adopted one or more improved farming and homemaking practices as a result of cooperative extension work.<sup>9</sup>

Together the many improved practices indicate progress in an ever-changing American agriculture.

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<sup>9</sup>Ferguson, Loc. cit.

### Agricultural Changes

Changes in agriculture have been the cause as well as the effect of changes in extension work. The decrease in the number of farms, with a corresponding increase in the size of farms, can be attributed to the adoption of new methods and techniques by farmers. Production increases have been made easily and efficiently with less man power than in former years, giving the farm family more time for community activity. With greater efficiency, more complex problems of surpluses, prices, markets, and greater farm business investment have appeared. These, added to the existing problems of uncertain weather, droughts, floods, unseasonal highs and lows in temperatures, diseases and insects, changing likes and dislikes of consumers, and the farmer's inability to adjust production quickly to demand, points up the instability or lack of security in present-day agriculture. It also indicates that agriculture's problems have expanded to include consumer relations, competition from synthetic materials, and rural-urban relationships.

The Cooperative Extension Service has been aware of the changes in farming and farm problems. Extension Director Ferguson called for the development of a research and education program that would find ways to improve the





marketing of agricultural products, provide more consumer education and information and more help in the field of public affairs education.<sup>10</sup> He points out that extension has recognized its responsibility and is utilizing its personnel to develop a complete and balanced educational program.<sup>11</sup> This indicates that the Extension Service has become an important influence for the farmer as well as to the farmer. It further indicates that the responsibilities of extension workers are ever increasing, and that to meet effectively these responsibilities, such as the dissemination of information, the extension worker must continue to use the mass communications media in the future. (The mass media of newspapers, magazines, radio, and television are the source of new ideas for thirty-eight out of one hundred families, according to Director Ferguson.) He further points out that the use of mass media by extension agents is increasing, calling particular attention to the increased use of radio and television to reinforce direct teaching and to reach people not ordinarily available for face-to-face contacts.<sup>12</sup>

It appears that the extension agent is faced with an expanding program of information and education. His

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<sup>10</sup>Ferguson, Cp. cit., pp. 6 - 8.

<sup>11</sup>Ibid., p. 8.

<sup>12</sup>Ferguson, Cp. cit., p. 123.



use of mass communications media to accomplish his work effectively is inevitable. In fact, the extension agent may need to investigate the effectiveness of each method of communication and evaluate its use.



## Changes in Agricultural Communications

The communications media have also undergone rapid changes. William B. Ward, Head of the Department of Extension Teaching and Information at Cornell University, points out that newspapers and magazines have improved their coverage and content through the development of faster methods of distribution, photo printing refinements, and expanded news services. He also states that farm magazines have become increasingly popular and their readability improved.<sup>13</sup>

It appears that these methods of communicating information to farm people have made, and are continuing to make, an important contribution to agriculture. The biggest boon to communicating information to the farmer has, however, been the radio. Judith C. Waller declares that, "the remoteness of farmers from the general run of news made radio more of an asset than any other development in their lives, aside from the automobile."<sup>14</sup> She supports this statement with reference to the radio programming of commercial and college radio stations and

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<sup>13</sup>William B. Ward, Reporting Agriculture. Comstock, Ithaca, N. Y., 1952, pp. 1-4.

<sup>14</sup>Judith C. Waller, Radio, the Fifth Estate. The Riverside Press, Cambridge, 1946, p. 260.



the savings farmers have made as a result of radio broadcasts giving weather, market reports, and news.<sup>15</sup>

Ninety-three per cent of the American farmers have radios, according to the 1950 census, further pointing out the value of radio to the farm family. The farm radio owners are served by more than two thousand radio stations broadcasting complete market reports, weather, farm news, and special agricultural features of interest to all members of the family, Ward reports.<sup>16</sup>

In reporting sources of agricultural information, Judith Waller sights special agricultural summaries provided by the radio wire services, the Cooperative Extension Services at the agricultural colleges, and county extension workers who provide agricultural radio releases. She also mentions the radio office of the United States Department of Agriculture as a source of daily releases of agricultural information.<sup>17</sup>

The extension worker has been in an unique position, his contact with the farmer and his family, his relation with the state agricultural colleges and experiment stations, and his training in technical agriculture has made him an outstanding source of

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<sup>15</sup>Ibid., pp. 261-265.

<sup>16</sup>Ward, Op. cit., p. 258.

<sup>17</sup>Waller, Op. cit., p. 265.





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agricultural information. The extension agent's prominent place in the local agricultural picture has given him an opportunity to become acquainted with local agricultural problems, to understand the needs of rural people, and to appreciate their way of life. Thus, extension workers have been in an excellent position to make use of the broadcasting media. The use made of these media by extension workers has given wide speculation to the application of television in servicing the rural resident.

#### Agricultural Information by Television

Agricultural television, or television aimed primarily at the farm viewer, has been widely acclaimed by many television farm directors, extension personnel, and farm leaders. Apparently, to some, television can be used successfully as a tool for disseminating information of an agricultural nature to the farm viewer. Other farm leaders and extension workers have indicated that television can be well employed as a public relations tool. These people seem to feel that television can most effectively serve the farmer by telling his story to the consumer, to promote the sale of agricultural produce, and to accept the farming industry for what it is.

The many and varied approaches to television taken by extension workers and farm leaders can be



abstracted from their written articles. Extension Director Ferguson's approach to the use of television has been in terms of an audience hundreds of times larger than can be reached in person. He points out that viewer ratings show that from fifty thousand to two hundred thousand people view television programs that utilize the same methods, the method demonstration and visual aids, employed by extension agents in the performance of their duties. The opportunity to use television is knocking insistently.<sup>18</sup>

William B. Ward predicts that television, with its multiple appeals of sound, sight, color, and motion, will change viewers' habits and become the greatest means of mass communication. He further states that television has affected radio, magazines, books, newspapers, and movies, but claims that it will not replace or destroy them.<sup>19</sup> Ward also feels that showing farmers, through television, is more effective than telling them, and that television should save time and money in accomplishing extension's work.<sup>20</sup>

Ward's views are shared by Max Kirkland, Extension Radio Specialist at Oklahoma Agricultural and Mechanical College. Kirkland states that extension specialists

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<sup>18</sup>Ferguson, Op. cit., p. 123.

<sup>19</sup>Ward, Op. cit., pp. 287-288.

<sup>20</sup>Ibid., p. 290.

can reach many more people in much less time, and with much less travel, through television than through other methods. He points out that extension specialists have traveled millions of miles each year in an attempt to improve farm living; now, however, with one television program, the specialist can reach a half million people in a week. Kirkland calls television, "the best method ever discovered to reach the millions of people." He further points out that television beams into the city home and calls attention to the fact that city viewers have a big stake in agriculture.<sup>21</sup>

The farm leader's view of television was given by W. J. Wigsten, a New York State dairyman. He gave credit to the extension agents and specialists for their forty years of helping the farmers do a better job of farm production. He posed the problem, however, of the need for help by extension personnel in the field of rural-urban relations. Wigsten further suggested that extension agents present television programs that show city dwellers how much time and money goes into the products the farmer produces, not programs that tell farmers how to farm.<sup>22</sup>

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<sup>21</sup>Max Kirkland, "Television....Tailor-made for Agriculture," Better Farming Methods, Vol. 25, No. 6, (June 1953) pp. 40-42.

<sup>22</sup>W. J. Wigsten, "TV and the County Agent," Agricultural Leaders Digest, Vol. 35, No. 4, (April 1954) p. 30.

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Television as the newest method of approach to the education of the masses, appears to have given extension workers a double challenge: First, the continued education of the farm family, particularly in the efficient production of agricultural products; and second, the education of the consumer toward an appreciation of the farmer and his problems.

Cooperative extension workers who want to do an effective educational job have explored the possibilities of the newest extension method - television. The successful use of mass educational methods in the past appears to give television a prominent place in future cooperative extension planning.





## CHAPTER II

### THE PROBLEM AND THE REVIEW OF PREVIOUS RESEARCH

#### Importance of the Study

The expansion of the television industry and the increased opportunity for extension workers to use this medium posed several problems. Television, a new and different method of reaching large numbers of people, required different techniques, new approaches, revised technical information, and greater concern for brevity and simplification than required by other media.

Extension workers who used television during the early development of the television industry solved these problems through the trial-and-error method. Extension personnel had no opportunity for training and had limited directional information.

As they used this medium of communication, certain trends appeared. Little thought was given to the way the information was presented, to its appeal to the viewer, or to showmanship in the production of programs. The show-how demonstration was adapted to television with the exclusion of nearly all other formats. The long-time view of television as a method of fostering better rural-urban relations and of providing service to consumers and producers alike had not crystallized.



The lifting of the television freeze<sup>1</sup> in 1952, provided for a greater expansion of the television industry and offered more extension workers an opportunity to disseminate information through television.

Extension workers new to television, therefore, needed direction in the use of the medium. Extension agents who had participated in television programs for a period of time felt a need for new ideas as well as the need for a variety of methods of presenting their information.

Mrs. Mary S. Switzer, home demonstration agent in Erie County, New York, in her letter dated May 12, 1953, pointed out the problem of developing new ideas for television shows when she wrote:

Our main problem is thinking up ideas for fifty-two, thirty minute shows a year. I wish someone, somewhere would compile a list of program ideas used in various parts of the country.

No material was available relating to the procedure to follow in planning a series of agricultural extension television programs. How to proceed, what would make good television programming, and how to put the program before the camera was not in usable form. Program

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<sup>1</sup>The television freeze started on September 30, 1948, as a result of interference among operating stations, and the limited nationwide television service available with the small number of vhf channels. The so-called freeze was lifted by the FCC on April 14, 1952. More than 2000 channel assignments were made to 1300 communities on vhf channels 2 to 13 and 70 uhf channels.

objectives, the desirable approach of extension personnel to the station, and the appearance of extension personnel on programs of the station farm director, or on other local personality shows appeared to be ignored in favor of the promotion of extension television programs only as another method of disseminating agricultural information.

In July 1953, "Television and You," a publication of the United States Department of Agriculture, was distributed to extension personnel. This publication represented the first printed material of a directional nature distributed generally to extension workers.

Preceding this, some state extension services had provided extension personnel with handbooks produced specifically for their own workers. Among these states were New York, Connecticut, Delaware, and Iowa. All of these handbooks were similar in content.

More recently the National Project in Agricultural Communications, with headquarters at East Lansing, Michigan, has produced four training films based upon the United States Department of Agriculture publication, "Television and You." The films were supplemented by an instructor's manual, "Television Is for You."

The production of television training films, printed directional material, and the recent designation of agricultural information personnel as television specialists or television editors at several land-grant colleges point to the importance of providing directional

material for use by extension personnel participating in television broadcasting, or contemplating participation in television programming.

Richard Cech and K. Robert Kern at Iowa State College point out that agricultural educators and others, including television stations, are anxious for any knowledge that will assist in making television a useful tool for the dissemination of information for the producer and the consumer.<sup>2</sup>

#### The Problem

The problem set forth for this study was: To plan and prepare a series of thirteen programs<sup>3</sup> for the extension agent's weekly television show.

The purpose of the study was: (1) to determine a step-by-step procedure that the extension agent can follow in planning and preparing a series of weekly television programs primarily for the farm family viewers but that would also appeal to the general viewing audience; (2) to select a usable format for the series of television programs; (3) to prepare an outline script for each of the thirteen weekly programs; and (4) to present the attitudes and practices of the extension agents who did television

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<sup>2</sup>R. J. Cech, K. R. Kern, Presenting Economic Information to Consumers by Television, Agricultural Experiment Station, Iowa State College, Ames, Ia., (1953), p. 1.

<sup>3</sup>Thirteen weekly programs is a recognized standard commercial unit.

programming, as determined by a questionnaire.

The need for this type of material can be justified by the unanimous requests of extension agents who completed the questionnaire used in this study (their comments are enumerated in the appendix of this thesis). Extension people are, in general, aware of the value of television as a teaching tool but are equally aware of their need for assistance in making the optimum use of television for the dissemination of information of an extension nature.

#### Summary of Previous Research

##### United States Department of Agriculture

The United States Department of Agriculture has done the most comprehensive research to date in farm and home television. A project, "Research in the Utilization of Television in the Dissemination of Information Regarding the Marketing of Agricultural Products," established in April 1948 to determine the most effective use of television as an information tool, produced during its first four years more than four hundred television programs. These ranged in air time from two to ninety minutes.<sup>4</sup>

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<sup>4</sup>L. A. Speece, A. F. Skelsey, K. M. Gapen, Program Methods, Television Report, (Section III), Radio and Television Service, Office of Information, U.S.D.A., Washington, D. C., (February 1953), p. iii.

The department published three comprehensive reports covering the experimental work of the project conducted under Research and Marketing Act Project No. 255.

The reports published in mimeographed form are: Section I, Films; Section II, Visual Aids; and Section III, Program Methods.

The film report (Section I) treats in twenty-two pages the use of films in television programs, including the use of existing films, clearances, and distribution of United States Department of Agriculture films.<sup>5</sup>

The visual-aids report (Section II) covers the planning and selection of visual aids, as well as visual display devices and types of aids. The report includes in its twenty-seven pages a helpful bibliography.<sup>6</sup>

The third and final report (Section III) includes in its thirty-six pages of program methods, a limited list of topics, and considerations such as building a program and type of format. It includes also a glossary of television terms.<sup>7</sup>

Sections of this thesis include certain adaptations of some of the material presented in these reports of the

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<sup>5</sup>T. Noone, E. A. Speece, K. M. Capen, Television Report, Films, Section I. Radio and Television Service, Office of Information, U.S.D.A., Washington, (June 1951).

<sup>6</sup>E. A. Speece, A. F. Skelsi, K. M. Capen, Television Report, Visual Aids, Section II, Radio and Television Service, Office of Information, U.S.D.A., Washington, June 1951.

<sup>7</sup>Speece, Skelsey, and Capen, Op. cit., 36 pp.

United States Department of Agriculture.

Research in the States

In 1951, the extension editorial office of the University of Illinois conducted a survey in twelve counties within a radius of seventy-five miles of Chicago to determine farm television-set ownership and farmers' reactions to farm and home television programs.<sup>8</sup> Five hundred cards were sent to farmers selected at random in each of these twelve counties.

Similar research was conducted in Delaware to obtain farmer and homemaker reaction to television programs. The first of these studies, "Television for Delaware Homemakers," deals with preferences of program time, program frequency, and subject-matter preferences.<sup>9</sup> A second, "Farm Audience in Delaware," is concerned with viewing, listening, and reading habits of farmers in the state of Delaware. The study includes also questions of program time and farmer interest in agricultural programs.<sup>10</sup>

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<sup>8</sup>Extension Editorial Office, University of Illinois, College of Agriculture, Television Has an Audience in Rural Illinois, Urbana, (November 1951).

<sup>9</sup>W. T. McAllister and Louise Whitcomb, Television for Delaware Homemakers, Delaware University Extension Service, Special Circular 3, Newark, (1951) 11 pp.

<sup>10</sup>G. H. Axinn, Farm Audience in Delaware, Circular 4, Department of Rural Communications, Agricultural Experiment Station. University of Delaware, Newark, (1952), 13 pp.



In a study sponsored by Station WOI-TV, in association with the Ford Foundation for Adult Education and the Iowa State College of Agriculture Extension Service, a total of 1817 personal interviews were made within a fifty-mile radius of Ames, Iowa, to obtain information about the viewing and listening habits of both urban and rural householders.<sup>11</sup> WOI-TV was the only station that offered television service to persons reached by the survey.

The data show that an adult who had a television receiver in his home spent an average of more than three hours each day viewing television programs. The survey showed also that the time the program was offered was the only factor that affected the size or composition of the audience for any given program.<sup>12</sup>

Of all the television sets within the fifty-mile radius of Ames, more than one-third were in Des Moines, about one-fourth were in other cities of 2500 population or greater, and about one-sixth were in rural places (towns with less than 2500 inhabitants), and about one-sixth were in farm homes.<sup>13</sup>

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<sup>11</sup>The WOI-TV Audience, Iowa State College of Agriculture, Ames, (1952), 125 pp.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

A comparison of audience size for the entertainment programs and educational programs telecast adjacently showed that the audience for the educational programs was as great as that for the entertainment programs. Contrary to popular belief, viewers did not turn off their sets when educational programs followed entertainment shows.<sup>14</sup> The research reported in this study appears to be directly related to, although not duplicated by, the study presented in this thesis.

#### Other Research

Research conducted at the special devices centers of the Department of the Navy gives a detailed report of the work with visual devices for television. Although not concerned specifically with farm and home broadcasting, the research was of value in the discussion of television techniques. One hundred and five training devices were tested for visibility on television, and thirty-one visual principles were listed in the report.<sup>15</sup>

Other research dealing with education by television, television-set saturation, viewing habits, and television's effect on other media has been completed. Much of this

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<sup>14</sup>Ibid.

<sup>15</sup>R. Jackson, Visual Principles for Training by Television, Special Devices Center, Office of Naval Research, Human Engineering Report SDC 20-TV-2, Port Washington, N. Y., 26 pp.

research appears to have little application to this study, and therefore has not been reported here.

To supplement existing research and to gain a greater insight into the programming of agricultural extension information by television, a questionnaire was used among extension personnel participating in television.

The questionnaire, its construction, use, and the results obtained, are discussed in Chapter III.

### CHAPTER III

#### THE TELEVISION QUESTIONNAIRE

The questionnaire used in this study had three main functions: first, to determine the extent of television participation by extension personnel; second, to learn the program practices and procedures of participating extension workers; third, to learn the reactions of extension workers to the success of their television programs, and the assistance wanted from the television station and Extension Service.

To accomplish the functions of the questionnaire, thirty questions were carefully selected for use, with a page for comments of the person completing the questionnaire. The questions were arranged on three pages with one page reserved for comments.

The questionnaire was prepared in the spring of 1953. The opinions and advice of several persons were used in the final development of the questionnaire. The extension editor and the extension television editor at Michigan State College were helpful in advising the author in construction of the questionnaire. Upon its completion, the questionnaire was pretested with a county agricultural agent in Texas, a county agricultural agent at Detroit, Michigan, and a home demonstration agent at Buffalo, New York.



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Each pretest questionnaire was returned. Two of the questionnaires were completed, the third questionnaire was not completed, but several of the questions were answered in an accompanying letter.

The pretesting of the questionnaire was felt necessary in determining whether county extension workers had enough television program experience and interest in television to complete a questionnaire of this scope. Moreover, the pretest attempted to determine if the questions were so stated that they were clear to the respondent, and to determine to what extent agents were interested in the type of data to be collected. Because of the limited sample group, no attempt was made to interpret the data gathered from the pretest group as an indication of what the total sample would indicate.

The pretested questionnaires indicated differences in television programming procedures among the group. Two respondents appeared on their own extension television programs while the other respondent appeared with the station farm director and other station personnel. There were differences in the hour of the telecasts, the audience for whom the program was presented, program production procedures, program formats, visual aids used, equipment available, and the like. All of the respondents indicated an interest in receiving the result of the data obtained by the study.

A larger group of extension workers used in the pretest might have given more definite trends and might

have resulted in the clarification of some questions included in the questionnaire. However, with the response to the pretest, it was felt that the questionnaire was suitable for further use and the questionnaire was mimeographed for circulation.

The thirty questions used in the questionnaire dealt with the television programs participated in by the extension worker to whom the questionnaire was directed. Program length, program frequency, participants, air time, commercial sponsorship, program planning, time required to prepare the program, program format used, program audience, budget, and program procedures were included in the questioning. Further questions asked for information about program visual aids, equipment available for making visuals, program publicity, follow-up procedures, and questions about program planning. A copy of the questionnaire appears on pages 295-298.

A list of extension workers who had participated in television programs was not available. Therefore, a letter asking for the names and addresses of extension workers in each state, who had participated in a television program, with a copy of the questionnaire, were sent to each state extension editor. A copy of the letter to extension editors appears on page 293. Lists of county extension workers doing television in their respective states were received from twenty extension editors. The





lists included names and addresses of one hundred fifty-six county extension workers who had been television participants, according to the editors. Thirteen state extension editors indicated no television programming by extension agents. Reports of state extension television programs were received from two state extension editors and are not included in this summary.

A letter requesting the extension worker's assistance in completing this study and a copy of the questionnaire were mailed to each of the one hundred fifty-six county extension workers. A copy of the cover letter appears on page 294. The mailing of the questionnaires was completed about July 1, 1953. One hundred and ten, or seventy per cent, of the questionnaires were returned. Seventeen of these were not sufficiently complete to be used. Sixteen of the incomplete questionnaires were received from extension workers who had not yet appeared on a television program. Ninety-three questionnaires, or nearly sixty per cent (59.6%) of the questionnaires sent, were usable in this study.

The total number of questionnaires returned from each state, the number of usable questionnaires returned, the states reporting no television programming by extension agents, and states reporting only programs originating at the state college, are shown on the map on page 299.

Although the questionnaire fulfilled its purpose, some changes in construction would have improved the



response to specific questions. Questions about the time of day of the program rather than the use of a.m. and p.m. would have provided more usable data. More specific questioning about the length of time the program had been on the air would have been useful. Questions which depended upon the preceding answer were misinterpreted. For example, the question of a television budget was answered in the affirmative by two respondents, while sixteen respondents gave sources of budget help.

An effort could have been made to enlarge the sample by sending a second letter to state extension editors requesting names of extension workers who were participating in television programming. The sample might have been enlarged with a second letter to extension workers who failed to return the questionnaire.

#### Interpretation of the Questionnaire

The questionnaire summary showed many differences between individuals in the total sample, but few differences between the groups of county agricultural agents, home demonstration agents, and 4-H club agents. Eighty-eight per cent of the group questioned, eighty-two agents of ninety-three reporting, appeared on television shows with station personnel. Thirteen per cent of the respondents, twelve out of ninety-three agents, appeared on their own extension programs.



Some differences were noted between the groups of agents when asked with whom they appeared. 4-H club agents and county agricultural agents appeared more frequently with the station farm director, while the home demonstration agents appeared more frequently with other station personnel. Table I points out the differences.

TABLE I

COMPARISON OF DIFFERENT GROUPS OF AGENTS APPEARING ON TELEVISION PROGRAMS WITH DIFFERENT STATION PERSONNEL

Agent groups	Farm director		Public service director		Other personnel	
	No.	%	No.	%	No.	%
County agricultural agents	26	61.9	2	4.8	14	33.3
4-H club agents	8	72.7	0	0	3	27.3
Home demonstration agents	15	40.5	2	5.5	20	54.0

Extension workers appear less regularly with station personnel than do workers who have their own television programs. Eighty-eight per cent of the respondents who appeared with station personnel appeared at an interval other than daily, weekly, or monthly, while 41.6 per cent of those producing their own television programs appeared at an interval other than daily, weekly, or monthly. The respondents indicated that this frequency was usually less than daily, weekly, or monthly whether it was their own show or an appearance with station personnel.

Extension workers replied on the questionnaire that they most often used boys and girls as program participants.

The least often used participants were people outside the extension family. Farmers, homemakers, other agents, and specialists were used about equally as participants. The number of agents reporting the appearance of specific participants is given in table V. The difference in participants used by the different agent groups appears to be correlated with the people involved in each of the county extension programs. More county agricultural agents report farmer participants, while home demonstration agents report more homemaker participants, and a higher percentage of 4-H club agents report the use of boys and girls as television talent. Table II gives a comparison of participants used by the various agent groups.

TABLE II \*

COMPARISON OF THE PARTICIPANTS WHO APPEAR WITH EACH AGENT GROUP (Seventy-nine agents reporting).

Participants	Agricultural agents		4-H club agents		Home demonstration agents	
	No.	%	No.	%	No.	%
Farmers	24	70.6	5	45.4	3	8.8
Homemakers	9	26.4	3	27.2	22	64.7
Boys and girls	18	52.6	11	100.0	15	44.1
Specialists	16	47.0	1	9.0	7	20.5
Other agents	17	50.0	6	54.5	10	29.4
Others	5	14.7	1	9.0	9	26.4

\*The percentage totals more than 100 because agents checked more than one category of participants.

Eighty respondents checked the question on the frequency with which participants were used on their television shows. About two-thirds of them reported that



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participants were used occasionally. This answer was given by 65 per cent of the group, with 26.2 per cent reporting the use of participants every time, and 8.8 per cent never using other talent. More home demonstration agents than county agricultural agents reported the use of participants every time, and fewer of them reported occasional use of participants. 4-H club agents reported the use of participants between the extremes of the other two agent groups.

The "air time" of the extension television program appears to be an important consideration in farm and home television programming. Respondents to the questionnaire reported that 69.3 per cent of the programs are presented in the evening and at the noon hour -- the two times that farmers and homemakers consider best for them to view agricultural television programs. Results of the questionnaire show that 12.0 per cent of the programs are presented during the morning, 18.7 per cent in the afternoon, 33 per cent in the evening, and 36.3 per cent during the noon hour.

In answer to the question about the period of time the program had been telecast, a wide variation in answers and in the method of answering resulted. Some agents checked one of the groupings, others gave the specific length of time the program had been telecast. The eighty-six agents who answered the question indicated that 66.2 per cent of the programs had been telecast for more than



a year, 29.0 per cent for less than a year, and for 4.8 per cent of the programs the length of time was unknown.

Television programs in which extension workers participate are not usually sponsored. Respondents indicated that 81.0 per cent of the programs have no commercial sponsor, 16.8 per cent are commercially sponsored, and 2.2 per cent of the programs are partially sponsored. Home demonstration agents appear on commercially sponsored programs more frequently than do county agricultural agents and 4-H club agents. Twenty-nine per cent of the home demonstration respondents appear on commercially sponsored programs, while five per cent of the county agricultural agents appear on sponsored programs, and another five per cent on shows that have part-time sponsorship. Two of the 4-H club agents, or 18.2 per cent, appear on sponsored programs.

When questioned about the planning of programs in a series, slightly more than half of all respondents plan their programs in series. Two agents reported planning part of their television programs in series, and nearly half the respondents did not attempt to plan programs in series.

The extension agents were asked to compare the amount of time taken for the preparation of a television program in relation to the time required to prepare for a good extension meeting. Fifty per cent of the respondents



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reported that television preparation and preparations for a good meeting require about the same amount of time. Thirty-eight per cent thought that television takes more time, 9.7 per cent believed that it takes less time, and 2.3 per cent did not know. When questioned about the extra time taken for television, if more time was required for television, forty-four agents claimed the extra time worthwhile, four felt it was not worthwhile, and four did not know. Thirty-five respondents to the preceding question reported television to take more time; therefore, seventeen of the respondents to the question must have misinterpreted the question or failed to see the connection with the preceding question. Of those who answered the question, 84.6 per cent felt that the extra time taken for television was worthwhile.

The format used for the television program was the basis of another question. The demonstration format was used most frequently and the dramatic format least often. The demonstration format was checked by 76.3 per cent of the respondents, the dramatic format by 2.1 per cent. A comparison of the use made of different formats appears in table IV.

Television programs may be aimed at specific audiences or at the general audience. Nearly half of the extension workers who answered the questionnaire aimed their programs at the general viewing audience; 48.3 per

cent of the respondents indicated this audience, while others attempted to reach one or more specific groups. The audience that the respondents attempted least to reach were urban youth, 3.2 per cent, rural youth, 9.6 per cent, and the urban family, 9.6 per cent. The specific audiences most often programmed to were farmers, the farm family, rural homemakers, and urban homemakers. County agricultural agents aim their programs primarily at all listeners and farmers, 4-H club agents at all listeners, and home demonstration agents primarily program to rural and urban homemakers, as well as to all listeners. Table III compares the primary audience of each agent group and of all respondents.

TABLE III

COMPARISON OF THE PRIMARY AUDIENCE THAT EXTENSION WORKERS ATTEMPT TO REACH WITH TELEVISION PROGRAMS (93 respondents)

Audience	Agricultural agents %	Home demonstration agents %	4-H club agents %	Total group %
All listeners	52.3	33.3	83.3	48.3
Farmers	50.0	7.7	8.3	26.9
Farm family	28.5	25.6	25.0	26.9
Rural homemakers	9.5	43.6	0	22.6
Rural youth	11.9	7.7	8.3	9.6
Urban youth	2.4	5.1	0	3.2
Urban family	14.3	7.7	0	9.6
Urban homemakers	7.1	43.5	0	21.5

In preparing for the television program, extension workers vary considerably in the number of jobs that they do. Nearly ninety per cent of the group select the topic



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for the program and the program content. Very few of them have a camera rehearsal in preparing for a television program. A comparison of the number of extension workers reporting preparation for the television program is shown in table VIII. It was noted that only 87.0 per cent of the respondents script their programs or outline their show, indicating that some television programs must be strictly ad lib productions.

Two of the seventy-seven respondents, 2.6 per cent, reported a special television budget. However, sixteen respondents reported a budget provided by the county extension service, the state extension service, or the station. It appears that expenses for the programs may have been paid for, partially or entirely, by these sources, although no specific budget was provided specifically for television except in the two instances previously reported.

The number of visual aids used by extension workers varied between individuals within the whole group of respondents and within the specific agent groups. The average number of visual aids used by each extension worker is 4.4. Actual materials are used by 82.2 per cent of the respondents, and only 26.6 per cent used film. Charts, pictures, slides, and film are used more by county agricultural agents than by home demonstration agents. However, home demonstration agents more frequently report the use of actual materials, and 4-H club agents most often use flannelgraphs, charts, and actual materials.



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The comparison of the use made by each agent group is shown in table VI. Nearly all, 96.4 per cent, of the extension workers provide visual aids for their television programs. Television stations are reported as sources of visuals by 17.0 per cent of the respondents, and the state colleges are given as a source of visual aids by 27.2 per cent of those who answered the questionnaire. Only 3.4 per cent of the respondents reported having visual aids prepared commercially. Apparently some extension workers have more than one source of visual aids.

The limited use of motion picture film as a visual aid may be partially explained by the small number of extension workers who have access to the use of a movie camera. Only 16.2 per cent of the group had access to a movie camera; 80.0 per cent had 35 mm. cameras owned by the Extension Service, for taking slide pictures. Equipment for making other visual aids was not determined by this questionnaire. If such data had been accumulated, some conclusions could have been drawn as to why specific visuals were used.

Few respondents (only 9.3 per cent) reported the use of an evaluation sheet to obtain listener opinion of the programs.

Printed publications or mimeographed materials are prepared each time by 22.0 per cent of the respondents, and occasionally by 54.9 per cent; 23.1 per cent never





prepare special give-away material for the television audience. However, sixty-five of seventy respondents, or 92.8 per cent, sent material to listeners upon request. Requests for the material varied from ten requests to more than three thousand for specific publications offered on the programs.

Extension workers apparently use several methods of publicizing their television programs. Only 11.1 per cent of the ninety respondents did not publicize their program. The most popular methods of program promotion are television and the press. Newsletters published periodically, circular letters, radio, and other methods were used, in that order. The comparative use of each method is given in table VII.

Before starting television programming, a plan might be formulated by extension workers including the objectives of the program. Fifty respondents reported a plan, or 64.1 per cent of those answering the question; 35.9 per cent reported no plan preceding the start of the television program. Few respondents gave any specific objectives for the program. Those who did, claimed their objectives to be: to teach, to bring extension work to the public, and to reach those who cannot go to meetings. It is not known whether few extension workers formulate a plan with their objectives for television programming, or whether they failed to answer the question for some other reason.

Extension workers often have an advisory group called an executive committee, council, or extension committee, who determine the policies and programs of the Extension Service. Only one out of seventy-seven respondents report action taken by their advisory committees in setting up a policy on the amount of time the agent can use in preparing television shows. This one individual was a county agricultural agent and he did not give the policy agreed upon.

The data do not appear to justify the drawing of more conclusions. However, if the questionnaire could have been sent to the same group of extension workers a year or two later, some trends might have been noted.

#### The Use of the Questionnaire in This Study

The television questionnaire fulfilled the purposes for which it was prepared. Its functions of learning the program practices and procedures of extension agents who have participated in television will be utilized in the chapters that follow. It will be used as a guide and as supporting evidence in the many considerations of planning and preparing the series of television programs.

The attitudes of extension personnel toward the use of the television medium as a method of disseminating extension information are listed in the appendix of this thesis. These comments and attitudes were given by extension personnel who completed the questionnaire.

## CHAPTER IV

### PLANNING THE SERIES OF TELEVISION PROGRAMS

Although extension leaders and educators extoll the advantages of using television, and proclaim a new era in mass education, the decision to use the television medium rests with the county extension worker. He must approach television with a determined curiosity to investigate its potentialities and its weaknesses. Only then can the extension worker evaluate the use of television in disseminating extension information.

The extension agent who wants to investigate television's potential or who contemplates the use of television will find that planning a series of programs requires careful, thorough, and thoughtful consideration of what the viewer wants from television programming. Moreover, it requires the establishment of program objectives or goals, as well as some knowledge of the viewer or the viewing audience --- such as likes, dislikes, needs, interests---, under which the series can be presented and later evaluated. The agent must give considerable thought, exploration, and planning to time and length of proposed programs, to program frequency, to participants, to station facilities, to station personnel and their cooperation, to program budget, and to sponsorship.



The extension agent must weigh these primary considerations in the light of the over-all county extension program. He must determine how television can best be used to supplement and accomplish the various phases of the county extension program in view of the time required to televise adequately.

Only the extension agent can determine the value of this medium in terms of his own work, the audience he reaches, and the contribution it makes to the county extension program. His first responsibility is to the rural families of his county. Therefore, he needs to know what this group wants to see and hear, to set up objectives to meet desires, and to determine whether television can do the job.

The television committee<sup>1</sup> of the Connecticut Extension Service points out that television requires careful planning and organization, and further contends that to present a good television show requires a great deal of time. They suggest that planning, preparing the script, and rehearsal take from seven to eight hours, with an additional forty-five minutes for studio rehearsal for each fifteen minutes of air time.<sup>2</sup> Tonkin and Skelsey, co-authors

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<sup>1</sup>The Connecticut Extension Television Committee includes eight men and women who prepared "TV Tips for Extensioners."

<sup>2</sup>Extension Television Committee, TV Tips for Extensioners, Extension Service, College of Agriculture, University of Connecticut, Storrs, October 1952, p. 20.

of "Television for You," agree that the first few programs prepared by an agent naturally take much more time than do subsequent programs as a routine is established.<sup>3</sup>

#### What Farm Families Want

Farm families want much the same television fare as other viewers do, according to Ward. He points out that farm families want good, clean, entertainment - comedy, sports, and news. Secondly, they want demonstrations of how to improve farm and home practices.<sup>4</sup>

Station WKY-TV, Oklahoma City, reported that a survey among farmers in its viewing area showed that 85 per cent of the farmers felt a farm program would be of value to them. Moreover, these farmers ranked farm shows as their favorite television fare, topping some other types of programs, such as comedy shows, variety programs, western music, and dramatic shows. Sixty-five per cent of the television-viewing farmers in the WKY-TV area rated market information as the type of information they most wanted, with informal current agricultural events and general farm information following in close order.<sup>5</sup> According to the

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<sup>3</sup>J. D. Tonkin and A. F. Skelsey, Television For You, No. 55, United States Department of Agriculture, Washington, D. C., 1953, pp. 2-3.

<sup>4</sup>Ward, Op. cit., p. 288

<sup>5</sup>"How to Get the Most Out of Farm Radio and TV," Sponsor, December 29, 1952. pp. 27-57.



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Iowa State College report, farmers want factual, helpful, agricultural information, specifically:

New ideas about farming, farm business, and production efficiency.

Good, practical demonstrations to help them learn to apply the information on their own farms.

The particulars and results of field and agricultural events in their own or other localities.

To hear prominent persons.

Programs presented by someone who understands their way of living and their problems.

Programs presented by someone who appeals to them visually as well as audially.

To see what other farmers are doing.

Entertainment with their programs.

A greater emphasis on marketing activities and reports.

More educational information on marketing processes and distribution of farm products.

Follow-up visual material that relates to demonstrations or other material presented in TV programs.<sup>6</sup>

Extension has not only been interested in helping the farmer but equally interested in assisting the homemaker with her home problems. Actually, extension has emphasized, and still emphasizes, in all its programs assistance to the whole family. W. T. McAllister and Louise Whitcomb found in a survey of 616 homemakers that only six

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<sup>6</sup>Connecticut Extension Committee, Cp. cit., pp. 3-4

per cent of the homemakers interviewed preferred food and homemaking programs to all television programs. However, 42 per cent of those interviewed indicated an interest in this type of program. The homemakers interviewed were divided into two groups: those with children under 18 years of age and those with children over 18. Both groups preferred television programs about home furnishings, but child care and children's clothing rated higher among the homemakers with younger children than among those with older children. Food and nutrition, home management, gardening and landscaping, and clothing construction rated well with both groups.<sup>7</sup>

This limited research seems to indicate that the extension television program must include features of interest to the various members of the farm family and must be integrated and presented so as to be not only of interest but of use to the whole rural family.

Moreover, farmers appear to be interested in receiving information that will be of immediate help in making decisions. Information including, reports of market prices and conditions, and programs that will help farmers to help themselves. The homemaker is equally interested in information that will help her accomplish her job within the family home.

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<sup>7</sup>McAllister and Whitcomb, Op. cit., 11 pp.



## Program Objectives

Extension television program objectives are based upon the desires and needs of the viewing audience, the integration of these needs into the over-all extension program, and the desire of extension personnel to fulfill the educational obligations of the Extension Service.

The Extension Service in Illinois points out that the specific need for television programs, and therefore objectives of extension television programs, are to:

(1) appeal to the city viewer in terms of his interests --- food, clothing, prices, and family living; (2) appeal to the farmer viewer in terms of his interests, with particular emphasis on encouraging the farmer to produce a better product for his city customer; (3) to point out to both groups the need for continuing research to increase efficiency of food production and utilization and to improve family living.<sup>8</sup>

Another objective of extension television programming is to help the farmer realize his place in a democracy. The realization of the dependence of the urban dweller upon his ability to produce the nation's food supply, and the urban consumer as a ready market for his production. Moreover, the extension television program must assume the objective of pointing out the interdependence of rural and

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<sup>8</sup>Extension Editorial Office, Op. cit., p. 8



urban people and that farmers are consumers of manufactured products.

Extension television programs are based on fact and are presented primarily for the education of the viewing audience. The objects of good teaching must become the objectives of good extension television programming. The objectives of a series of extension television programs then appear to be based upon educational functions of instruction, motivation, and the development of attitudes, skills, and habits, according to Stanley Andrews, executive director of the National Project in Agricultural Communications.<sup>9</sup>

The objectives of extension television programs appear to be broader than informing and educating the farm family of new practices and developments in farm and home living. The objectives must deal also with improved rural-urban understanding and mutual interdependence within the democratic society. Moreover, program objectives must be based upon recognized educational functions of changed human behavior.

#### The Audience

The potential audience for any single television program is dependent upon the number of sets in the area, or set saturation, the number of television channels

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<sup>9</sup>Television is for You, Instructor's Manual, National Project in Agricultural Communications, East Lansing, Michigan, p. 3.

competing for the audience, and the hour of the day the program is aired.

Tonkin and Skelsey point out that the television audience will be made up largely of urban people because there are more city people than farm people. They warn, however, against underestimating the rural audience. Forty-six per cent of the rural people have television receivers in their homes, and 18 per cent more plan to buy sets within a year.<sup>10</sup>

Illinois reported that in 1951 many farmers within an area up to seventy-five miles from Chicago owned television sets. Their random survey showed that 70 per cent of the farmers within a twenty-five mile radius of Chicago had television sets. In the area twenty-five to fifty miles from Chicago, 64 per cent of the farmers had television sets, whereas 47 per cent had television sets in the area fifty to seventy-five miles from Chicago. The Illinois survey further showed that many of the farmers without a set planned to buy one within a year.<sup>11</sup>

The television audience for any given program will be a mixed audience of rural, urban, and suburban people of all ages. Speece, Skelsey, and Gapen point out that the audience may know little about extension work and the Extension

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<sup>10</sup>Tonkin and Skelsey, Op. cit., p. 4

<sup>11</sup>Extension Editorial Office, Op. cit., p. 3

Service's functions designed to assist them. Moreover, they point out the distractions and competition for attention in the home, and that the audience is not particularly eager to learn. Speece, Skelsey, and Gapen state that the most important factor in determining the type of audience is the time of day the program is aired.<sup>12</sup>

#### Time of Day of the Program

The dependence upon both sight and sound to convey the television message places a premium upon the consideration of when the program is aired. Programs designed to appeal to particular groups, such as farmers, must be presented when the farmer can take time to view the program. General farm television shows have the largest number of rural viewers during the noon hour, the farm breakfast hour, and the evening hours between seven and nine o'clock, according to Speece, Skelsey, and Gapen. They also point out that homemaker programs have the largest audiences during the afternoon. They claim, however, that a well-presented farm or homemaker television program will have an appreciable audience at any hour.<sup>13</sup>

More than one-half (53 per cent) of the farmers surveyed in the WKY-TV, Oklahoma City area, preferred viewing farm television shows at noon, regardless of the day

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<sup>12</sup>Speece, Skelsey, and Gapen, Op. cit., p. 4

<sup>13</sup>Speece, Skelsey, and Gapen, Op. cit., pp. 4-5



of the week, while one out of four farmers preferred Sunday to other days.<sup>14</sup>

Axinn at Delaware reported Sunday as the most favorable day for farm television viewing, and noon to two in the afternoon as the best time during the day. He also pointed out that farmers in Delaware were equally favorable to a 12:45 p.m. week-day program.<sup>15</sup>

Delaware homemakers preferred evening viewing hours, with afternoon viewing from one to three o'clock as second choice, according to McAllister and Whitcomb.<sup>16</sup>

Apparently, evening hours, Sunday afternoon, and the farm noon hour are the best times for farm family television programs. Network commitments of local stations for evening hours appear, however, to limit local extension television programming at that time. The frequency of the programs may determine to some extent the time of day available for extension television programs.

#### Program Frequency

Extension television programs have been presented daily, semi-weekly, weekly, and at other intervals. Daily, semi-weekly, and weekly programs have been largely in charge of the extension workers. Programs presented at longer

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<sup>14</sup>Sponsor, Cp. cit., p. 57

<sup>15</sup>Axinn, Cp. cit., p. 8

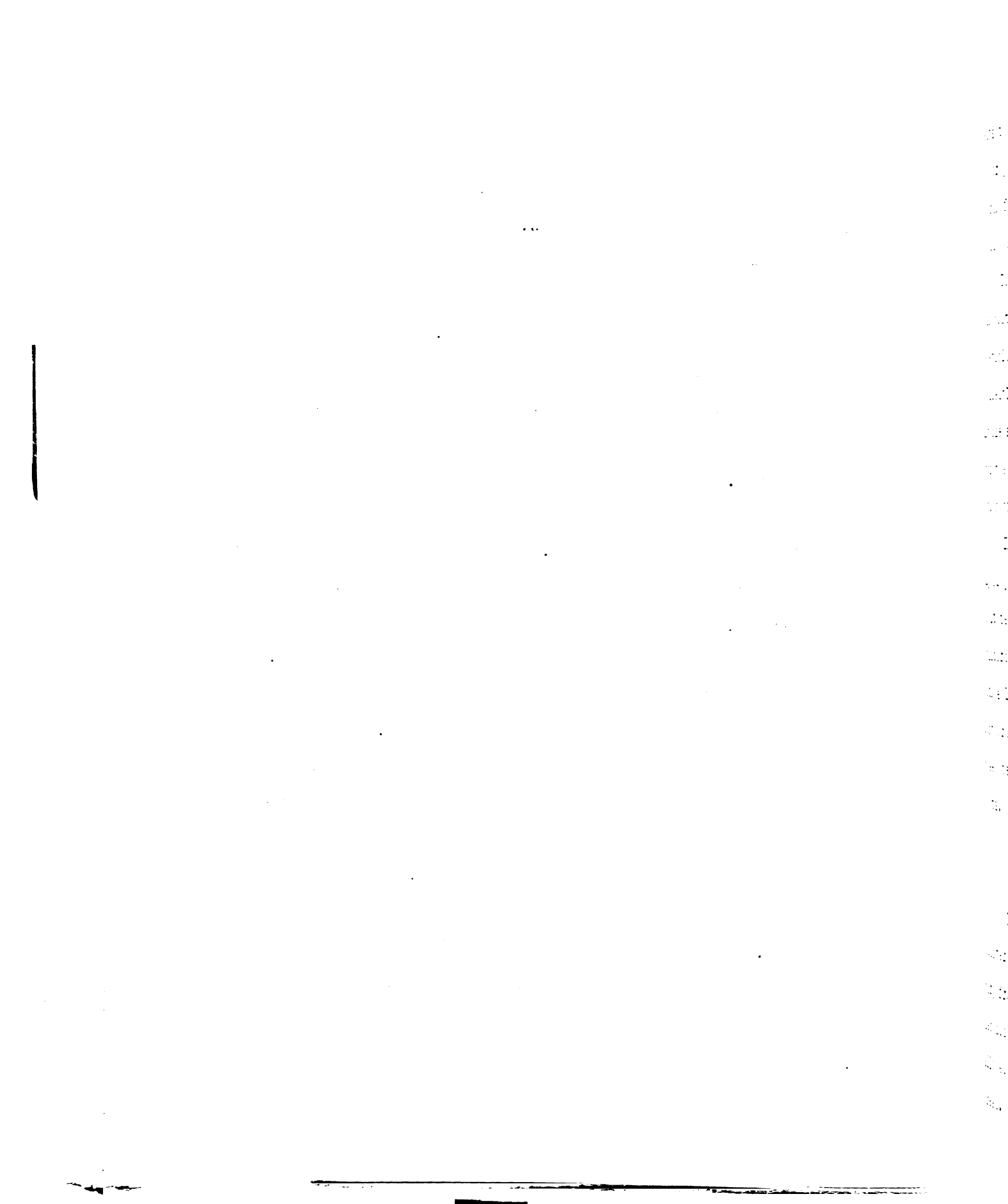
<sup>16</sup>McAllister and Whitcomb, Cp. cit., p. 4

intervals, or less frequently, have been largely those of a station personality or farm director, on whose program extension workers appear as guests.

Ninety-one extension agents who responded to the television questionnaire reported their appearance on television programs with station personnel. Twelve reported weekly appearances, ten appeared at monthly intervals, and sixty appeared at other intervals. These other intervals ranged from one appearance each two weeks to one appearance during the year.

Thirteen extension agents reported participation in extension television programs. Six of the agents appeared once each week; two, at monthly intervals; and five, at other intervals. The program participation of these agents ranged from twice weekly to once each three months. No agents reported daily appearances on television programs although extension programs are presented daily.

The "Party Line" program at Syracuse, New York, a regularly scheduled extension television program, is telecast daily Monday through Friday, but each extension agent appears on the program about once each month. Extension agents in five counties in the Syracuse area cooperate in this program. A similar type of cooperation is given in the area surrounding San Francisco, California, where six counties participate in a weekly extension television program. These cooperative program arrangements seem to offer greater variety of participants, an opportunity for extension



agents to take adequate time in preparation and rehearsal, and for participation of agents in the area of primary coverage. Program frequency and the length of the extension television program may be interdependent.

To build a large, stable viewing audience, to maintain continuity, and to become proficient in the use of the television medium, extension workers should produce programs frequently. The frequency of television programming by any one agent or group of agents, appears to be dependent upon the over-all county extension program and the participation of extension workers in adjoining counties.

Through careful preplanning, programming of appealing subject matter requiring limited cash outlay, the use of State Extension Service and station assistance, and standardization and multiple use of visual aids, are essential with a limited budget for extension television programming. Furthermore, it appears that there is no correlation between television program effectiveness and program production costs.

#### Program Length

Television time periods are usually divided into quarter-hour and half-hour programs. Actual air time may vary from thirteen minutes to fourteen minutes and thirty seconds for the quarter-hour program, depending upon time allowed for commercial announcements and for the station break. The half-hour program may have actual time on the

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air from twenty-seven minutes to twenty-nine minutes and thirty seconds. Guest appearances may vary from less than five minutes to more than ten minutes.

The length of the extension television program depends upon the time made available by the station. Network commitments, local commercially sponsored programs, public service features, and the policy of the Extension Service relating to sponsorship of their program, has a bearing on the length of program time available to extension personnel.

The time required for the programming of the format originally presented to the station by the Extension Service may determine the length of future programs. Popularity of the program in terms of number of viewers, program quality, and Extension Service - television station relations may also determine future broadcast time.

Ninety-three extension agents in answer to the television questionnaire reported appearances on programs of less than fifteen minutes, of fifteen minutes, and of thirty minutes. One home demonstration agent reported an extension television program of forty-five minutes. Thirty-three agents reported the length of their television program as less than fifteen minutes, twenty-seven gave the length of the program as fifteen minutes, and thirty-two, as thirty minutes.

The optimum length of the extension television program is difficult to ascertain. Each agent or group of

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agents contemplating television programming must evaluate the time periods in terms of program objectives, program content, program preparation, time available to the agent in terms of his other work, and the availability of station air time.

### Station Facilities

The facilities of the television station partially determine the format of the program series. The size and number of studios, the studio location, the number and size of sets, the number of cameras, and the facilities for showing film, slides, and opaque materials have a direct bearing upon the use of production techniques and program variety.

Each television station attempts to use its physical facilities as economically and efficiently as possible. Therefore, the facilities of each station vary widely. Television stations usually have from one to three studios of various sizes, and from one to several permanent sets. Studio size and set size dictate the number of different show areas that can be used in a single program and the size of the equipment that can be used. This may also determine the number of cameras that can be used because of the need for camera movement.

Studio location determines the type of programs that can be televised, and especially the properties that can be used to present the program visually. The Erie



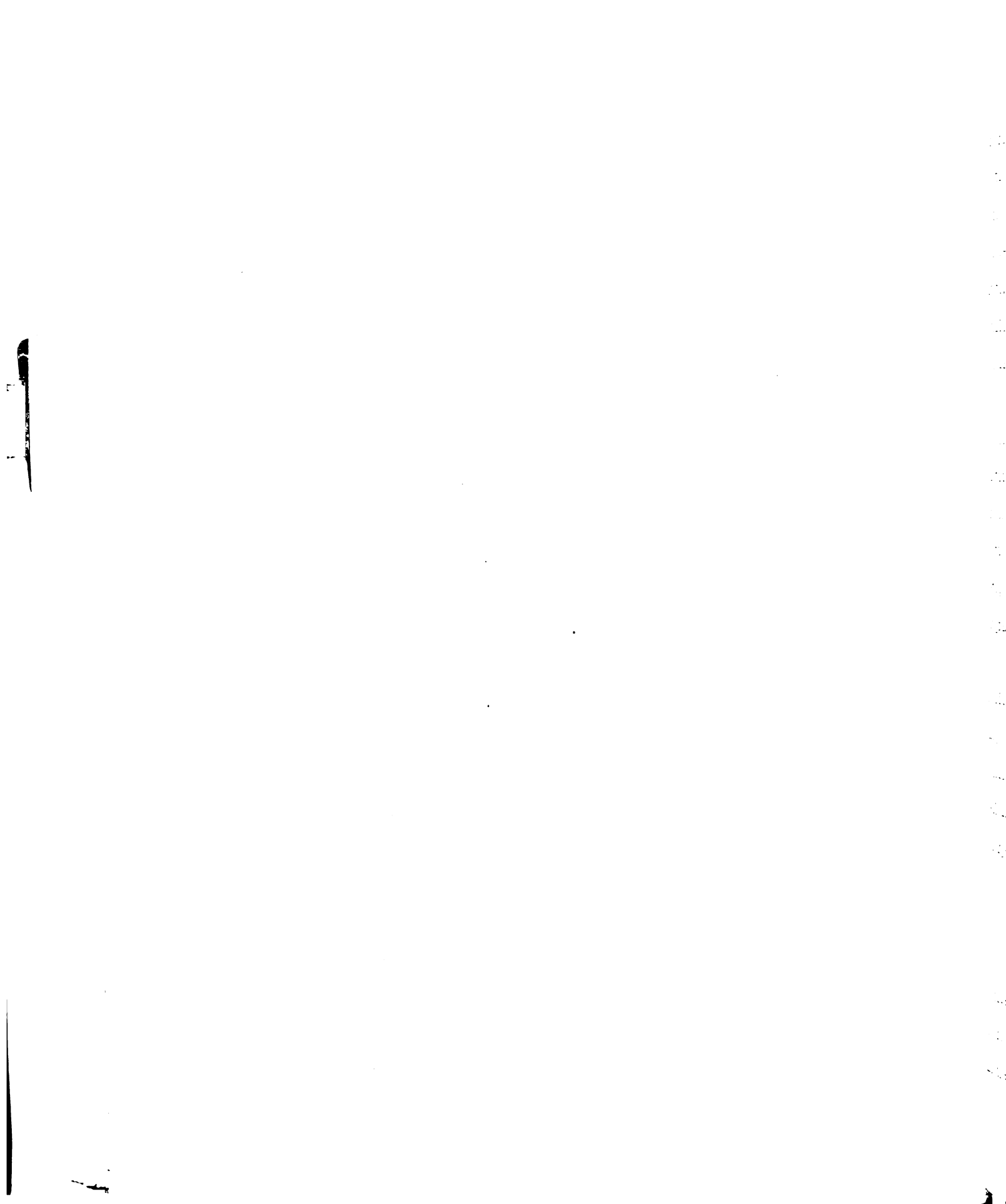
County, New York, Extension Service, for example, is limited in the use of larger animals, larger plant material, and shrubbery, because the WHEW-TV studios are on the eighteenth floor of Hotel Statler in the center of the city of Buffalo. The difficulty of getting this material to the studio and local fire ordinances limit the use of some desirable properties. On the other hand, station WHEW-TV, at Syracuse, New York, has its studios on the ground floor, and they are large enough to accommodate properties of nearly unlimited size.

For low-budget educational programs, Speece, Skelsey, and Gopen recommend a set of plain drapes or flats and a table, because such a set is flexible. The use of a kitchen set may be helpful but of little value for anything but food-preparation programs. These writers further caution about the necessity of providing all the properties to make the special set appear normal.<sup>17</sup>

Extension personnel are concerned with the technical equipment of the station, which includes cameras, facilities for showing film, slides, and opaque materials. Extension television program participants at WKTV, Utica, New York, have the use of only one television camera. Two cameras are used at the other stations in New York State where extension personnel appear on television programs. At many stations, extension personnel can supplement their live

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<sup>17</sup>Speece, Skelsey, and Gopen, Op. cit., p. 5



programs with film and slides. Some variation in slide projection equipment is evident. At WABW-TV, Rochester, New York, 3½ x 4½-inch slides are used, while 2 x 2-inch slides can be used at the other television stations in New York State. Sixteen-millimeter film projection equipment is available at nearly all television stations, a few stations can use 35 mm. motion picture films.

The fact that a television station has adequate technical equipment does not insure the extension television participant that this equipment will be available for presenting his program. The producer must know what projection equipment and studio equipment (number of cameras, sets, props, and the like) may be used in producing the program.

Later disappointment and misunderstanding can be avoided if the station facilities are known before programming begins and if an attempt is made to determine the availability of technical equipment and physical facilities, well in advance of air time. This may also determine to a large extent the cooperation of the station personnel.

#### Station Cooperation

The cooperation of station personnel is an important consideration. Furthermore, to produce a high-quality program, the cooperation of the director, studio crew, and the program participants is essential during the

televising. The director of the program is responsible for the coordination of the technical crew and for the program when it goes on the air. The director, if cooperative, offers suggestions to the agricultural producer, assists with the planning of the program, and acquaints the producer with the sets, properties, and equipment available for program use. The director may assist further by advising the producer in the selection of program visual aids, in taking some responsibility for the production of the visual aids, and in the preparation of the program script. He may also offer constructive criticism of the program after production. The director and the station may take the responsibility for the program schedule and may also act as a clearing house for requests for give-away material offered on the program.

Other members of the station staff can cooperate as well. The promotion department can publicize the programs, or at least help the agricultural program producer to plan program promotion. The program director or program manager of the station, through his familiarity with the station's telecasting schedule, may be in a position to assist the producer in planning a series of programs and in scheduling the most desirable air time for the agricultural extension program.

The station's art director can assist the producer in planning many of the program visual aids and at certain

times actually prepare some art work for the program.

The station management in an attempt to provide programs of the highest quality may offer a television workshop to the participants of an agricultural extension program. The workshop gives extension personnel an opportunity to become better acquainted with the television medium and to learn the functions of the station staff and equipment. The staff at WHEN-TV, Syracuse, has conducted two workshops for all extension personnel appearing on their daily Extension Service television program. Future workshops have been requested by the agents and station staff.

Mutual cooperation of the television station staff and the participants of the Extension Service television program appears to benefit both groups and to result in higher-quality programs and greater satisfaction by both groups.

#### Program Budget

Television programs produced by the Extension Service are often referred to as low-budget programs --- those that require little or no cash outlay by the Extension Service or the station. Few extension television programs are sponsored commercially, as shown by the agents' answers to the television questionnaire. Fifteen of eighty-nine agents reported commercial sponsorship, two reported part-time sponsorship, and seventy-two reported no commercial

sponsorship of the television program.

Speece, Skelsey, and Gapen claim that the budget of the program, more than any other single factor, determines what can be accomplished and the format that can be used. They further point out that the station may assume the preparation and cost of art work, the film footage, and other visual aids, thus reducing the costs to the Extension Service. They point out, also, that costs may be kept to a minimum by thorough preplanning; standardization of visual aids, especially with a standard opening and closing; thorough rehearsal, but limited studio rehearsal; and the use of participants (talent) that requires no out-of-pocket expenditures. Various costs can be investigated during the planning stage of the program and extravagant, expensive ideas can be discarded.<sup>18</sup>

The budgets for various extension television programs vary greatly. Frank Byrnes, agricultural editor at Ohio State University, reported that a fifteen-minute program, starting in October 1952 on three Ohio television stations and continuing for thirteen weeks, cost a total of \$4020.00, or an average of more than three hundred dollars for each weekly program. Known as CITY-FARM EXTRA, the programs were presented at 12:30 p.m. each Sunday.

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<sup>18</sup>Speece, Skelsey, and Gapen, Op. cit., pp. 7-8

Byrnes pointed out that the actual costs, exclusive of network charges and salaries, averaged one hundred twenty dollars a week for film stock, card stock, and filing expenses. Farm organizations assisted with the financing of the programs, Byrnes stated.<sup>19</sup>

The expenditures for the television program in Ohio can be contrasted with the expense to the home economics department of the Oswego County Extension Service, New York. Home demonstration agent Patricia Coolican reported at a meeting of the extension television participants in Syracuse in September 1954:

...that television program costs of the Oswego County Home Economics Extension Service for the year had been two hundred dollars.

This amounted to about ten dollars for each fifteen-minute program. Dorothy Johnson, California, stated that for the thirty-minute weekly program, "Western Farm and Family," costs averaged two dollars and fifty cents for each performer each week.<sup>20</sup>

Apparently the difference in costs of the various programs may be partially explained by the expenses charged specifically to the television program and the amount assumed by the agency's annual operating budget. Furthermore, the budget of a program series can be determined

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<sup>19</sup>Frank Byrnes, "City-Farm Extra," Extension Service Review, 24:7, July, 1953, p. 131.

<sup>20</sup>Dorothy Johnson, "Enthusiasm Lubricates the Program," Extension Service Review, 24:7, July 1953, p. 142.

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by the format used and by the special visual aids, including movie film, that are used.

County Extension Services with limited budgets for television programs must make use of economical visuals and other low-cost production techniques for effective television programming.

A special budget for television has seldom been provided for in the extension television program. Only two of seventy-seven agents who answered the question about special television budgets reported a special television budget. Several agents, however, reported that assistance was provided by the County Extension Service, the State Extension Service, or the television station. The limited available budget may in extreme situations curtail county television participation to occasional appearances as a guest with a television farm director or station personality.

#### Television Farm Directors and Station Personalities

The appearance of extension personnel as guests on the television show of the farm director or other station personnel may be not only economical but the most satisfactory or the only way to make a television appearance. Eighty-six extension agents, through the television questionnaire, reported that they had appeared on television shows with the station farm director, the public service director, or some other station personnel. Forty-eight agents reported television appearances with a station farm director, two

appeared with the public service director, and thirty-four with other station personnel. In the same questionnaire, thirteen agents reported appearances on extension television programs.

Appearances of extension personnel as guests on television programs in charge of station personnel may offer further advantages, such as an opportunity to gain experience in the use of the television medium and in learning television techniques before appearing on an extension program. They serve to put the participant at ease and to develop confidence, both assets in future television appearances.

In some states the appearance of extension personnel is limited to the programs that are not commercially sponsored. Many programs in charge of a member of the station staff, including the farm director, are commercially sponsored, and therefore the extension agent cannot appear. New York State has had such a policy for several years, but recently has shown a tendency toward liberalization of this policy.

Stations vary in the amount of responsibility they take in the planning, preparation, and presentation of the program. Variation in station facilities, in station cooperation, audience, and programming policies make it essential for extension personnel to investigate the policies fully and to plan thoroughly the series before considering individual programs.

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Only after program objectives have been determined and the foregoing considerations, including scheduled program time and frequency, have been thoroughly investigated, can a program schedule be developed and individual programs in the series planned. The mechanics of planning, preparing, and presenting the programs are discussed in the next chapter.



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## CHAPTER V

### PREPARING THE SERIES OF TELEVISION PROGRAMS

With the preliminary planning completed, the extension worker can begin to plan and prepare the individual programs in the series. The extension agent's job as the program producer, the content of the programs, formats, sources of information, participants, and their training, rehearsals, scripting, production problems, transitions, promotion of the programs, and program evaluation are all involved in the planning and preparation of the programs in a series. Careful planning and thorough preparation of the individual programs, and the thoughtful integration of these programs can result in an appealing and well presented series of television programs.

The television program requires a producer. The logical person to assume these duties is the extension agent.

#### The Extension Agent as a Producer

The extension agent's background and training in agriculture or home economics, his numerous contacts with farm families, and his many sources of agricultural and homemaking information partially qualify him for the job as producer. However, some experience and training in television production should precede his assumption of the job of program producer.

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When he investigates the duties of a producer he will realize the value of a working knowledge of television production. Among the many duties of the producer are to serve as a liason person between the station, the other agents and participants of the programs, to schedule the programs for the year, and to develop the program.<sup>1</sup> The producer specifically originates the idea for the program or takes the program idea and works out the overall treatment. He visualizes the production, the setting, the participants, and the points to emphasize. Moreover, the producer plans and checks the visual aids for the program, and works with the director of the program to determine the most effective presentation. The many duties of a producer require a personality that enables him to handle people under tension; he should be a perfectionist, but practical; a showman; and have a capacity for detail.<sup>2</sup>

The director of the program at some television stations may be in a position to assume some of the producer's responsibilities, thus relieving the extension agent of certain production problems.

In regard to producing the factual programs (such as

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<sup>1</sup>Ellen Pennell, Women on TV, Burgess Publishing Company, Minneapolis, (1954), p. 22.

<sup>2</sup>Hoyland Bettinger, Television Techniques, Harper and Brothers, New York, (1947), p. 120.





the extension television program), Bettinger points out that the philosophy back of the program, the psychology used in slanting it toward the audience, and the showmanship that goes into the production are the most important considerations of the producer. He further states that,...."factual material should be given an emotional basis, and the appeal should be made to the universal desire of health, wealth, and happiness...."<sup>3</sup>

Specifically, Bettinger believes that the producer's problem centers around matters of selection and clarity of presentation. He also points out that the audience should be given only the concentrated essence of the happening or information, eliminating that which distracts from the interesting and the important.<sup>4</sup>

#### Content of Programs

The audience, the station facilities, and the like, are limiting factors in the content of the program. However, almost any topic can be adapted to television with an appropriate choice of subject matter or phase of a subject. The subject matter to be included should be timely, of interest to the audience, and affect the audience in some way, according to Speece, Skelsey, and Gopen.

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<sup>3</sup>Bettinger, Loc. cit.

<sup>4</sup>Ibid., p. 150

They further indicate that it should be challenging, touch directly on a problem, and if possible furnish the solution to the problem.<sup>5</sup> Moreover, these writers point out simplicity is the key to selection and treatment of subject matter. They believe that it is more desirable to develop one important idea than to develop a program that serves several purposes. Another consideration, they claim, is the cost of production of the program. Special sets, film made on several locations, and other costly items may be too expensive for educational institutions or agencies to produce.<sup>6</sup>

Programs which have a sizable viewing audience must consider carefully the question of taste. What is acceptable to rural audiences may be offensive to urban viewers. However, the above writers say that any kind of subject matter may be presented in good taste by using acceptable art work, drawings, or animations.<sup>7</sup>

A story conference between the producer and subject-matter specialists, furnishes the producer with a guide for the subject-matter content of the program, visualization of the program, and the arrangement of the program outline. Speece, Skelsey, and Goren point out that

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<sup>5</sup>Speece, Skelsey, and Goren, Op. cit., p. 8.

<sup>6</sup>Ibid., p. 9

<sup>7</sup>Ibid.

the specialist's point of view may not necessarily be the most attractive to the television audience. The producer must then orient the specialist to the demands of the television program content.<sup>8</sup>

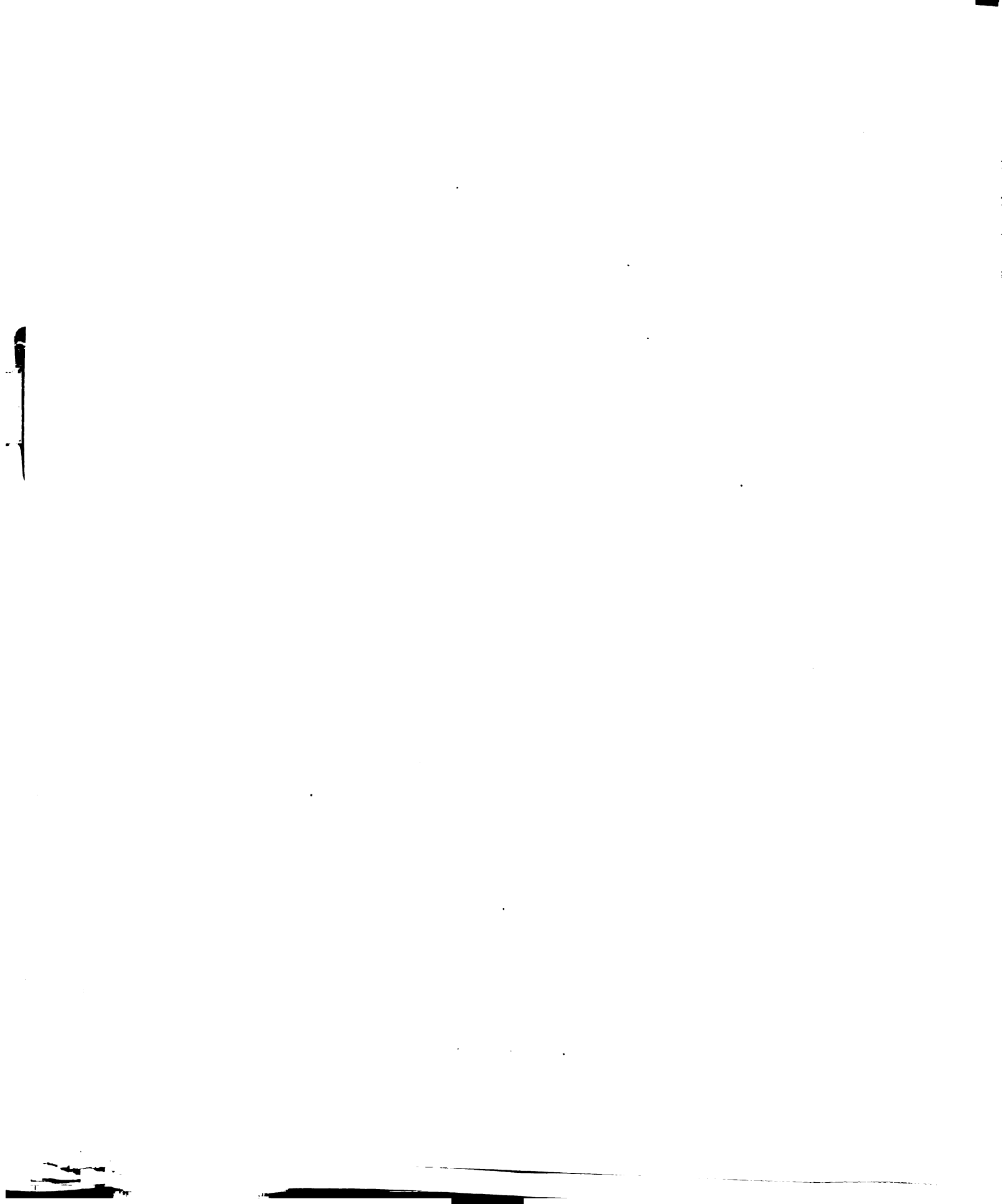
Tonkin and Skelsey claim that each television program starts with an idea. The source of the idea may be the extension worker's plan of work, what he is recommending, demonstrating, and talking about at meetings; farm visits; and problems, happenings, and accomplishments reported to him. They further recommend that the program idea be tested by four considerations: (1) Is the subject of direct interest to the viewing audience? (2) Can the subject's importance to the audience be clearly shown? (3) Is it timely in terms of current developments, research findings, local problems, or seasons of the year? (4) Does it further extension work? Specifically, Tonkin and Skelsey recommend the choice of a subject according to the need of the audience, not for the ease of production, and that the treatment be in keeping with the family home situation.<sup>9</sup>

After the subject-matter boundaries have been set and the topic selected, the points that the television program are to make should be listed. These are the things that are calculated to produce the desired reactions from

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<sup>8</sup>Ibid., p. 8

<sup>9</sup>Tonkin and Skelsey, Op. cit., pp. 5-6.



the audience, the most important facts to be transmitted to the audience, or the conditions or phenomena peculiar to the subject. Concurrent with the listing of the points will be the visualization of the subject. Visualization is the picturing of the program in the mind of the producer, and may or may not develop quickly or in a logical order.

Tonkin and Skelsey recommend that the next step in developing the program be the division of the program into its important steps. They point out that these steps usually coincide with something that is to be shown or something that is to be done in the presentation of the program.<sup>10</sup> Speece, Skelsey, and Gapen state that there is controversy among those who produce television programs as to which part of the script should be written first, visual or aural. They state further that a television script is seldom prepared with all the visual planning first or all the aural planning first. Subject matter used in the script will be accepted or rejected according to the test of its visual appropriateness, they say.<sup>11</sup>

The results of the United States Department of Agriculture's television project pointed toward getting the story outline first. This includes important steps of the program and factual information that is essential

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<sup>10</sup>Ibid., p. 6

<sup>11</sup>Speece, Skelsey, and Gapen, Op. cit., p. 11.



to the program. After the story has been planned, the visuals are fitted to the story and the words added for continuity. When the procedure was reversed, the visual planning taking precedence, a highly visualized program resulted. The television project's experiments showed that the contribution made by each visual was not always a positive one when the visual planning preceded the aural planning.<sup>12</sup>

The preceding method of planning the television program appears to be logical if the producer has all the necessary information or knows the important steps or procedure. It may be necessary for the producer to obtain this information before the program planning can proceed.

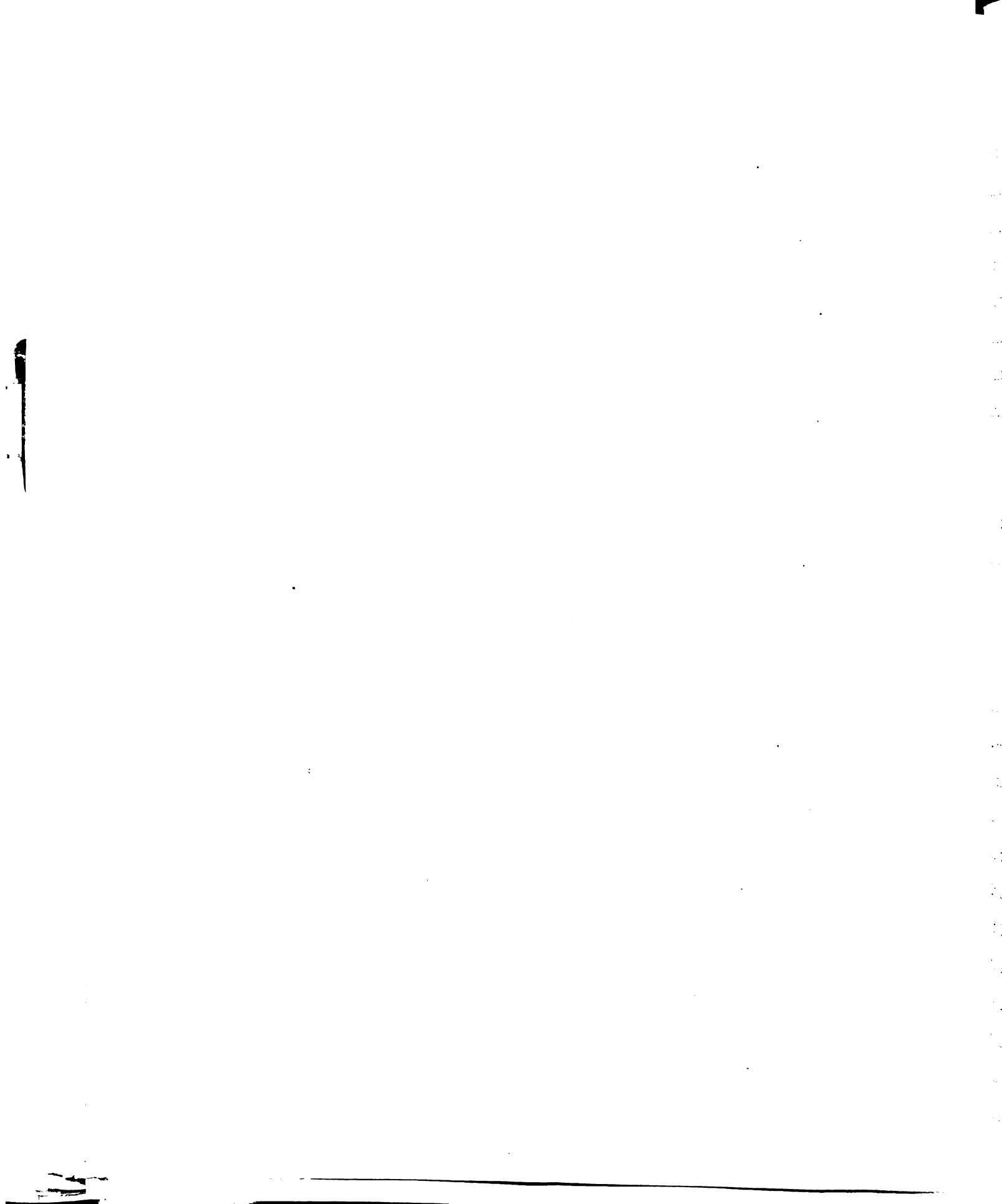
#### Sources of Information

Extension workers have many available sources of information. These include printed materials such as: extension bulletins, research reports, service letters, and publications from the state agricultural colleges and experiment stations, and from the United States Department of Agriculture. Subject-matter specialists, authorities in their fields, and local authorities are also available to the extension program producer as sources of subject-matter information, and offer the producer an opportunity

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<sup>12</sup>Ibid.





to check his information in terms of the latest research and development. Constant contacts with farmers and homemakers and the supervision of field trials provide extension workers with accurate and up-to-date information usable on television. In-service training in the subject-matter fields also has kept extension workers aware of changes in agriculture and home economics and provided them with information to meet these changes.

After the important steps of the program have been checked for accuracy and the necessary information gathered to prepare the script, the show format should be decided upon.

#### Formats

Preceding the scripting of the television program, a format, or a method of doing the show, is selected. Speece, Skelsey, and Gopen discuss several formats, including: variety, dramatic, documentary, illustrated news, interviews, and special events. They claim that the variety format is the most popular for agricultural television programs. It includes several segments or a mixture of several kinds of information woven into a single program in an effort to arouse the interest of a wide group of viewers. Each sequence centers around a single topic with the variety coming through the variation of subjects. Speece, Skelsey, and Gopen warn that the effectiveness of such a program depends on carefully planned transitions from one segment



to the other and on the continuity that ties the whole program into one production.<sup>13</sup>

The dramatic type of format has limited use in the field of agricultural television, according to the above writers. They point out that it has a great impact on the audience, that it is well adapted to television, but that the time and budget required for dramatic productions are limiting factors. They state that dramatic programs call for high-calibre talent, hours of rehearsal, and that the use of this format may be limited to agricultural college productions where some students of the drama may be available as talent. Skits or a limited dramatic setting may be used as a background for demonstrations and the like.<sup>14</sup>

The documentary program depends upon factual content but may be either factual or fictional in its method of presentation. It develops an idea through the presentation of actual facts and events, and may embrace a broad subject. Speece, Skelsey, and Gopen say that it has as much appeal as any other type of program, but warn that the time and effort required to prepare the documentary limits its use to programs of special occasions.<sup>15</sup>

Commenting on the illustrated news format, these

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<sup>13</sup>Ibid., p. 18

<sup>14</sup>Ibid., p. 20

<sup>15</sup>Ibid., p. 22

writers state that this format is exemplified by the news program. It is used frequently for market news reports, spot agricultural news, and to report processes and procedures. They warn that this format may be the most difficult to visualize because advance planning is sometimes impossible, and the information is seldom suitable for demonstration or action treatment. Visualization of the illustrated news program, they say, must be done with live objects, still pictures, flannelgraphs, and film clips that are on hand or easily available.<sup>16</sup>

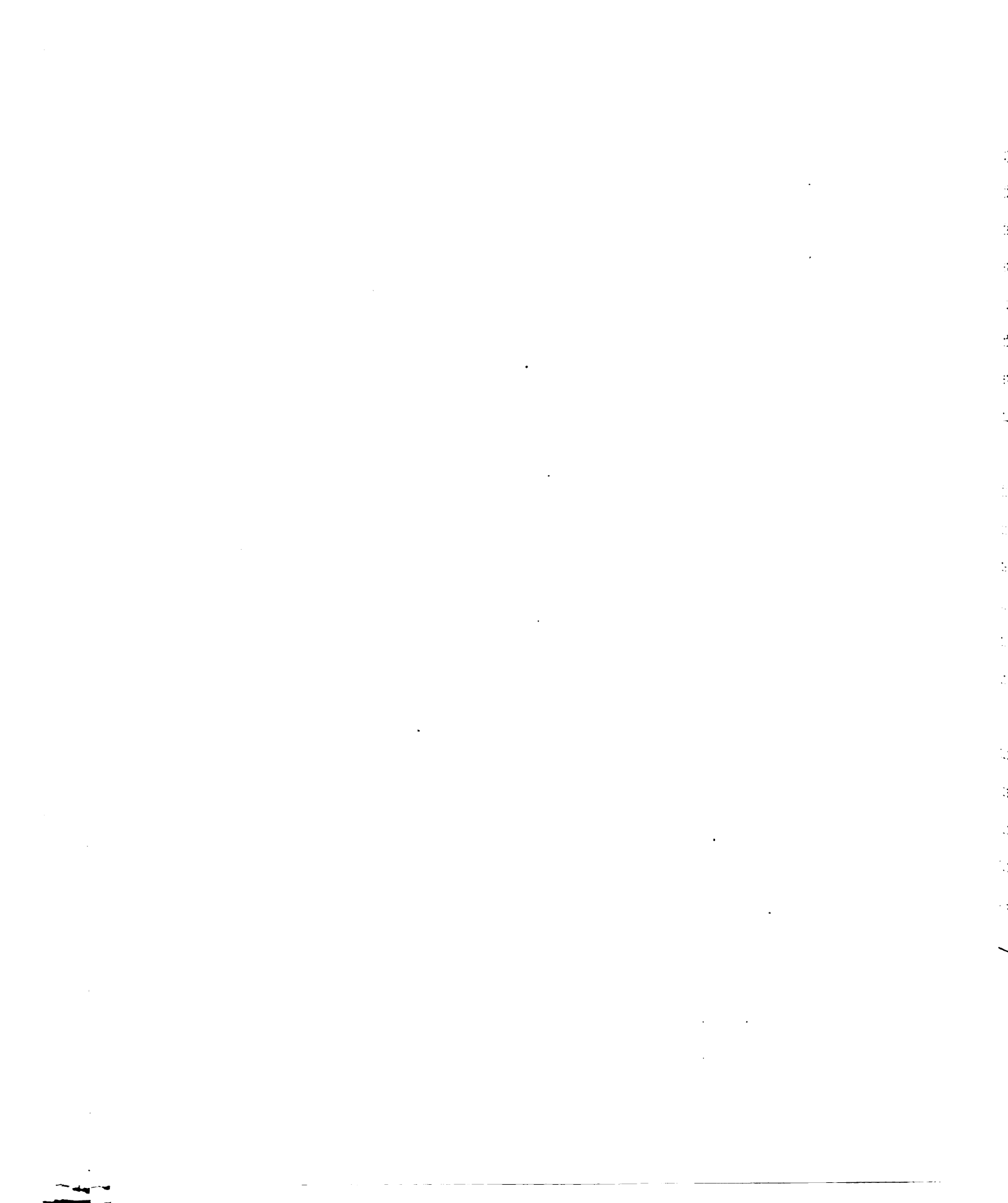
The interview, the backbone of farm and home radio programs, should be used much less frequently in television, and only when it can be effectively visualized or if it is only a small part of the program. Speece, Skelsey, and Gopen warn of the importance of selecting talent for the interview, since this person's actions and reactions may be the only visual treatment of the program. They feel that carefully planned visuals to illustrate points, emphasize facts, and make transitions will add visual punch to the interview.<sup>17</sup>

Special events are not usually classified as a format type. Usually following the news type format, the out-of-studio presentation of the event is done either

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<sup>16</sup>Ibid., p. 24

<sup>17</sup>Ibid., p. 25



by a direct telecast from the scene of the event or by film sequences that are narrated in the studio in news fashion. Speece, Skelsey, and Gopen point out that the event must have audience appeal, and may include interviews with officials and prominent people, as well as a report of the happenings at the event. The script for the special-event telecast must of necessity be rather loose because the progress of the event may not develop as intended.<sup>18</sup>

The method-demonstration is another format used for the presentation of farm and home information. Tonkin and Skelsey refer to the method-demonstration as close-up television, short, to the point, and stripped of all distraction. The importance of refining the demonstration to stress only the key or problem part is necessary for its successful use as a television format.<sup>19</sup>

Extension workers most commonly use the demonstration format, according to the television questionnaire, while dramatic and forum-type formats are the least commonly used. Ninety-three agents checked the formats used on the television programs on which they appeared. The various formats used by extension workers are compared in table IV.

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<sup>18</sup>Ibid., pp. 27-28

<sup>19</sup>Tonkin and Skelsey, Op. cit., p. 4

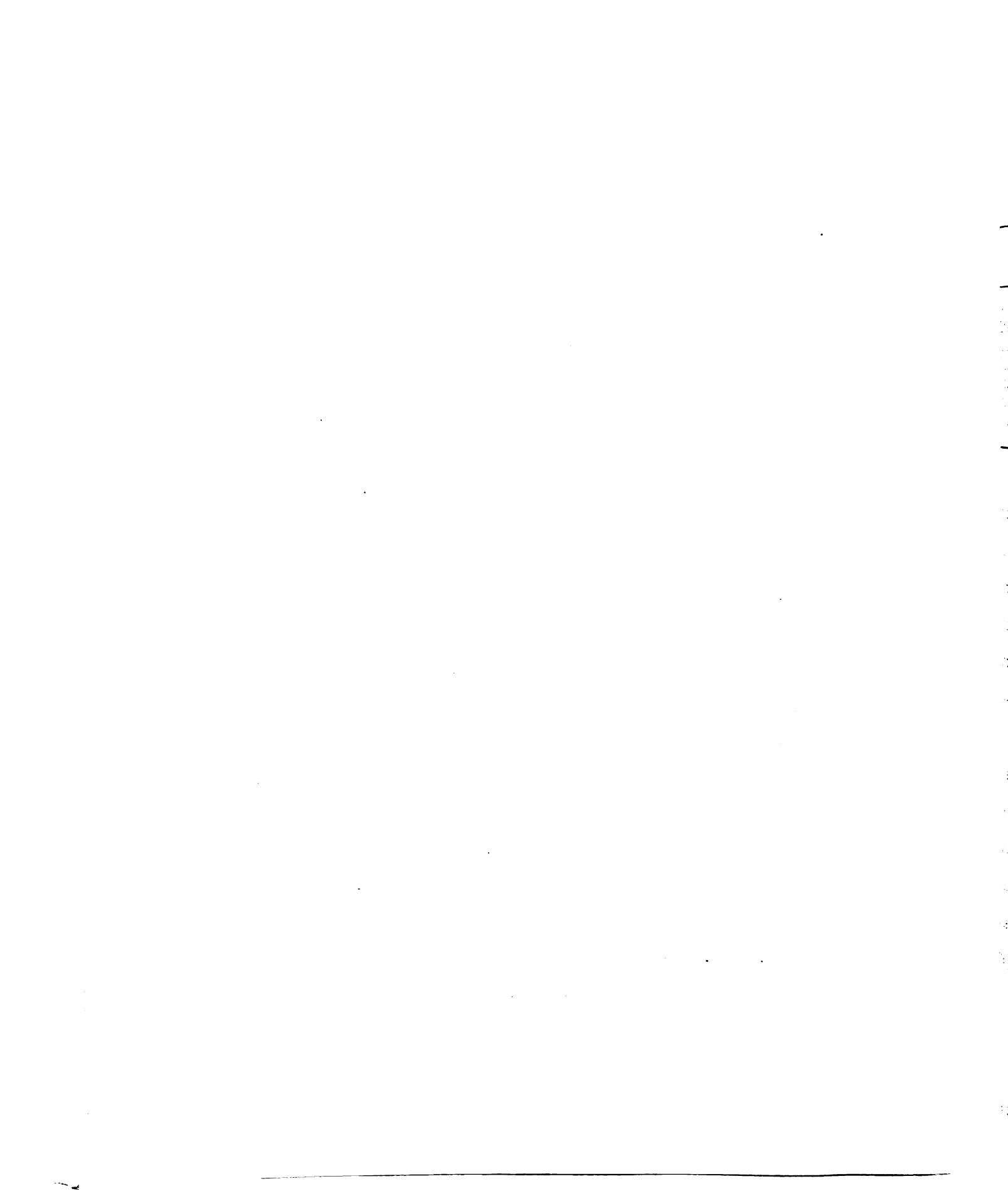




TABLE IV

COMPARISON OF THE POPULARITY OF FORMATS USED FOR  
FARM AND HOME TELEVISION PROGRAMS (93 agents)

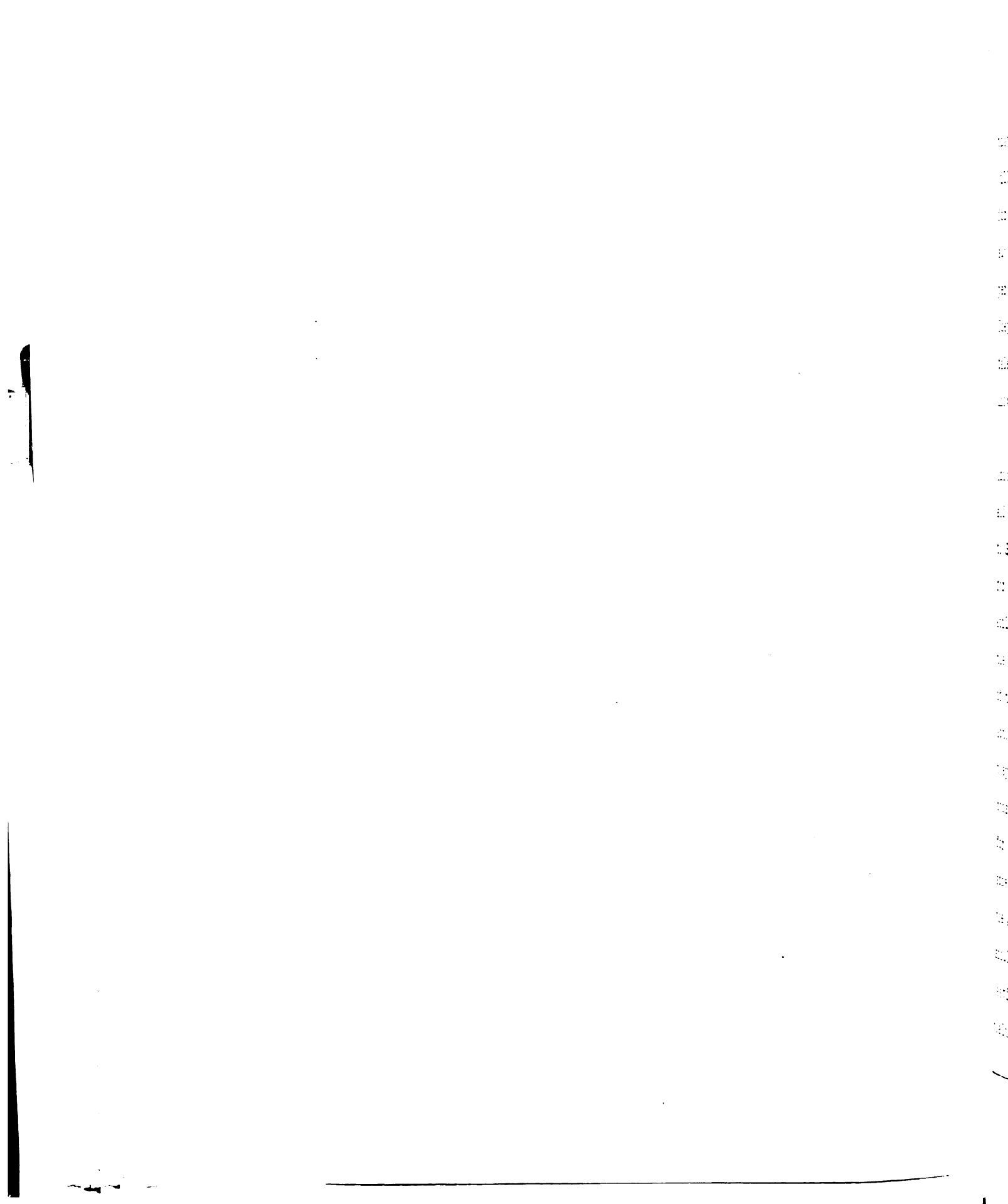
Formats	No. of agents reporting use of each	Percentage of agents using each format
Demonstration	71	76.3
Interview	36	38.7
Illustrated talk	28	30.1
Film	15	16.1
Forum	4	4.3
Dramatic	2	2.1
Combination of others	47	50.5

It appears that extension workers are using formats or methods that are most common to extension work and with which they are generally familiar. Moreover, it indicates that extension workers are cautious about using methods, such as dramatic presentations, with which they have had little experience and which generally require a higher degree of production ability.

The material to be presented, its adaptability to a particular format, and the ability of the producer to use the particular format as a vehicle for presenting the information in an effective way, as well as the participants available for the program, are important considerations in selecting a program format, and the eventual scripting of the program.

#### Participants

Program participants, often referred to as "talent," are selected carefully. Speece, Skelsey, and Capen claim

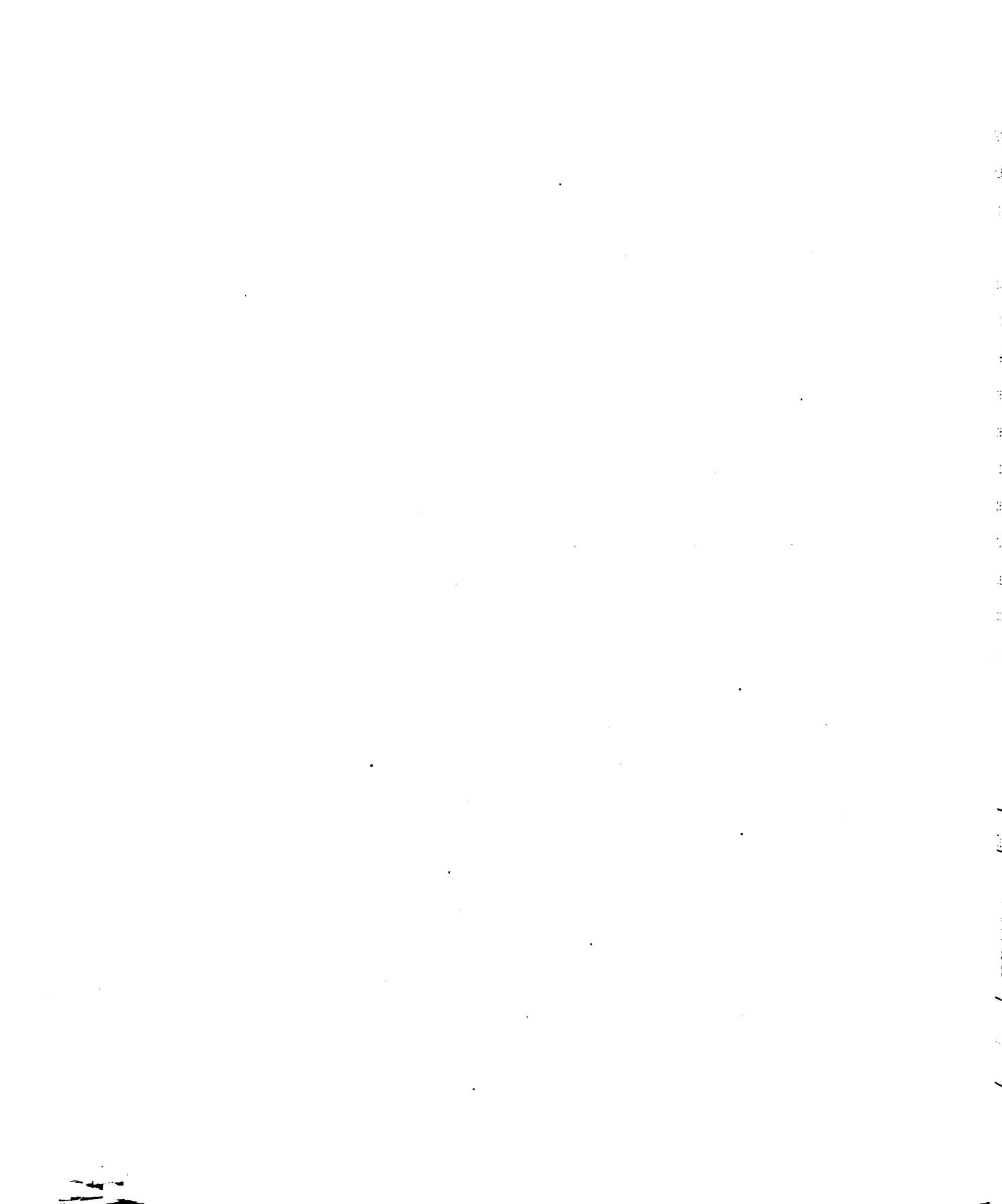


that there is no way of predetermining which individual will give the best performance. They suggest that talent for educational television be selected on the basis of subject-matter knowledge, experience in demonstrating, personality, sense of timing, and knowledge of the audience. They believe that authority is a basic need of television talent and the portrayal is difficult without technical know-how.<sup>20</sup>

Personality includes such factors as enthusiasm, animation, poise, presence of mind, wit, and sincerity, and not necessarily physical attractiveness, according to Speece, Skelsey, and Capen. They indicate a preference for the person with a strong personality. The talent's ability to memorize the broad outline of the program and the transitions is essential to the effective production of the program. The performers must execute the same action, in the same manner, and in the same sequence as they did in the rehearsal, these writers contend. Another consideration in the selection of talent is availability for rehearsals. Talent that cannot or will not meet the schedule of rehearsals should be replaced. Regardless of the apparent importance of a participant, each participant should be selected carefully. The producer must lean heavily on his knowledge of the program content, the talent's qualifications, and his experience. Speece, Skelsey, and

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<sup>20</sup>Speece, Skelsey, and Capen, Op. cit., p. 9



Capen recommend the formation of a "talent pool" from which the producer can select qualified talent with some degree of confidence.<sup>21</sup>

The talent used by extension workers, and the frequency with which it is used, was given by eighty extension workers in the television questionnaire. Seven, or 8.8 per cent, reported no use of other participants on their television programs; fifty-two, or 65 per cent, of those reporting used other participants occasionally; and twenty-one, or 26.2 per cent, used participants every time. They reported that boys and girls are used most often as television talent, and participants other than farmers, homemakers, specialists, and other extension agents, are least commonly used. The comparison of talent used by extension workers on television programs is shown in table V.

TABLE V \*

COMPARISON OF DIFFERENT GROUPS OF TALENT USED BY  
EXTENSION WORKERS ON THEIR TELEVISION PROGRAMS  
(80 agents reporting)

Talent classification	No. of agents reporting use	Percentage of total reporting
Boys and girls	44	55.7
Homemakers	34	43.0
Other agents	33	41.7
Farmers	32	40.5
Specialists	24	30.3
Others	15	19.0

\*Totals are higher than the number of agents reporting as some agents reported the use of several classes of talent.

<sup>21</sup>Ibid., p. 10

## Training Television Participants

After selecting the talent to be used in the production of the television program, the producer must prepare the person for his appearance before the camera. He must familiarize him with the techniques used in television, answer his questions about what to wear, if special makeup is needed, cue signs, and the like. It may be advisable to have the prospective participant visit the studio, meet the director and the technical crew, observe this team in action, and ask questions. This appears to be particularly important when someone is appearing for the first time.

Tonkin and Skelsey report two questions that are often asked by talent new to television: "What shall I wear?" and "Do I need special makeup?" They stress the importance of clothing appropriate for the job the talent is doing, and warn against the use of black or white clothes, since white reflects light and flares, while black and dark colors create "halos." Pale blue or grey is preferable to white for men's shirts. Grey flannels or soft tweeds are preferable to black or blue serge suits for men. Grey and khaki-colored work clothes are also satisfactory for television. Skelsey and Tonkin recommend simply designed dresses in pastels or good medium colors. Conservative designs and patterns in women's dresses and blouses and in men's neckties are preferable. Discretion should be used in the selection of jewelry; too much is in poor taste and it also reflects light.<sup>22</sup>

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<sup>22</sup>Tonkin and Skelsey, Op. cit., p. 9

In addition to answering the questions of participants, some simple but important techniques are explained, shown, and discussed. For instance, the television performer's relation to the viewer must be an informal, personal relationship. Moreover, the performer never talks down to an audience and never appears hurried or worried. Motions must be deliberate, and only rapid enough so that the viewer can keep up with the movement. Hands should be kept motionless when they are not being used to demonstrate or handle properties and visuals. Although the participant's eyes may wander occasionally, as in any conversation, participants must look at the camera as much as possible. The microphone picking up the sound portion of the telecast is usually suspended above and in front of the participant. It is important that he keep his head up and speak naturally and distinctly. If he must turn from the microphone to perform some operation, the operator of the boom microphone must be cued to this movement unless talent refrains from speaking.<sup>23</sup>

The Connecticut extension television committee warns about the limited space that may be available for the presentation of the television program. The limited size of the television stage and the even more limited area of the camera shot require all the action to be planned and executed within a small area, they say. They further point

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<sup>23</sup>Extension television committee, Cp. cit., p. 6

cut that when two or more persons are appearing before the camera at the same time, it is essential that they be close together, and that no more than two or three persons should be on stage at one time.<sup>24</sup>

The television camera may distort objects or it may lend emphasis to undesirable blemishes. The television performer will soon learn this characteristic of the camera. For example, the hands may appear extra large if the performer gestures toward the camera. Therefore, the performer must keep his hands near his body, and should gesture only when necessary and then across, rather than toward, the camera. Hands can also get in the way when something is being demonstrated to the viewer. The experienced performer shows the object to the camera and is careful not to obstruct its view.<sup>25</sup> Equally important to giving the camera an unobstructed view of an object is to hold the object in one position long enough for the cameraman to get the picture, and steady enough for him to keep the object within the camera lens area. The object may be braced if necessary. Unlike the displaying of objects to a large group at a meeting, objects can be shown to the television camera at table-top level.<sup>26</sup>

The limited amount of space available for the

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<sup>24</sup>Ibid., p. 10

<sup>25</sup>Ibid., p. 14

<sup>26</sup>Ibid.,



presentation of the television program, and the limited amount of time given to the program, make it essential that everything be carefully organized and so arranged that it can be used easily and discarded after its use. The extension television committee warns against cluttering the area with excess props and visuals, and recommends the use of trays and the like for ease in handling these objects. Clutter and extraneous objects not only cause difficulties in presenting the program, but are distracting to the viewing audience.<sup>27</sup>

Tonkin and Skelsey concur in the importance of instructing the participants of the program in the proper techniques to use before the camera. However, they recommend that these things be done at the first rehearsal, including: the camera to look at, the matter of pace, handling visuals, talking with another person, and the like.<sup>28</sup>

Although television techniques are necessary to the presentation of a good program, it appears that instruction in these techniques should precede the first rehearsal of a program, unless unlimited time is available for rehearsal. With the schedule followed by extension agents, the amount of time participants can devote to the program, and the facilities of the station, point to a limited time for rehearsal, especially before the camera. Therefore, talent should

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<sup>27</sup>Ibid., p. 15

<sup>28</sup>Tonkin and Skelsey, Op. cit., pp. 12-13

be familiar with the plan of the program and the operation of the television crew as early as possible. This will allow for greater concentration by the talent on the presentation of the message, and less on the technical phases of television programming.

If a number of participants are to be used at frequent intervals, it will pay the program producer to schedule a television workshop in cooperation with the station personnel. Through a workshop, participants can become acquainted with the techniques, space limitations, timing, cues, and the visual needs of the television medium. Although the producer may be primarily responsible for the entire production of the program, the ability of the individual participant and his taking responsibility for certain segments of the program will be helpful. The final selection of visual aids, however, rests with the program producer.

#### Visual Aids

With the topic selected, the points to be made determined, the important steps noted, the format selected, a story outline completed, and the participants selected, the job of visualizing, or selecting the visual aids, is undertaken. Visual aids include all properties, live materials, equipment, graphics, film, slides, and the like. Speece, Skelsey, and Capen state that usually what is seen is more important than what is heard. They also feel that too many

producers rely on a radio script weakly supported with visuals.

The choice of visual aids depends upon the budget, availability, good taste, the mood of the program, and the pace of the program, according to Speece, Skelsey, and Gagen.<sup>29</sup> They warn against the use of visual aids that do not attract attention, create interest, make a contribution to the telling of the story, or clarify the audience's understanding. They recommend the use of simple visual aids for economy and clarity.<sup>30</sup>

The same authors add the following: visual aids should add motion to otherwise static material, add variety to the method of presentation, and cut production costs. To accomplish their purpose successfully, visual aids should be simple, clearly and quickly understood, easy to light, display, and manipulate, inexpensive to reproduce and distribute, and transportable to and from the studio. Variety is as important in using visual aids on television as it is to any phase of television programming.<sup>31</sup>

Speece, Skelsey, and Gagen have listed several display devices and several types of visual aids. The easel, an elementary display device, must be adjustable to different heights and widths, and be sturdy, and well-balanced. The

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<sup>29</sup>Speece, Skelsey, and Gagen, Cn. cit., p. 11-12

<sup>30</sup>Ibid., p. 12

<sup>31</sup>M. A. Speece, A. F. Skelsey, and K. M. Gagen, Visual Aids, a report on U.S.D.A.'s television research project, Radio and Television Service, Office of Information, United States Department of Agriculture, Washington, D.C., June 1951, pp. 2-4.

easel can be used alone on a set and can be given special lighting treatment if necessary.

With a display map of the United States, a specific state or locality can be used several times. Talent can use a drawing pencil, pointer, or other means of pointing out events, activities, reports, and the like. The map may be an outline drawing, contour, or a three-dimensional model.<sup>32</sup>

Flannel or other cloth material stretched over a fairly heavy board to form a smooth surface is the simple construction of a flannelgraph. Cut-outs of pictures, drawings, lettering, and the like, backed with flannel, sandpaper, or velour are used to adhere to the flannel. The flannelgraph can be made in any size desired, but should be in the aspect ratio of four units wide to three units high. The appeal of the flannelgraph is in its suggestion of motion as things are placed on its surface for discussion.<sup>33</sup>

The magnetic board is similar to the flannelgraph, and works on the same general principle. The major difference is that the board is made of metal and magnets are used on the objects to be placed on the board, or vice versa. The magnetic board allows for the use of heavier illustrations, and for a more dramatic presentation, since

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<sup>32</sup>Ibid., p. 4

<sup>33</sup>Ibid.,

objects can be pitched from a greater distance owing to the magnetic pull.<sup>34</sup>

A device consisting of two rollers, one at the top and one at the bottom of a frame with an endless belt made of canvas, sign cloth, oilcloth, or other flexible material, turned by hand or by a motor, is known as an endless roll-up. This device is used specifically for displaying titles and credits, but also can be effectively used for several special effects.<sup>35</sup>

The opaque projector, more frequently called a balopticon or balop, is a popular display device in many television stations. It can project title cards, graphs, charts, maps, pictures, and art work, directly into the camera pick-up tube. A common size of opaque projection materials is  $3\frac{1}{4}$  x 4 inches.<sup>36</sup>

The overhead projector is similar to the opaque projector. The major difference is that the overhead projector transmits light through a transparency. The usual size of the transparency is 7 x 7 inches, but it can be adapted for use of  $3\frac{1}{4}$  x 4-inch slides, 35 millimeter filmstrip, or 2 x 2-inch slides. The use of this machine and the other devices listed here will depend upon their availability at the station.<sup>37</sup>

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<sup>34</sup>Ibid., p. 5

<sup>35</sup>Speece, Skelsey, and Gagen, II, Op. cit., p. 6

<sup>36</sup>Ibid., pp. 6-7

<sup>37</sup>Ibid., pp. 7-8

Special title and credit devices are often used in television, not only for this purpose but for displaying other static material. Among these devices is the title drum, a wooden drum to which titles and credits can be attached, and which is turned by a crank or a motor. The animated book or album allows for the turning of pages off camera by means of pull cords or wires. The drop card also is used for titles and credits and for displaying pictures, small charts, and the like. The cards are punched, placed on guide wires, and dropped one at a time into the camera focus.<sup>38</sup>

In addition to the many visual devices, Speece, Skelsey, and Capen point out several types of visual aids that can be used in television program production. These include live objects and the actual material rather than a reproduction of it. Both animate and inanimate objects are included in this category. Usually a live object has more attention-catching and interest-holding quality than reproductions, and lends itself easily to demonstration and handling. The use of live objects gives intimacy and immediacy to the program and does not require the audience to make the transfer of information, as when a representation is used. Some live objects cannot be used because of their size and weight, unsatisfactory color reproduction, or perishability. The cost of live objects may also be

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<sup>38</sup>Ibid., p. 8

prohibitive to the performer.<sup>39</sup>

Film footage or film clips are often used to bridge time and space, and to record events that may be difficult or impossible to duplicate in the studio. Such devices also help to change pace, to condense a short bit of information, or to give an illusion of motion, as in rear projection. Other uses of film footage are to set the scene, orient the audience, and to establish the program's mood. All film footage must be either 16 or 35 mm. Motion picture film must be projected at 24 frames per second. This is regular sound motion picture film speed. Film footage can be stored for later use, and when filed becomes an invaluable source of program material. The biggest objection to film use on television is that it loses considerable quality when reproduced on television. Therefore, it is advisable to start with high-quality films.<sup>40</sup>

Writing or drawing on camera is referred to as "live graphics." The blackboard and chalk, grease pencil and plastic, art pencil and newsprint, and chalk and heavy art board are all "live graphics." The writing or drawing should be plain and simple, with ample margins and a minimum number of words. The advantage of live graphics is their convenience, availability, low cost, motion, and immediacy.<sup>41</sup>

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<sup>39</sup>Ibid., pp. 9-10

<sup>40</sup>Ibid., pp. 10-11

<sup>41</sup>Ibid., p. 11

The ferrier-graph, named for its originator, Joseph Ferrier, uses a string or cardboard tab to pull or move, and thus animate, a cut-out. One or more tabs can be used, and when pulled off camera the movement is effective on camera. The ferrier-graph is made in the ratio of four to three, as are all reproductions for television use. The advantages of this visual are its ease of construction, the many variations that can be adapted to its use, and the effect of motion. To have the maximum effect, the timing and handling before the camera are especially important. The action should be smooth and on cue.<sup>42</sup>

Transparencies are made from transparent sheets or film, and may be used with overhead projectors or as an overlay on a simple line drawing. Notes, drawings, and figures can be drawn on the plastic sheets during the program to add motion. Overlays or build-ups can be used, but care must be exercised in handling these because they reflect light and cause flashes into the camera tube.<sup>43</sup>

Models and exhibits have a use in television where the live object is too large or nonportable, and where the live counterpart is not available. Models should be light, compact, and easy to transport. They should also be made to scale, be durable, and lifelike. Children's toys make inexpensive and effective models. Break-a-way models to

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<sup>42</sup>Ibid., pp. 11-13

<sup>43</sup>Ibid., pp. 13-14



show the inside workings of the object are useful, but often expensive. Models have another use where the live object is perishable and where proper specimens are difficult to find.<sup>44</sup>

Photographs, referred to as still pictures, are often used by extension personnel. Semi-matte pictures at least 8 x 10 inches, mounted on a rigid backing 11 x 14 inches, are preferred. All still pictures must meet all the requirements for good composition, contrast, and telling a story that their use for other purposes requires. Convenience, availability, and low cost are advantages given for the use of still pictures. They can be used on an easel, hung on the wall, or handled by the talent. The most effective way of using pictures is by having the talent or emcee handle the pictures as they are used. It simplifies the cueing system and the coordination preparations. It is also possible for the talent to point out specific things shown in the photograph when he is handling it.<sup>45</sup>

Charts, maps, and graphs are available in large supplies but must be adapted to television. Existing maps, charts, and graphs have too many comparisons, inadequate margins, too small lettering, and too much detail. They must be simplified for television with large bold letters, a minimum number of words, and the material must

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<sup>44</sup>Ibid., pp. 14-15

<sup>45</sup>Ibid., pp. 15-17

be well centered. Charts can be made more interesting by visualization. Pictures, figures, cartoons, and the like may be substituted for lines and bars. Actual motion can be added to charts by using pull tabs or by covering the chart with strips of paper and removing the strips "on camera" as the material is discussed. These are sometimes referred to as "pull-charts" and "strip-tease" charts. Charts, maps, and graphs, must be rigid, durable, dull-finished, and easy to manipulate. The minimum size should be not less than 9 x 12 inches, and lettering no smaller than 42-point. Live materials are strongly recommended over charts, maps, and graphs.<sup>46</sup>

Posters are another visual aid that can be used. Although having limited use, posters are quick and inexpensive to make. The minimum size suggested is eleven by fourteen inches. They must have similar characteristics of make-up as charts, maps, and graphs. Posters and placards are used for background material, transitions, and for presenting steps in a topic.<sup>47</sup>

Opaque projection materials have a limited use in farm and home television. Only occasionally will a picture, drawing, or chart, in a book or pamphlet be useful in the program. Its disadvantages are: lack of uniformity of size,

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<sup>46</sup>Ibid., pp. 17-18

<sup>47</sup>Ibid., pp. 18-19

inadequate margins, small lettering, and unsatisfactory color definition.<sup>48</sup>

Two by two inch slides in either black and white or color may be used in television. Color slides may or may not reproduce as desired and therefore should be tested before they are used in the program. Slides must be in the aspect ratio of four units wide to three units high. Vertical slides cannot be used on television. Slides can be used as isolated visual aids or as a complete sequence within the program. Close-ups or medium close-ups of the subject are preferable to long shots, and as with other visual aids, slides must have ample margins, be centered, and reproduce with a fair degree of contrast. Slides are usually handled by the station technical crew, and their use is in the hands of the director.<sup>49</sup>

A few stations cannot use 2 x 2-inch slides but can use slides 3½ x 4 inches in size. Stations at Rochester, New York, use only slides of the larger size. Sensitized glass plates are used in making black and white slides 3½ x 4 inches and 2 x 2 inches.

Title and credit cards are often used to open and close the television show. The card if used several times can be made interesting with careful planning. The cards

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<sup>48</sup>Ibid ., p. 20

<sup>49</sup>Ibid., pp. 20-21

should be no smaller than 9 x 12 inches and in the aspect ratio. Lettering must be bold and plain. Slides, film, and other visual aids may be used for titles and credits as well as special cards.<sup>50</sup>

Special effects can be produced by the television system. These include; superimpositions, fades, dissolves, shading, and rear projection. Superimpositions are accomplished by giving a double exposure effect. Fades and dissolves are achieved at the control panel by the director of the program. The shading engineer can give the shading effects while rear projection can be used in some stations to give variety and flexibility in backgrounds economically.<sup>51</sup>

Although special effects may be interesting, and sometimes appear magical, caution should be used in using these special effects on a program that depends upon authenticity and realism.

Speece, Skelsey, and Gagen have developed some guides for visual aids, based upon their experience with the television research project, as follows:

Simplicity is essential. Simple ideas, simple construction, and simple operation all contribute to maximum effectiveness.

Motion or the suggestion of motion increases interest and attention.

Realistic pictures are better than abstract.

Four or five shades of grey are usually maximum.

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<sup>50</sup>Ibid., p. 23

<sup>51</sup>Ibid., p. 25

Color reproduces better as shades of grey than do shades of grey in the original.

Movement and use of visual aids should be deliberate and purposeful.

Avoid all cluttered demonstrations by removing all objects that are not being used.

Visual aids should be neat, clear, and faithful to scale.

Such visuals as charts, maps, and still pictures should be mounted with stiff backing.

Allow ample margins for all framed material.

Matte surfaces are more satisfactory than glossy.

Where printing is necessary, use bold, heavy lines and a minimum of words.

Don't overuse any visual aid.

Because of visual interest, the audio pace is slower for television than for radio.

Cost and effectiveness of a visual aid are not necessarily related.<sup>52</sup>

Extension workers report the use of a variety of visual aids and visual devices on their television programs. According to the television questionnaire, extension workers use actual or "live" materials most often. Charts, models, pictures, flannelgraph, slides, blackboard, film, and other visuals are used most frequently in that order. The number of visual aids used by extension workers averages more than four different types. The number of agents reporting the use of different visual aids and the percentage of the group using a specific visual aid are shown in table VI.

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<sup>52</sup>Ibid., p. 26

TABLE VI

COMPARISON OF USE EXTENSION WORKERS MAKE OF SPECIFIC VISUAL AIDS AND THE PERCENTAGE OF THE GROUP USING THE VISUAL AID (90 agents reporting)

Visual aid	No. agents reporting use	Per cent of the group reporting its use
Actual materials	74	82.2
Charts	69	76.6
Models	55	61.1
Pictures (photographs)	54	60.0
Flannelgraph	46	51.1
Slides	39	43.3
Blackboard	33	36.6
Film	24	26.6
Other	4	4.4

It appears that extension agents use a variety of visual aids in the presentation of their television programs. Moreover, extension workers do not seem to select visual aids on the basis of cost or comparative effectiveness.

Many extension workers have more than one source of visual aids. Through the television questionnaire 96.4 per cent of the agents furnished their own visual aids. Seventeen per cent reported the station as a source, and 3.4 per cent had visual aids prepared commercially.

In answer to questions about the availability of camera equipment for taking motion picture film and 35 mm. slides, 16.2 per cent of the eighty respondents reported having the use of a 16 mm. movie camera, while 80 per cent reported the availability of a 35 mm. camera suitable for taking slide pictures.

The availability of equipment for making certain visuals appears to be a determining factor in their use by extension workers on television.

The specific visual aid or aids to be used on a program depends upon its availability, the contribution to the program, and its ease of use, as seen by the participant and the producer of the program. With the wide variety of visual aids and visual devices available to the television producer, it seems unnecessary to have to present a show that is not well visualized. However, a well visualized show may not make the show appealing; some caution is necessary in selecting and using visuals to their greatest advantage.

#### (Outlining the Program (Scripting))

With an understanding of the visual aids and visual devices that are used in television, and with the preliminary planning of the program completed, the extension worker can outline or write the script for the program. The amount of scripting or completeness of the script will depend upon the format selected. The demonstration format need have only the opening and the closing written, with visual and aural notations outlined for the rest of the program. The skit or semi-dramatic format requires a full script to be memorized by the participants. Variety formats present a variation of needs in scripting, since the variety format may use a demonstration, a skit, and news features, with definite transitions made from one feature

or segment to the next. The transitions should be included in the script. The amount of experience the extension worker has had appearing on television may also determine how completely the program is outlined or scripted.

The logical steps in the program have been listed, and some thought has been given to the visualization of these steps. The next logical step is to plan the opening of the program. Tonkin and Skelsey point out the need for an interest-getter in the first sixty seconds of the program.<sup>53</sup> The greater interest that is aroused at the beginning of the program the more the viewing audience will stay with the program. Moreover, starting the program on a high note establishes a need for keeping the rest of the production on a par.

Some programs have standard openings and closings. These may be on film, a slide, or poster, and may include a musical introduction with a set announcement by the station announcer, or each program may be introduced differently. Standard openings and closings tend to identify the program for the viewer and to give the program continuity from one telecast to the next. Even with the standard opening it is advisable to have an interest-getter at the beginning of the program. This may be a prop, visual aid or visual device, or it may be a situation, or stage business, that promotes the viewers' curiosity and

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<sup>53</sup>Tonkin and Skelsey, Op. cit., p. 8



interest. The opening, of course, must have a connection with the program so that a transition can be made into the principal part of the program.

The opening is the clue to the mood and the pace of the program, and therefore must give an accurate indication of what is to follow.

In writing or scripting the program, the page is divided by a line down through the center. On one side of this line the things to be shown, or the visual portion of the show, are written. In the other column the things to be said are written. The demonstration format may only outline the steps or things to be shown with a notation in the opposite column of points to be made orally. The dramatic format will require a rather complete script both visually and orally. It will include the dialogue and stage business to be performed by each actor. The illustrated report or illustrated news format can be completely scripted and much of the script can be read, since the program will be done with the narrator "off camera." The two columns, visual - video, and oral - audio, should correspond on the page.<sup>54</sup>

When writing the script, the video column may be single-spaced while the audio column should be double spaced. Abbreviations may be used for giving the picture desired. Abbreviations commonly used are: LS - long shot,

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<sup>54</sup>Speece, Skelsey, and Gopen, Cp. cit., p. 12

including practically all of the television set and usually used to establish a location or to orient the audience; MS - medium shot, covering the major parts of the talent and the area of the set in which they are appearing; CU - close-up, an area about equal to the head and shoulders of one performer; BCU - big close-up, about the area of a person's face, used to point out close work in demonstrations, and for reaction shots in dramatic presentations.<sup>55</sup> The video portion of the script may also include other directions for getting from one shot to another or from one person to another. These terms include: dolly out - move the camera straight back for a shot of a larger area; dolly in - just the opposite of dolly out, move the camera toward the action or person for a shot of a smaller area; pan - move the camera on the tripod head horizontally either left or right. Two other terms are often used to indicate the picture desired. These are; two-shot - the picture to include an area only large enough to get two persons in the picture; a three-shot - the same as a two-shot but the picture includes three persons instead of two.<sup>56</sup>

Scripting the demonstration format usually involves only an outline, according to Tonkin and Skelsey. They recommend using the list of steps made after the topic was selected and simply adding the action and notes of what is

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<sup>55</sup>Ibid.

<sup>56</sup>Ibid.,

to be explained.<sup>57</sup> Speece, Skelsey, and Capen point out that word-for-word scripts are seldom used for farm and home television programs. They recommend that a complete script be used when subject matter is new to talent. These writers recommend that talent work toward a "rehearsed ad lib" performance, which means rehearsed for sequences of events and set phrasing for cueing and transition. Whether using an outline or word-for-word scripts, Speece, Skelsey, and Capen point out that care should be exercised in the selection of words and phrases. Technical terms are best avoided, and should be thoroughly explained if used. They also recommend the reading of the script aloud, concentrating on sounds and meaning to determine necessary changes.<sup>58</sup>

#### Transitions

The program as developed has several sequences or segments. To move from one sequence to the next a transition is used. Transitions are seldom long but are important to the program in adding polish to the performance. If carefully produced, Speece, Skelsey, and Capen claim that the transition will direct the message that follows. Transitions may be aural, visual, or both, and simplicity is preferable. Film, slides, photographs, or other visual aids may be used, or the emcee may handle the transition as

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<sup>57</sup>Tonkin and Skelsey, Op. cit., p. 6

<sup>58</sup>Speece, Skelsey, and Capen, Op. cit., p. 13

he introduces the next action. The transition may also be accomplished through the flexibility of the medium - fading to black and up from black, defocusing and refocusing, and dissolves.<sup>59</sup>

### Rehearsals

Speece, Skelsey, and Capen point out that the rehearsals, more than anything else, determine the quality of the program. They believe that adequate rehearsal is the only way of attaining coordination among the different performers, and that rehearsals yield dividends on the television screen.<sup>60</sup>

The first rehearsal, referred to as a walkthrough, or dry-run, gives the talent an opportunity to become acquainted with the action and sequence of events. The program weaknesses are spotted at this time, and the content of the program can be reorganized or expanded. Talent appearing for the first time is given instructions in techniques to use before the camera, costumes, and the like. Cameras are not usually used during the dry-run, but the rehearsal should be held on a simulated set and confined to an area approximating that in which they must work before the camera. The first rehearsal should be held several days before the "air time" of the program,

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<sup>59</sup>Ibid., pp. 13-14

<sup>60</sup>Ibid., p. 16

and may be followed with a similar rehearsal in which the properties are used.<sup>61</sup>

A dress rehearsal may be scheduled before "air time" and usually is held in the studio. Cameras may be used or not, depending upon the station time and facilities. This rehearsal includes the complete run-through of the program as it is to be "aired." The director determines his camera positions, camera to use, and the lens needed to get the desired picture. The producer's work then is to evaluate the program as the director takes over the program and puts the show on the air.<sup>62</sup>

Speece, Skelsey, and Gagen state that a majority of the local television programs do not receive a camera rehearsal, but that it is important for the director and technical crew to have an adequate rehearsal to develop teamwork.<sup>63</sup>

Tonkin and Skelsey recommend thorough rehearsing, and advise that it is a good time to point out techniques which the talent should use. Among these are: to look at the camera, not avoid it; to look at the emcee or other person in an interview type of program; proper program pace; proper handling of visuals before the camera; to be aware of

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<sup>61</sup>Ibid., p. 17

<sup>62</sup>Ibid.,

<sup>63</sup>Tonkin and Skelsey, Op. cit., pp. 12-13

the camera that is "live," and cues to be given.<sup>64</sup>

The producer is in charge of the program until it is to be aired. He has been responsible for the content of the program, selecting a format, talent, visuals, training talent, scripting the program, and the rehearsals. Now he must assume the job of evaluating the program, pointing out to the participants the strong and weak points of the program, and if directional material was offered on the program, he must see that requests for the material are answered promptly. He must return the visuals and properties to the proper place after the program. He may also find this a good time to discuss, with the director of the program, the next show to be produced including particular production problems that may be encountered.

Although the show has been presented, the job of the program producer continues until all of the details are completed.

#### Production Problems

The producer is often confronted with problems that he must solve before the program can be "aired." Many of these can be explained to the other extension workers and talent during the rehearsals, while training talent, and in the story conference if one is held. Among the problems the producer has are; staging, costumes, timing, cues, and

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<sup>64</sup>Speece, Skelsey, Gopen, II, Op. cit., pp. 23-24

the selection and procuring of properties and other visual aids.

Staging of the program refers to the sets, scenery, and properties that go to make up the background for the show. Speece, Skelsey and Gagen point out that sets for farm and home television shows are usually small and simple, permitting a number of close-ups and the use of some background detail. They believe that proper contrast is a major concern, that sharp contrasts are effective, a plain background can absorb patterned props and costumes, and that fine detail in scenery is lost. Simplicity is desirable, they say, although large areas of unbroken uniform color should be avoided.<sup>65</sup>

Costuming, although seldom a major item in a farm and home television program, does present some problems for the producer. Costumes can do much to add authenticity to the program and can give it an added touch of professionalism.

The Connecticut television committee points out that the television camera makes one look heavier and older. They recommend clothing that gives a slenderizing effect. Color and patterns of clothes are equally important; they recommend the use of medium shades and caution against wearing black or white. Women should avoid shiny earrings and pins, and should be conservative in their use of jewelry,

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<sup>65</sup>Ibid., p. 24

according to the television committee.<sup>66</sup>

Tonkin and Skelsey advise costumes that are suited to the program situation, including work clothes when appropriate.<sup>67</sup>

Two kinds of cues are important in television programming, according to Speece, Skelsey, and Capen. Time cues are usually given performers by the floor director, and may be given at intervals convenient to the performer. Some performers may request cues at the mid-point of the program, with other time cues given each minute from five minutes to thirty seconds remaining. These time cues for the talent are necessary, according to Speece, Skelsey, and Capen, to complete the program in the allotted time. Time cues are also indicated on the script. These include the allotted time for each sequence, transition, the opening and closing. With these cues the producer is able to adequately plan his program for the time allowed. Time cues of this type are checked thoroughly at the time of rehearsals, as well as the timing of the whole program.<sup>68</sup>

Tonkin and Skelsey illustrate fourteen different cues that may be given to television talent. These include; standby, speedup, cut, stretch, and the like.<sup>69</sup> Cues of

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<sup>66</sup>The Television Committee, Op. cit., pp. 7-8

<sup>67</sup>Tonkin and Skelsey, Op. cit., p. 9

<sup>68</sup>Speece, Skelsey, and Capen, Op. cit., pp. 14-15

<sup>69</sup>Tonkin and Skelsey, Op. cit., pp. 18-19



this kind are seldom used if the rehearsal is adequate, but presents a problem to the producer if the talent is not familiar with them, and their use is required.

As pointed out previously, the producer is in charge of the program from the time the topic is selected until the program is to be "aired." He plans each segment in relation to the whole program and attempts to present the program with as much showmanship and polish as possible. Tonkin and Skelsey point out that showmanship is a pleasant, friendly manner, a smooth, unhurried performance, with entertainment values in the program.<sup>70</sup>

Television requires careful planning and execution. Tonkin and Skelsey warn of the importance of not overlooking any small detail and that all properties, materials, and equipment, including visual aids, should be assembled,<sup>71</sup> and also checked to insure proper functioning when used.<sup>72</sup>

#### Give-away Printed Material

Printed or mimeographed publications may be offered during the farm and home television program. According to the Department of Extension Teaching and Information at Cornell University, offering a publication serves several

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<sup>70</sup>Ibid., p. 9

<sup>71</sup>Ibid., p. 6

<sup>72</sup>Ibid., p. 13

purposes. It gives the viewers additional information, and it gives the station an indication of the interest of their viewers in the things presented. The department recommends the giving of leaflets, bulletins, and the like, whenever the publication fits in with the subject of the program.<sup>73</sup>

Viewer requests for publications vary greatly between stations and between subject-matter fields. There is usually a heavier demand for directions and recipes than for other publications. It also appears that the excellence of program production has little to do with the response for the give-away printed material.

When publications are offered to viewers, requests must be filled quickly and adequately. This is especially true for directions given with a program on the uses of short seasonal commodities, such as strawberries or pickles. Both have a relatively short season, and to be of value in the current year, printed material must be mailed upon receipt of the request.

#### Program Promotion

Program promotion involves the use of several methods of publicizing the program with the object of building a large viewing audience for the program. Program promotion

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<sup>73</sup>Speaking of Television for County Extension Agents, Department of Extension Teaching and Information, Cornell University, Ithaca, April, 1953. p. 13

may also be slanted toward increasing a specific viewing audience, such as the farm family audience for the farm and home program.

Television stations assume some responsibility for program promotion. This includes sending regular program schedules to local and area newspapers and magazines, featuring program schedules such as "TV Guide." Stations often furnish special releases about programs to radio and television editors of local daily newspapers, and occasionally, feature spot announcements about the program.

Extension agents often supplement program promotion work of stations with news releases in local and area newspapers, by direct mail to membership lists, articles and program listings in organization newsletters, radio, and announcements at meetings. The relative importance of these various methods of program promotion is shown by the respondents to the television questionnaire as set forth in table VII.

It will be noted that television and the press are the methods most frequently used to promote or publicize the farm and home television program. It should also be pointed out that 10 per cent of the agent respondents to the questionnaire indicated no promotion of their program.

TABLE VII  
COMPARISON OF METHODS OF PROGRAM PROMOTION  
USED BY EXTENSION AGENTS

Method of publicizing	No. of workers using the method	Per cent of workers
Television	50	53.2
Press	50	53.2
Newsletter	37	39.3
Circular letters	34	36.1
Radio	27	28.7
Other	12	12.7

Promotion of the farm and home television program may be more important and more necessary than with some other types of programs. Based on fact, with primary intent to inform and educate the audience rather than to entertain the viewer, the program finds some viewing resistance. This resistance to view the farm and home program may be further increased by the subject-matter boundaries within which the program evolves.

It appears that the promotion of farm and home television programs is essential to continuous growth in the size of viewing audience. Furthermore, the publicity used must interpret program values to rural and urban residents alike. Although promotional activities are valuable in interesting new program viewers and in reminding present viewers, only the television program -- its content and method of presentation -- can keep the viewing audience.

### Program Evaluation

Television programs can be evaluated in several different ways and with various criteria. The producer of the program evaluates the program from the time the topic is selected until the program has been "aired." He evaluates the various segments, the talent, the production techniques, and attempts to present the maximum impact of the audience. When the program is "aired" he re-evaluates these things, determining the strong and weak points of the program as a guide to further programs. Only through this method can the programs continue to improve and increase audience interest. The evaluation by the producer can be a help to the talent in future programs.

The program director evaluates the program in terms of the facilities he has to use, the perfection of his technical crew, a professional presentation, and in terms of the station's responsibility to its viewing audience.

Members of the station staff -- manager, program director, and the like -- evaluate the program in terms of the viewing audience and its place in the over-all station program schedule. They are acutely aware of the size of audience viewing each program, the viewing audience for competing programs on other channels, and the reports and ratings received from audience-research organizations to which the station subscribes. Station management is concerned with the size of audience for the program preceding a specific show, the audience for the program following a specific show,

and the relation of the gain or loss in audience. An increase in audience, or at least the maintenance of the audience, is almost essential.

The Connecticut television committee points out other ways of evaluating the program based upon its effectiveness and interest to viewers. They name give-aways, questionnaires to owners of television sets, and contests, as methods of getting audience reaction and thus evaluation.<sup>74</sup>

A sample program evaluation sheet is shown on page 300.

Sixty-seven extension workers used no evaluation sheet in obtaining listener opinion, while seven did use an evaluation sheet, according to the results of the television questionnaire. One extension worker depends upon a station survey for audience opinion. It appears that few extension workers use an evaluation sheet for audience reaction to the farm and home television program. Some extension workers may depend heavily on the requests from the audience to give them audience reaction to the program.

Although the preceding method of preparing a television program is desirable, circumstances may not allow for as thorough planning, preparation, and rehearsing as indicated here. Ninety-two extension workers reported, through the television questionnaire, things they did in preparing for a television program. Nearly all, 89.1 per cent,

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<sup>74</sup>The television committee, Op. cit., p. 23

of the respondents decided upon the topic and program content, while only 13 per cent had a camera rehearsal before the program was "aired." The frequency with which extension workers did other things in preparation for a television program varied between these two, as shown in table VIII.

TABLE VIII  
COMPARISON OF THE JOBS DONE BY EXTENSION WORKERS  
IN PREPARING A TELEVISION PROGRAM (92 reported)

Jobs	No. of agents doing each job	Per cent of the total doing each job
Decide upon topic and program content	82	89.1
Determine visual aids	72	78.2
Select program participants	57	62.0
Cutline the program	57	62.0
Have a dry rehearsal	44	47.8
Conference with station's director	41	44.5
Prepare special material to fill requests of the audience	35	38.0
Prepare publicity for the show	29	31.5
Script the program completely	23	25.0
Camera rehearsal	12	13.0
Other	5	5.4

Evaluation of programs by the extension agent producer has beneficial results in program production and in keeping the program a vital, interesting experience for the viewer. Evaluation tends to keep the program from getting into a rut, a sameness, week after week.

Furthermore, the evaluation of the farm and home television program in terms of the viewing audience and

its needs results in programs geared to the needs of the audience and that appeal to the viewer. Without audience research and a realization of what the audience wants and needs, and audience make-up, the farm and home television program cannot possibly compete with commercial television programs for the viewer's time. Constant evaluation of program content, production techniques, audience research, program promotion, commercial program methods, and the like, is essential to the improvement of farm and home television programs, and to larger audiences for these programs.



CHAPTER VI  
THIRTEEN WEEKLY TELEVISION PROGRAMS

The final phase of the research problem is the preparation of a series of thirteen television program scripts. Each program is planned to be twenty-nine minutes and thirty seconds in length, and to contribute to the series title, "Let's Go Visiting." The programs are prepared primarily for the farm family audience, but attempt to appeal to the general viewing audience, too.

Realizing the amount of time it would take to prepare and present each program, it was felt that all extension workers in the county should participate in the planning and presentation of the programs. The combined efforts of all extension workers with major interests in providing information to farmers, homemakers, and youth, tend to balance the program to meet the needs of the whole farm family. Features are included each time, designed to appeal to the audience viewing at 12:30 p.m. on Saturday.

A standard opening and closing give continuity to the series of programs. Furthermore, the standard opening lends identity to the program series, assures the viewer that the program is presented by the Extension Service, and gives the viewer the illusion of visiting people within the county. Each program includes weather reports, agricultural market reports, area farm and home news, and one or more

farm and home features.

The weather reports include immediate weather information as well as the weather outlook for approximately one week in advance. The weather forecasts are given with the use of an outline map of the United States, and a map of the State. Appropriate artwork cut-outs of weather conditions -- such as sunny, partly cloudy, rain, snow -- are used with the proper day of the week, to lend variety to the presentation.

The cattle, hog, egg, and grain market reports are given each week. The reports include total receipts, the salable numbers or amounts, the top price paid to producers, the lowest prices paid, and the price at which the bulk of the commodity was sold. If possible, the market reports include the Chicago market and local markets, or at least an indication of the differences between these markets, and the price outlook for the week ahead. A blackboard with the list of commodities to be reported can be used, with the prices filled in as reported and shown by the close-up camera. Although requiring more time in preparation, variety can be added by preparing flip cards before the program, giving the prices paid, and the like, and having these prices superimposed over a cut-out reproduction of the commodity being reported.

Farm and home news events are an important part of each week's program. The news reports include information about agricultural events, awards, new research, meetings, and, occasionally, interpretation of state and national

legislation as it affects the farm and urban family.

The weekly presentation of the weather, market reports, and local farm and home news, is in keeping with the requests of farm families for this type of information. Furthermore, these features are presented at approximately the same time in each program, weather reports at the beginning of the program and the market reports and farm and home news at the end of the program.

The Extension Service program is planned for farmers, homemakers, and rural youth. Therefore, a television program presented by the Extension Service personnel would logically include features for each member of the family. Weather reports, market reports, and improved farm practice features may effect the whole family, but are of primary interest to the farmer. Likewise, features about food and nutrition, home furnishings, and child care are of primary interest to the homemaker. Recreation features, youth activities, and farm and home practices that can be used in their 4-H club work find particular interest among farm youth.

To provide a suitable way of presenting information to these various audience groups, the variety format is used. It provides for the use of several different features to be easily tied together for the complete program. The variety format also allows for respective extension workers to prepare and present various features of the program, thus assuming part of the Extension Service program load. The

multiple segments included in the variety format are tied together with a standard transition of film and a musical bridge as well as by the use of one agent who acts as the guide or master of ceremonies.

Although the variety format is used, demonstrations, discussion, illustrated reports, film features, interviews, and dramatic situations are used for the various segments or features of the programs. Information and program variety are gained through the use of this format.

The information featured in the television series is similar to the information provided by the Extension Service in its normal program. The information about farm and home practices, special agricultural events, and the like, are common to extension work. Discussions and information about public affairs, personal needs of individuals, and problems of mutual interest to farmers and urban people are also stressed in the county Extension Service program. Although Extension Service personnel cannot take part in controversial subjects with political implications, they can arrange for discussion of these questions and schedule authorities to present both sides of the question. Problems of real estate assessment and taxation, agricultural policy, and the like, are examples of the type of controversial information that must be treated with care.

Timeliness of the television program and the information presented appears to be important. The programs in this series attempt to treat information that is timely

during the three months of July, August, and September. Some of the programs are equally useable at other times of the year or may be repeated through a different format and with a revision of the material to be presented.

As pointed out earlier in this study, one of the primary functions of the farm and home television program is to perform a public relations service to rural and urban people, leading to greater mutual understanding by both groups. It is not the object of these programs to present the farming industry as being above reproach, to attempt to interest people in becoming farmers, nor to justify policy programs that appear to favor farmers at the expense of urban dwellers. Rather it is the object of these programs to present information usable by all members of the rural family, and to present the agricultural industry as it is so that urban dwellers can get a clear picture of farm life, farm problems, and develop an understanding of farming and farm people. Moreover, it is the object of these programs to point up the need for farmers to produce a better product for the city consumer, and to point out to both groups the need for mutual understanding and appreciation.

As previously noted, farm families want television programs of factual, helpful, farm and home information, including: marketing activities and reports, new ideas that increase efficiency on the farm and in the home, a practical presentation that will allow them to interpret this information to their own use, to see what other

farmers and homemakers are doing, and to receive follow-up material that relates to the information given by television. Moreover, farm families want to see and hear about farm and home events in their own localities, to have the television programs presented by someone who appeals to them visually, and who understands their way of living and their problems.

The writer has attempted to fulfill the program requests of the farm family in the thirteen-week series, "Let's Go Visiting."

The schedule of topics and features for thirteen weekly television programs, starting the first week in July, and known as "Let's Go Visiting" is:

#### Program Topics and Features

##### First Week

- Weather
- Old Timer
- Food Demonstration
- Musical Number - 4-H club members
- Farm and Home News
- Market Report

##### Second Week

- Weather
- Tractor Care
- Cool Summer Drinks
- Poultry Barbecues
- Market Reports
- Farm and Home News

##### Third Week

- Weather
- Real Estate Assessments and Taxes



Tenth Week

Weather  
Starting the Home Lawn  
Harvesting and Marketing Apples  
An Apple A Day....  
Market Reports  
Farm and Home News

Eleventh Week

Weather  
Grow Your Own Fish  
Home Safety  
In Another World  
Market Reports  
Farm and Home News

Twelfth Week

Weather  
Prices Paid by Consumers versus Prices Received  
by farmers  
Fat Stock Show and Sale  
Market Reports  
Farm and Home News

Thirteenth Week

Weather  
Farmer - Hunter Relations  
Farm Fire Prevention  
Spot and Stain Removal  
Market Reports  
Farm and Home News

The thirteen weekly scripts are included here. Individual sequences within the programs have been fully scripted; video, audio, and action noted, in some instances. Sequences utilizing the demonstration format, panel discussion, and the regular features of weather, market reports, and farm and home news depending upon current information are outlined only. Although the audio portion of the programs is given, the dialogue can easily be changed to fit the person participating, to improve the program in rehearsal, or to take



advantage of more current information.

This series of programs is planned for presentation where studio facilities are adequate, where some assistance and rehearsal can be given by the station personnel, and in a county where extension personnel have an adequate amount of time for thorough planning, preparation, and rehearsal of the television program. Where station facilities are limited, the number of features used in a specific program can be reduced, with the features remaining enlarged to maintain the time limit of the program.

The talent listed fits the features as planned in this series. More talent can be used if desired. The suggested sets and properties may be changed to fit the availability of sets and properties at the television station or that can be prepared, borrowed, or purchased by the Extension Service.

The thirteen programs in the series called, "Let's Go Visiting," follow:

Program Scripts

LET'S GO VISITING # 1

Show Date: First week in July

Show Time: Saturday, 12:30 p.m.

FEATURES

Weather  
Old Timer  
A Cool Dessert  
4-H Club Musical Number

TALENT

Extension Agent  
Old Timer  
Home Demonstration  
Agent

Farm and Home News  
Market Reports

3 4-H Club Girls  
Farm Family-  
farmer  
daughter  
Market Reporter

SEQUENCES AND PROPERTIES

- I. County Agent's Office - grey drapes  
desk and chair  
easel, flannelgraph, and  
weather maps
- II. Old Timer - Outdoor set  
Mailbox  
Hoe  
Magazine  
Two kegs
- III. Family - Dining room set - window set  
Dining table and four chairs  
Dishes and Silver  
Television set
- IV. Kitchen Demonstration - Movable kitchen set  
Rollaway table
- V. 4-H Club Musical Number - Dark drapes  
Three chairs
- VI. Market Reporter - Same as I.

LET'S GO VISITING # 1

Video

FILM LCCP

Super title slide

Audio

THENE: Bring up fade down and  
under

ANN: Let's Go Visiting! Yes,

join us as we go visiting

with the county extension

agents of \_\_\_\_\_ County.

First, we go to the office

of the county agent, \_\_\_\_\_,

Dissolve to CU of agent  
talking on phone

your host for today's trip.

ACT: Yes, John, that will be fine.

We will plan on meeting at your  
farm on \_\_\_\_\_. I'll be over  
to work out the final details  
tomorrow. Alright, I'll be see-  
ing you. Goodbye.

(LOOKS BACK TO DESK THEN UP TO  
CAMERA)

Oh hi there. Come on in.

You're going visiting with me  
today? Fine, I'll be ready to  
leave in just a moment. Have to  
check a couple of notices about  
some meetings.

CU of Card

(LOOKS OVER A CARD WHILE HE TALKS.  
READS CARD)

Before we leave, we better take  
a look at the weather forecast.

Fan with agent to  
weather map

(GIVES THE WEATHER FORECAST -  
IMMEDIATE AND 5 DAY OUTLOOK)

CU of weather cut-outs

(COMMENTS UPON THE WEATHER AND  
IF DRESSED FOR IT)

CU of agent

Our first stop today will be  
at the Old Timers. Have a couple  
of things I want to ask him about.  
You know, he's lived a lot longer  
than I have. Besides, he gives  
out with some pretty good advice.  
Maybe you have a question for

him, too.

Well, let's get started.

Dissolve to Film  
Loop

MUSICAL BRIDGE:

Dissolve to Old  
Timer as agent enters

AGT: Hello there Old Timer, how've  
you been?

2 shot

OLD TIMER: Oh hello, young feller.

I'm not so good. Got a tetch of  
rheumatize. (WHITTLES ON WOOD)

Got me pretty well bungled up.

Not so spry as I used to be.

You know, when I was your age,

I worked from sun-up to sun-down

without a let up, then I'd go

dancing half the night. Those

were the good old days.

Say, what new fangled ideas  
you trying to peddle now?

AGT: Nothing particularly new. Just  
trying to keep farmers up to date  
and to try some things that make  
farming better and easier.

CU of Old Timer

OLD TIMER: You know, boy, I was  
just looking over this magazine.  
Sure full of good advice. (COM-  
PARES IT WITH OLD TIMES AND GIVES  
SOME OF HIS RURAL PHILOSOPHY)

2 shot

AGT: Thanks for your time. We'll

Agent moves out

have to move along. Be seeing  
you.

Dissolve to Film Loop

MUSICAL BRIDGE:

Dissolve to family  
at dining room  
table - favor agent  
as he enters

AGT: Hello, Mr. and Mrs. \_\_\_\_\_.  
Thought I'd stop on way by and  
see how you're doing. How is the  
work coming\_\_\_\_\_?

FATHER: I'm coming along pretty  
good. Got my haying done and all  
the crops look pretty good.

MOTHER: Won't you set down, Mr. \_\_\_\_\_  
and have something to eat with us?

CU of child eating

CHILD: Better have some, Mr. \_\_\_\_\_  
It's real good.

AGT: With a recommendation like  
thathow can I refuse, and besides  
it sure looks good.

CU of dessert

MOTHER: You know it's the first  
time I have had a chance to try  
it this way. I learned how to  
make this dessert at a meeting of  
our home demonstration unit. The  
agent showed us how. Excuse me  
while I go out to the kitchen to  
get you some ice cream pie.

Dissolve from dining room  
to kitchen

(MOTHER EXITS TO KITCHEN)

MOTHER: You know I really don't have any more made up, but it takes so little time to make and it's so easy, I doubt if they'll even miss me while I whip this up.

Follow action

(MOTHER DEMONSTRATES HOW TO MAKE DESSERT)

Dissolve to dining room as mother enters

(MOTHER ENTERS AND HANDS FOOD TO AGENT)

AGT: Did you have to make this up special, Mrs. \_\_\_\_\_?

MOTHER: I didn't think you men would even notice that I was gone long enough for that. I thought when you got to talking farm business you lost all track of time.

CU of Father

FATHER: Now \_\_\_\_\_ it isn't that bad. How about you women when you get together? Besides we had a good chance to talk about some of the things I plan to do here on the farm this summer. I was asking \_\_\_\_\_ about that farm pond I plan to build. He gave me some good ideas on how to do it. Also said that the Soil Conservation District men will come out and help lay it out.

AGT: Say \_\_\_\_\_ how is your 4-H club garden growing?

CU of child

CHILD: Fine. I've got it pretty well weeded. Those weeds sure keep me busy. By the way, do you know of anything that'll kill weeds easy?

CU of agent

AGT: Sure \_\_\_\_\_. There are a lot of weed killers, but they kill the plants, too. I'm sorry to disappoint you but the hoe and cultivator are still the best bet.

CU of child

CHILD: (Disappointed look) I was afraid you would say that. I'll be glad when they get something to kill weeds besides a hoe.

Cover shot

AGT: By the way, you're going to the 4-H week talent contest the last of this month. Aren't you?

CHILD: I hope so. Some of the members of our 4-H club will be taking part.

AGT: Those are the \_\_\_\_\_ Sisters, I bet.

CU of child

CHILD: That's right. They won the right to take part at the area contest. We are real proud of





them in our club. When they won the talent contest they played \_\_\_\_\_ and \_\_\_\_\_. I can practically hear them now.

Cut of focus and dissolve to Sisters doing musical number

(GROUP PLAYS THE NUMBERS)

Dissolve back to dining room and refocus

CHILD: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ are all members of our 4-H club and we'll be pulling for them to win the State talent contest.

AGT: They should have a pretty good chance if I'm any judge....

FATHER: I don't want to interrupt you two, but it's just about time for the market reports and farm and home news on TV. Want to see what eggs are bringing and have been thinking about selling a calf or two if the market is right. How about watching it \_\_\_\_\_?

AGT: Fine, I'd like to.

(FATHER MOVES TO TV SET)

Dolly into TV set screen and slowly dissolve to market reporter

MARKET REPORTER GIVES MARKET SITUATION AND FARM AND HOME NEWS

Dolly back to cover shot in dining room

FATHER: The market isn't any too high. Doubt if it will improve much.

AGT: It's time I was leaving. Have



to make some more stops today.  
Thanks a lot for the dessert.  
My friends and I enjoyed talking  
with you. We'll be seeing you.

CU of agent

And it sure has been nice to  
have you travel with us today.  
Hope you can make it again next  
week. See you then.

Dissolve to Film  
Loop

THE E:

ANN: You have been visiting with  
your county extension agent. To-  
day you visited with the Old  
Timer, the \_\_\_\_\_ family, and  
the \_\_\_\_\_ 4-H club musical  
group. Join us next week and  
go visiting with \_\_\_\_\_ when  
he'll take you to a broiler  
barbecue, offer you a cool drink,  
and see a 4-H club boy take care  
of the farm tractor.

Super title slide

Super Old Timer Slide

Super \_\_\_\_\_ Family

Super \_\_\_\_\_ 4-H club  
musical group

LET'S GO VISITING # 2

Show Date: Second week in July

Show Time: Saturday, 12:30 p.m.

FEATURES

Weather  
4-H Tractor Maintenance  
Cool Summer Drinks  
Broiler Barbecue  
Market Reports  
Farm and Home News

TALENT

County Extension Agent  
4-H Club Boy  
Mother  
Poultryman (cook)  
Market Reporter

SEQUENCES AND PROPERTIES

- I. County Agent's Office - Grey drapes  
Desk and chair  
Easel, flannelgraph, weather  
maps
- II. Tractor Maintenance - Outdoor drop  
Tractor  
Grease gun  
Oil  
Fail  
Cloth  
Operator's manual
- III. Cool Summer Drinks - Milk  
Eggs  
Chocolate  
Ice cream  
Lixer  
Four glasses  
Kitchen set  
Table
- IV. Broiler Barbecue - Outdoor set or outdoor drop  
Grass  
Fireplace (outdoor)  
Broilers
- V. Market Reporter - Same as I.

LET'S GO VISITING # 2

Video

FILM LCCP - Travelling  
Super Slide - "Let's Go  
Visiting"

Dissolve to County  
Agent's office

CU - Still picture  
Boy and tractor

CU - Cool drinks  
(Picture)

Tan with agent to weather  
map

Dolly in to CU of State

Audio

THEME - Music that suggests travelling.

ANN: Let's Go Visiting. Yes, join  
us as we go visiting with the  
County Extension Agents of \_\_\_\_\_  
County.

First we go to the office of  
the county agent, \_\_\_\_\_,  
your host for today's trip.

AGT: Hi! Come on in and sit down  
for a moment. We'll check the  
weather before we start out.  
Then we'll take a ride out to  
see how a 4-H club boy takes care  
of the farm tractor, cool drinks  
guaranteed to beat the hot weather,  
and to eat barbecued broilers  
for lunch. We'll wind up with a  
look at the market situation  
and a digest of the farm and home  
news.

Now let's take a look at the  
weather. (POINTS OUT THE OVER-  
ALL WEATHER FORECAST)

GIVE IMMEDIATE FORECAST FOR THE  
STATE

Dolly out to MS of map  
and agent

GIVE FIVE DAY FORECAST BY SPECIFIC  
DAYS

Comment on how to dress for the  
weather if appropriate.

Dissolve to film loop

Are you ready? Let's get started.

MUSICAL BRIDGE:

Dissolve to MS of boy  
checking the farm  
tractor

BOY: Let's see, I've checked the  
water level, the fuel level -  
sure don't want to run out of  
gas when I'm back in the field.

AGT: (AGENT ENTERS) Hi \_\_\_\_\_.

Brought some of my friends along  
to see how you take care of your  
equipment.

BOY: Hello, Mr. \_\_\_\_\_, and hi  
folks.

AGT: How's the tractor working?

BOY: Fine, now that we follow the  
directions and give the tractor  
its regular 10 hour maintenance  
service we have reduced our  
repair and operating costs con-  
siderably.

AGT: You have regular jobs to do  
after 10 hours of operation.

CU Operator's Manual

BOY: The operator's manual that  
comes with the tractor gives a  
list of things to do after 10

hours of use, and at other times.  
I've checked the water and fuel  
levels. I was just about to  
service the air cleaner.

MS - agent, boy and part  
of the tractor

(BOY MOVES TO AIR CLEANER AND  
STARTS TO DISASSEMBLE IT)

AGT: Go right ahead \_\_\_\_\_, we'll  
watch you.

Fan with boy dolly  
in to CU of boy working  
on air cleaner

BOY: You know, the air cleaner is  
one of the most important parts  
of the tractor. (TALKS AS HE  
WORKS) All of the air that goes  
into the motor of the tractor  
passes through this cleaner. The  
air comes in through the air  
intake (POINTS OUT PASSAGE OF AIR)  
and large particles of dirt are  
filtered out by this screen. The  
air then passes down this pipe,  
through an oil bath, and up  
through the mesh inside this  
container. As the air and oil  
pass through the mesh, the oil  
and dirt drop back into this cup  
at the bottom. The clean air  
passes through into the carburetor  
where it mixes with the gasoline.

MS of air cleaner as  
parts are pointed out

MS Agent and Boy

ACT: Is there much dirt left in  
the oil bath?

BOY: Well, let's take a look.

CU of oil bath showing oil

(REMOVES THE OIL BATH) This one  
was cleaned just a short time  
ago and doesn't seem to look  
very dirty. To make sure I dump  
it out, clean it with a cloth  
and refill it with clean oil of  
the same viscosity I'm using in  
the crankcase. (CLEANS CUP &  
REFILLS)

MS Boy and Agent

ACT: How much oil do you use to  
fill the cup?

BOY: Actually the cup isn't filled  
to the top, there is a mark that  
shows the level that should be  
maintained.

MS Boy Replacing Oil  
Cup

ACT: I'm sure that if other farm  
boys and farmers, too, took as  
good care of their farm machines  
as you do, they could save a lot  
of operating costs and have a  
better operating tractor.

BOY: Dad and I feel that the little  
extra time we spend in regularly  
checking our machinery pays



dividends. Of course, I haven't completed the service on this tractor yet; I have to grease it, check the oil level, and a couple of other jobs.

ACT: Go right ahead with your job, and we'll watch you.

Boy picks up grease gun and cloth and starts to grease tractor

BOY: These newer tractors have only a few points to grease. It'll only take a minute.

ACT: I notice that you use the cloth to wipe off each grease fitting before you place the gun on it.

CU Dirty grease fitting, wiped off and grease gun put on

BOY: That's to wipe off the grease and dirt that has accumulated there. That way we don't get the dirt into the bearings and cause more trouble. Say, it sure is getting hot; how about coming into the house for something cool to drink?

ACT: I could use one of those cold milk drinks that your mother makes. Do you suppose she will mind my bringing my guests along, too?

BOY: NO! She'll be glad to have

the  
list  
ad

3 am  
with

1 am  
1 am

1 am  
1 am

Fan with agent and boy  
and dissolve to the  
kitchen

Boy and agent enter  
empty kitchen

Mother enters from  
other room

Fan as Homemaker moves  
to refrigerator

them and probably will even show  
them how she helps us beat the  
heat. Come-on let's go.

BOY: Mom, oh Mom! I brought Mr.  
\_\_\_\_\_ and some of his friends  
in for one of your specialities.

MRS: Hello, Mr. \_\_\_\_\_. You'll  
have to excuse the way I look,  
have to get the housework done.

AGT: I hope you don't mind my  
bringing along a few friends  
today.

MRS: Not-at-all. Sit down while  
I fix us a nice cool milk drink.  
\_\_\_\_\_, get us some glasses,  
will you please?

HOMEMAKER MOVES TO REFRIGERATOR  
AND TAKES OUT MILK, EGGS, AND  
CHOCOLATE AND PLACES THEM ON  
THE TABLE. Mixer is on the table,  
HOMEMAKER GETS BOWL FOR MIXER.

MRS: How about some chocolate  
egg-nog?

AGT: That sounds swell to me. I  
don't need it as you can see,  
but I know how delicious your  
chocolate egg-nog is. I'll have  
to get my wife to make some.

MRS: Really it's quite easy and

if you want to watch I'm sure  
you can tell her how to do it.

Follow action

MRS: DEMONSTRATES HOW TO MAKE EGG-  
NOG, AND EXPLAINS PROCEDURE AS  
SHE DOES IT.

Beats the eggs, adds milk and  
beats the mixture, adds chocolate.  
May be served this way or may  
add ice cream if desired.

POINTS OUT THE AMOUNTS TO USE  
AND THE VALUE OF EACH IN GENERAL  
TERMS.

Pours mixture into 4 glasses and  
offers them to agent, son, audience,  
and keeps one. Tries it.

MS agent and woman

AGT: This just hits the spot.

The only thing I'm afraid of is  
that it will spoil my appetite  
for broilers at \_\_\_\_\_.

Dolly in to CU of Agt.

DRINKS THE REST OF THE EGG-NOG  
Well, we've got to be on our way;  
we'll be seeing you, \_\_\_\_\_.  
Let's go to our next stop,  
\_\_\_\_\_.

Dissolve to film Loop

MUSICAL BRIDGE

Dissolve to MS of  
barbecue fireplace with  
man basting broilers

COOK: Come on over, I'll put a  
couple more broilers on. I've  
got some started, but didn't want  
to start yours until I was sure



Agent enters

you were going to get here.

CU broilers cooking

AGT: Just as well, I never quite know whether I'll get to a place at the agreed time or not. Say, those broilers sure look good, don't they? I hope you don't mind, I brought a few of my friends along, too.

MS of cook and agt.

COOK: We have plenty, can always put another half on and they're so reasonable in price that anyone can afford them.

AGT: I understand that you can get these broilers already to cook for about a dollar and a quarter a piece.

COOK: That's right. I'm getting that price myself here at the farm. It doesn't leave much profit for us poultrymen, but it makes a good bargain for the person who's buying broilers for a barbecue or for a Sunday dinner.

CU coals

AGT: You sure have a nice bed of coals on which to cook.

COOK: That's the secret of success



CU of container of  
barbecue sauce with  
broiler being dipped

Fan with broiler to  
the fire

MS agent & cook

CU basting birds

MS agent & cook

with these barbecues. I'm using charcoal and the idea is to use plenty of it. Let the charcoal burn down until all the smoke and flame has gone and a bed of hot coals remains. Then the broilers are dipped in this mixture of oil vinegar, salt, poultry seasoning, pepper which has been heated and thoroughly mixed. The broiler is placed over the fire and cooked for about three quarters of an hour.

AGT: I notice you keep basting the broilers with the barbecue sauce as they cook.

COOK: That's right. Basting the broilers as they cook keeps them from drying out and adds more flavor to the meat. I'm using the same sauce as the broilers were dipped in.

AGT: Those broilers sure look good and I'm getting hungry. Are they about done?

COOK: Some of these I put on first should be about done. I'll test



CU legbone being twisted

them while you go over and get some salad and chips on your plate. The bone in the drumstick will twist easily if the broiler is done. It should turn like this.

MS agent and cook

ACT: AGENT HOLDS TWO PLATES WITH CHIPS, SALAD AND A HAFKIN.

This makes a pretty well balanced meal. I guess I'm ready for the chicken.

COOK: PUTS CHICKEN ON PLATES

Hope you and your friends enjoy it. You know that you can do this yourself easily with the directions in this bulletin. This bulletin came from your office, didn't it?

CU bulletin

ACT: The Barbecued Chicken bulletin is available from the extension service office at \_\_\_\_\_ or from this station, and they are free for the asking.

MS agent and cook eating

COOK: Say, I've quite a few broilers to market, and it's about time for the market reports. Come on in and we'll see what they are bringing today. \_\_\_\_\_, will you look after the cooking of the broilers for a minute?

AGT. and COCK leave set  
dissolve to TV set and  
dolly into a CU of screen  
only.

Dissolve to Market reporter  
at desk

Market reports are given, followed  
by Farm and Home News.

The blackboard, magnetic board,  
or flannelgraph, can be used to  
give the various commodity prices.  
Pictures, slides, film can be  
used to illustrate farm and home  
news segment with narration by  
market reporter.

Dissolve to TV screen  
dolly back to MS  
agent and cook

AGT: Thanks a lot for the fine  
picnic dinner. We'll be trying  
barbecued broilers at our house  
soon, I'm sure. We'll be seeing  
you, and I hope that you will  
join us again next week, see you  
then.

Dolly in to CU Agent

Dissolve to film

Music (theme)

Super title slide

ANN: You have been visiting with  
the county agent. Let's go  
visiting again next week. Today  
we visited \_\_\_\_\_

Super slides or flip  
cards of talent

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Ship Date:

Ship Time:

FRONT

Weather

Wind - Direction

Speed

Current

Time and Date

REAR

2. 3

11. 20

Your host today was\_\_\_\_\_.

Next week we will again have the weather forecast, market reports, farm and home news and we'll do some visiting about real estate taxes and assessments.

### LET'S GO VISITING # 3

Show Date: Third week in July

Show Time: 12:30 p.m.

#### FEATURES

Weather  
Panel - Real Estate Taxes and Assessments  
Market reports  
Farm and Home News

#### TALENT

County Extension Agent  
Assessor  
Supervisor (town)  
President of School Board  
Professional Assessor  
or taxation specialist  
Market Reporter

#### SEQUENCES AND PROPERTIES

- I. County Agent's Office - Grey drapes  
Desk  
Easel and flannelgraph  
Weather maps
- II. Panel on Assessment and taxation of real property - Table  
4 chairs  
Easel  
Copies of town and county budgets  
Tax roll book  
Property cards  
Forms for notifying owners of assessment  
Aerial map

...

Filed

FIM 2007 -

over slide  
writing

insert to  
back of

attach

sent

Land class map

Charts -

1. increase in land & property sales values
2. increases in assessment
3. increases in cost of services - town
4. same, but for education
5. list of services
6. equalization rates

Map of area

Calendar

Blackboard

Charts -

1. comparison of income and taxes for 20 years
2. number of children comparison

Artwork

1. money dropping on 2 or 3 different years
2. balance - sale value and assessment

III. Market Reporter

Same as I.

### LET'S GO VISITING # 3

#### Video

#### Audio

FIIM LOOP - travelling

THEME - music that suggests travelling

Super slide - Let's Go Visiting

ANN: Standard opening announcement:

Dissolve to County Agent's office

AGT: Hi. Glad to see that you are all ready to travel with me today. Before we start let's take a look at the weather situation.

Follow action

GIVES WEATHER FORECAST - immediate and five day outlook.

MS Agent

AGT: Our visiting today is going to be limited to one place.

only in t.

File 100 -

Resolve to  
Assess, -  
Professional  
and Trade  
of Florida  
dated at

of each  
members

is Panel

of 1955

Dolly in to CU Agent

We're going to visit with some of the people who help determine what your real estate taxes will be. Although you don't pay your real estate taxes on your farm until next spring and your school taxes this fall, now is the time when the town assessors are trying to determine the valuation of your property, comparing it with your neighbors' and the other properties in the town. Well, let's go visiting.

Film Loop - travelling

Musical Bridge

Dissolve to MS of Assessor, Supervisor, Professional assessor, and President of Bd. of Education Seated at a table

AGT: We're going to look in on a group who are all interested in real estate taxes and who in one way or another have something to do with the amount of taxes paid by you as an owner of property.

CU of each of the panel members as introduced.

Introduces the panelists.

MS Panel

THE DISCUSSION WOULD CONTINUE FROM HERE WITH EACH OF THE PANEL MEMBERS DISCUSSING THE PART WITH WHICH HE IS MOST FAMILIAR, AND WITH AN INTERCHANGE OF OPINIONS.

ASSESSOR:

CU of assessor

The assessors' job.



	Determine the valuation of property (real estate)
CU of Assessment roll	Make up the assessment roll
	Notify owners of real estate of any change made in the assessed valuation of their property.
CU of notification given property owners	
	Hold a grievance day in August at which time real estate owners can talk with the assessors about the assessed valuation of their property. Also, to present supporting information that may show a need for a change in the assessed valuation of the property.
CU of calendar with grievance day circled	
	<b>SUPERVISOR:</b>
	The supervisor's job
CU of Supervisor	The supervisor's responsibility as the chief fiscal officer of the town, also as a member of the board of supervisors.
	May be a member of the Equalization committee of the Board of Supervisors who sets the equalization rate for the county.
CU of equalization rates of selected towns	Although not directly connected with the assessment of property in a town - is in a position to help determine the tax rate for the town and county.
CU of town and county budgets.	In this respect is more than slightly interested in the town assessment, its comparison to other towns in the county, and the like.
MS of entire panel	<b>PRESIDENT OF THE BOARD OF EDUCATION:</b>
CU of president of Bd. of Educ.	Is interested in the assessment of property and property taxes as it is the chief source of money for education.

CU of some of the greater costs in education (listed on chart)

The increased cost of education, more students, new buildings, more teachers, higher salaries, and the like have raised school taxes in the past several years.

CU of school district boundaries on map of townships

The assessed valuation of the property in the school district has also had some effect on the amount of new building that could be done, most central districts cover more than one township and, therefore, inequities in assessments.

#### PROFESSIONAL ASSESSOR:

CU of professional assessor

Used by many towns and municipalities to assist in reassessment of property, to approach a value nearer the correct value, and to help with the correction of inequalities.

CU of figuring an example tax

It isn't so much the amount of the assessed valuation of the property; it is the amount of money that the property owner pays in taxes, that bothers him.

CU - artwork to show some of the services

The amount of tax paid is derived from the assessed valuation multiplied by the tax rate.

Historical background of taxation of property.

- a. Conceived as a means of raising public revenue according to the taxpayers ability to pay as evidenced by ownership of property.
- b. Based on both the idea of ability to pay and that property owners receive government benefits.
  1. police protection
  2. fire protection
  3. good roads, and the like
- c. Schooling for the property owner's children.

SUPERVISOR:

CU of Supervisor

The increase in services desired by people.  
(Town and County government)  
Health  
Highways  
Welfare  
Others

CU of comparison of cost now and 25 years ago

Services have not only been increased but the cost of services also increased.

The end does not seem to be in sight.

ASSESSOR:

CU of Assessor

Property is supposed to be assessed at 100 per cent of real value.

With property selling at prices higher than normal - problem of assessing at fair figure.

Also the many new rural non-farm homes have provided another problem in equitable assessing with farms.

CU pictures of farm and rural residence with assessments

Farm properties are generally assessed for a greater share of full value than rural residences.

Farmers generally pay more property tax than other individuals with similar net income.

CU chart of comparison of income and taxes over period of 20 yrs.

That taxes do not go up or down in accordance with income of people.

PROFESSIONAL ASSESSOR:

CU of Prof. Assessor

Over a long period of time, farmers are about as well off as they would be with an equivalent amount of money raised by other levies.

CU artwork - money raining down into two or three different years

Property tax is fashioned to provide a steady volume of revenue from year to year.

The big problem though is to reassess or reevaluate property to bring property taxes in line with people's ideas of equity or fairness in proportioning the tax burden.

CU artwork - balance - assessment on one side, sale value or earnings on the other

Attempt to strike a fair balance of assessed values based on earnings or sale value of the property.

Property valuations are based on full value or some percentage of full and true value.

CU of Pres. of Bd. of Education

PRESIDENT OF Bd. OF EDUCATION:

Of course, we are often accused of overspending for schools. But costs have gone up in schools the same as in other places.

CU pull chart  
3 or 4 cost comparisons and the number of children

Besides we have had a large increase in the number of children.

Projected forecast of enrollment in schools yet to come.

CU professional assessor or taxation specialist

PROFESSIONAL ASSESSOR:

Problems confronted in tax exempted properties or properties partially tax exempt.

CU of these helps

Discussion of some of the things used to assess property  
file cards on each property  
aerial maps  
forms for notifying property owners of change in assessment  
land class maps

CU chart of tax increase comparison

Trends in property tax - has increased more than other taxes. Some of the reasons for increase - tying it to needs and desires of people.

CU of professional  
assessor or taxation  
specialist

Point out that assessors try  
to do an equitable job of  
assessing property, that other  
gov't officers try to.

If property owner has problems  
about his assessment, grievance  
day gives him the opportunity  
to discuss this grievance with  
the assessors. Late of this  
grievance day in area.

Summary of a few points.

MS of panel

AGT: It's about time to leave this  
discussion of assessments of  
property and taxes and start  
back to the office. On the way  
back we will stop at the TV  
station and see the market  
reporter.

Dissolve to film loop

MUSICAL BRIDGE:

CU of market reporter

MARKET REPORTER GIVES THE MARKET  
SITUATION AND FARM AND HOME NEWS.

Dissolve to agent

AGT: It has been nice to have you  
travelling with me today. How  
about coming along next week,  
when we'll be visiting some  
more farms and homes in \_\_\_\_\_  
county. So long 'til then.

Dissolve to film loop

Theme:

Standard close.

LET'S GO VISITING # 4

Show Date: Fourth week in July

Show Time: 12:30 p.m.

FEATURES

Weather  
4-H Camp  
Farm Safety  
Freezing Vegetables  
Market Reports  
Farm and Home News

TALENT

County Agent  
4-H Club Agent  
Agricultural Engineer  
Homemaker or Home Agent  
Market Reporter

SEQUENCES AND PROPERTIES:

- I. County agent's office - Drapes  
Desk  
Weather maps  
Easel
  
- II. 4-H Camp - Film or Slides or  
pictures showing  
camp life
  
- III. Farm Safety - Outdoor drop  
Paper headlines  
Blackboard and easel  
Toy tractors and cars  
Board set up to look  
like highway  
Warning flag  
Scotch-lite  
Pictures  
Toy implements  
Artwork  
Pull chart
  
- IV. Freezing Vegetables - Kitchen set  
Freezer containers  
Green beans  
Knife  
Pots and pans  
Chart
  
- V. Market reporter - TV monitor  
Neutral background  
  
Same as I.

LET'S GO VISITING # 4

Video

Audio

Film Loop

THEME:

Super title slide

ANN: Standard Opening

Dissolve to County  
Agent's office

AGT: TALKING ON THE PHONE

MS of agent at desk

It will be all right then if I  
bring some of my friends down  
to your camp. We'll be there  
shortly.

(TO THE AUDIENCE)

Dolly in to CC agent

Come on in. I was just making  
some last minute arrangements  
for our trip to the 4-H club  
camp. How about going along  
with me today as we visit the  
camp, visit a homemaker in the  
midst of freezing some fruits  
and vegetables, and learn some-  
thing about tractor safety.

Pan with agent to  
Weather map

Before we leave, let's take  
a look at the weather situation.

Follow the action

(GIVES THE WEATHER FORECAST BOTH  
IMMEDIATE AND 5 DAY OUTLOOK)

That's the weather picture  
for today. If you're ready,  
we'll start for the 4-H camp.

Film Loop

Dissolve to filmed highlights of some camp activities or to slides & pictures or a set with 4-H members doing crafts work

or

MS Agent and 4-H agent

Pan with agents to group doing crafts work with an instructor

CU of club members doing crafts work

MUSICAL BRIDGE

AGT: Here we are at the 4-H Camp. Look at those boys and girls; they sure look like they're enjoying themselves, don't they? By the way, here is \_\_\_\_\_, 4-H club agent who is directing the camp. Hi \_\_\_\_\_. I brought some of my friends out to see these young people in camping situation.

4-H AGT: Hi \_\_\_\_\_ and we welcome you and your friends to Camp \_\_\_\_\_. We've had a fine camp so far and I think the boys and girls are enjoying it. Come on over and see what they are doing in their crafts work.

PICK-UP THE TALK AND MURMURING OF THE GROUP.

4-H AGT: As you can see the group is working on an article in their crafts work. They will finish and be ready to take it home with them when camp is over.



AGT: These boys and girls then not only learn to work with their hands but get something to take home.

CU of craft work done

4-H AGT: The things they are working on now are just one of the several articles they will make here at camp and take home. Here are some of the other items they have completed.

LS 4-H agent & agent

AGT: These are fine. They must not only do good work but do it rapidly, too. How about showing us some of the other activities you have for your campers.

CU Picture of swimming in pool

4-H AGT: We try to have something for the youngsters to do from about 7:30 in the morning until 9:30 at night. These things include swimming. We try to teach non-swimmers how to swim and hope those that can swim some will improve. We have a staff of counsellors who work with the groups according to their ability. When possible we also like to do some work

CU picture of instructors working with swimmers

with water safety and life saving.

CU Picture boy eating

Of course, one of our most popular activities is eating.

CU picture group eating

Appetites seem to get greater when boys are at camp. We feed

CU picture of kitchen and  
cooks preparing meal

the group three meals a day and give them a snack before they retire at night. We have a staff of cooks that prepare the meals and they are planned to meet the nutritional needs of the campers. They get all they want to eat and can be sure it

CU picture song leader in  
action in dining room

is well prepared. After each meal the group joins in singing songs appropriate for camp.

CU picture of archery

That's another thing they take away from camp with them, a bunch of new songs to teach their friends. The camp program also calls for a rest period, some competitive sports. Archery, softball, horseshoe pitching, and the like.

CU picture of softball  
game

Probably the real highlight of the camp is the evening programs. Every camper takes part in an

CU picture stunt in  
evening program

evening program before he leaves  
the camp. He may do a stunt,  
play an instrument or may be  
part of a skit put on by a  
group of campers. Square danc-  
ing also is popular with the  
campers and many have learned  
how to square dance here at  
our camp.

CU picture skit by group

CU picture square dancing

CU picture of group around  
the campfire

The evening program closes  
with a big campfire and singing.  
It is a real treat to hear the  
group sing out in the open  
around a campfire. You forget  
that some of the boys' voices  
are changing and a sour note  
comes out now and then.

CU picture group getting  
snack

It's time for the snack,  
then off to bed to dream of  
the day's activities and new  
things to do tomorrow.

Dissolve to  
LS of Agt. and 4-H Agt.

AGT: \_\_\_\_\_you sound as though  
you enjoy camp just as much as  
these boys and girls.

4-H AGT: Guess I do. It always  
seems like a big job, but there  
is always something happening

and it's fun to see these boys  
and girls learn little skills  
and the bigger job of getting  
along with others.

ACT: We have enjoyed our visit  
with you and to have learned  
about your camp program. We'll  
be seeing you.

Dissolve to film loop  
(travelling)

#### MUSICAL BRIDGE

Open - CU of several head-  
lines of tractor  
accidents

Read a few of the headlines

or  
CU of model tractor  
Dolly out to MS of  
person talking at  
blackboard or at a  
pad on an easel

or  
700 people were killed in  
tractor accidents last year  
and thousands were injured.

Write on board number of  
persons killed in one state  
CU - 19 total  
1 motorist  
18 farm tractor operators

Not all of them farmers -  
Motorists too were involved  
(Give numbers as written)

Whether a farmer or not, you  
must be concerned with these  
accidents as they can involve you.

MS - setup of highway with  
car at the left and at  
the right with trac-  
tor coming out on the  
highway

Let's see how these accidents  
happen

CU of actual operation

Explain with demonstration

Demonstrate differences in  
speed of tractor and cars

Explain

Demonstrate what happens with  
a grade in the road  
(difficult to see tractor  
and implement)

Explain

CU of numbers on board

Review numbers killed, motorists and operators of tractors

What can we do about it?

Attach flag on stick to tractor or implement

Warning flag to warn motorists

Slow down speed of car for slow-moving vehicles

Treat tractor and the implement on the road as another vehicle

Be alert

Point out place for lights on the front and rear of tractor and implements

Dusk and night driving on highway, lights are needed

CU of piece of scotch-light

Explain the use of scotch-light to outline the shape of the implement

Cut small pieces or have pieces cut and place scotch-light on tractor and implements

Reflectors or reflective material to supplement lights or placed where lights can't be used

Running tractor on shoulder of the road, ditch, etc.

Explain that the motorist may feel that the tractor should run on the shoulder of the road and why is it not the proper thing to do

Down small incline with wheels turned if possible and tipping

Tractor tipping from going over a rock or log, or through a ditch

Show art work of filling tractor with fuel and flame resulting

Another cause of tragedy and destruction. Explain how and why

CU of fire extinguisher

For just such emergencies this should be standard equipment on all tractors

CU picture of power take-off or art work showing

Still another cause of injury, tragedy, and embarrassment are

operator in his shorts with his pants wrapped in the power take-off	accidents involving the power take-off
CU artwork showing filling gas tank	Explain that gasoline is highly inflammable and that tractor motor must be turned off and should be somewhat cooled down before gasoline is added.
CU of tractor bursting into flame	What can be done to reduce the number of tractor accidents and other farm accidents.
CU of pull chart with list of preventive measures (common sense) (caution) (reasonable speed) (mark machines) (carry fire extinguisher)	Summarize the reasons for accidents and how to prevent them.
Dissolve to film loop	MUSICAL BRIDGE
MS of woman putting food in the freezer	AGT: Hi Mrs. _____. We've stopped in to see how you pre- pare your vegetables and fruits for the freezer.
Agent moves into freezer	WOMAN: Come on over and see what I already have in the freezer.
CU of inside of freezer	AGT: You have a lot of things already done this year. WOMAN: We have meat, some early vegetables, strawberries, and a little fruit left from last year. AGT: Do you mind if we watch you prepare some vegetables for

freezing?

Pan with talent to table      WOMAN: Of course not. I'm doing  
green beans today. They were  
just picked this morning.

MS woman at the table      WOMAN: Demonstrates how to pre-  
pare beans for freezing.

CU of beans being cut      when the beans were picked

MS Woman at table      Shows how to cut them, wash  
them, how to blanch the beans,  
two or three different cartons  
she can use, and putting the  
beans in the cartons.

Pan to the sink with  
talent      How to seal the carton

Pan to the stove for  
blanching      Putting the package in the freezer  
after it is finished.

CU of each carton      Summarize the important steps.

CU of putting beans in  
carton

CU sealing the carton

MS pan with talent to the  
freezer

CU Chart or blackboard  
(Fresh produce)  
(Prepare quickly)  
(Blanch)  
(Package)  
(Seal package)  
(Put in freezer)

MS of Woman and Agent      WOMAN: That is actually all there  
is to it. Some other fruits  
and vegetables don't have to  
be prepared the same way. Some-  
time I will be glad to show you  
how fruits such as peaches can  
be prepared for freezing.

AGT: We may be back in about a month then. That is about the right time for peaches.

Would you mind if we watched the market reporter on your TV set today?

Fade to black

MCAN: No, I'll turn it on for you.

Dissolve from black to ECU of TV screen

MARKET REPORTER GIVES THE MARKET SUMMARY AND FARM AND HOME NEWS REPORT.

Dissolve to Market reporter

Dissolve to TV screen and dolly back to include MS of TV set and agent

AGT: That about completes our visiting today. We'll be going back to the office right away and I hope that you will come around next week and visit some of the farms and homes in \_\_\_\_\_ County. So long 'til then.

Dissolve to film loop

ANN: Standard closing

Standard close



LET'S GO VISITING # 5

Show Date - first week in August

Show Time - 12:30 p.m.

FEATURES

Weather  
County Fair  
    activities  
    contests  
    exhibits  
4-H fashion show  
Market Reports  
Farm and home news

TALENT

Extension Agent  
Home Agent  
5 4-H club girls  
Market Reporter

SEQUENCES AND PROPERTIES

- |  |  |
|--|--|
| I. County agent's office                     | - Grey drapes<br>Desk<br>Easel and flannel-<br>graph<br>Weather maps |
| II. County Fair                              | - Film   |
| III. Fashion Show                            | - Drapes<br>Baskets of flowers<br>Trellis archway<br>Rug             |
| IV. Market Reports and Farm<br>and Home News | - TV set<br>Same set as I.   |

LET'S GO VISITING # 5

Video

Audio

Film Loop

THEME: Music that suggests travelling

Super slide - Let's Go  
Visiting

ANN: Standard opening announcement

Dissolve to County  
Agent's office

ACT: Hi. We have a real treat for  
you today. It's county fair time  
and we are all going to the fair.  
For us it's a time to see the  
year's results in farming and  
homemaking. For you it's time  
to meet old friends, to get in  
the competition, and a time to  
get a day off.

CU of fair poster

MS Agent at weather map

The weatherman has promised  
us a good day and as soon as we  
check on the rest of the weather  
picture, we'll be on our way to  
the fair.

GIVES THE IMMEDIATE WEATHER FORE-  
CAST AND THE 5 DAY OUTLOOK

Follow action

ACT: Come on along. You can ride  
down to the fair with me.

Film Loop

MUSICAL BRIDGE

Dissolve to film  
clip of fair activities

ACT: NARRATES FILM AS SHOWN

(Film Sequences)

Fair gate - people  
and cars entering

ACT: Here we are at the fair and  
it looks as though many other  
people are visiting the fair  
today, too. Ordinarily we would  
have to stop and pay an admission  
fee, but today we'll go right  
along in; don't think anyone  
will bother us.

Dissolve to midway  
Cover shot

The midway is a beehive of  
activity. To some people it  
is the fair. The rides, the  
games, the shows all have a  
strange pull and the barkers  
make everything sound inviting.

CU of Ferris wheel

CU of merry-go-round

Shall we take a ride on the  
ferris wheel, merry-go-round,  
or the newer rides like the  
rocket or loop-o-plane? They  
are all guaranteed to please  
both the young and the old.

CU rocket

Cover shot of midway

And as we move down the midway  
we see the concessions for hot  
dogs, taffy, and candy floss  
seen only at carnivals and circuses.  
They combine to make the odor  
so characteristic of the midway  
at the county fair.

CU of boy or girl with  
candy floss

It's a time for fun, for doing new and exciting things, and it may be time for tummy aches as well.

Cover shot of midway

We leave the midway with its bright and shining rides, its hustle and bustle and its noisy appeal for both young and old. There's so much to see and so little time to see it.

Cover shot of horse pull

There's another side to the fair. The competition for prizes and ribbons that has been the mainstay of the county fair for more than a century. The competition gets rough as the animals and people enter into the spirit of the competition.

MS horses straining to  
pull load

It's a beautiful sight to see man and animal working together in an all-out effort to win.

CU of driver's face

Dissolve to horse racing

This is also seen in a sport that has come down through the ages and still has considerable appeal, the sport of horse racing. Man and horse cooperate to put

CU of horse's legs  
as he races

LS horses heading  
for the wire

Cover shot of a building  
or tent

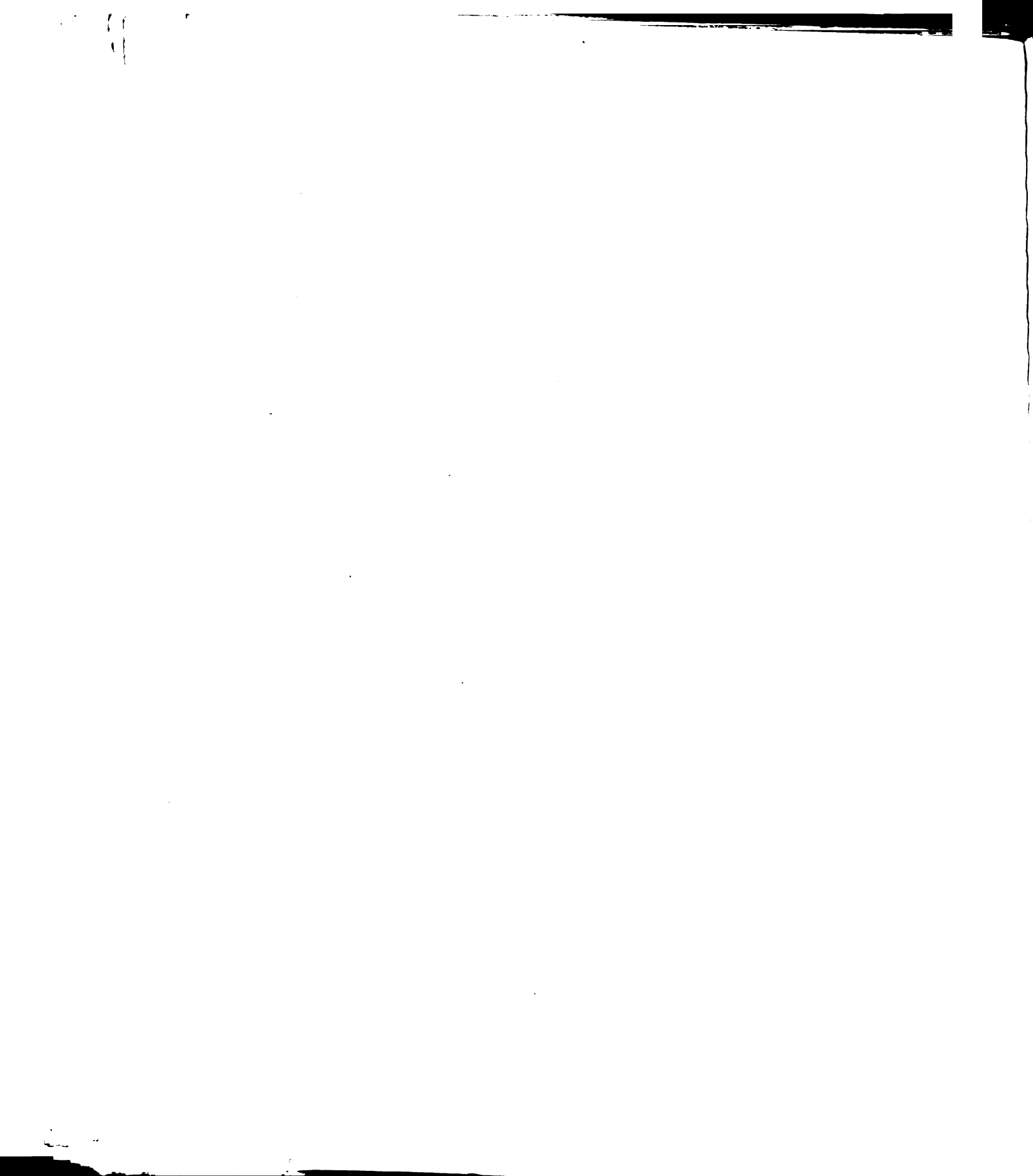
Cover shot of animals in  
the ring

CU of animal walking  
in ring

on a real exhibition of speed,  
endurance, and fine sportmanship.  
Look at that action, that stride  
as horse and driver vie with  
another's for the winner's place.  
Although it is illegal to bet  
on the horses at a county fair,  
how do you think they'll finish?

Competition is the keynote of  
the fair exhibits. No fair would  
be complete without the cattle,  
sheep, hogs, the crop exhibits  
and the homemaker exhibits.  
Let's set down here and watch  
the judging of some of the  
cattle exhibits.

The judge in the center of  
the ring has a tough job of  
looking over each of the animals  
thoroughly and making a placing.  
He watches the animals as they  
are led around the ring making  
mental notes of the strong and  
weak points of each of the  
animals. The owners try to  
present their animal so that  
the judge can see only the good



points. The showman isn't the only one that seems to sense the situation, the animal, too, seems to sense that she is being judged. Notice how she carries her head up, walks so nice and easy, and notice how well-groomed she is. By the way, while we are waiting for the judge to look over this class, let's see what the work has been to get these animals ready for showing.

Dissolve to MS of man  
washing animal

ACT: Work on the animal starts weeks before the fair. The animal is washed with soap and water and blanketed to give her a smoother slicker appearance. As you can see the animal is washed all over again when she gets to the fair. Her tail is braided and the hair brushed so that it lays smooth. Some clipping has been done about the head of the animal, on the tail and around the udder. This gives the animal a more refined appearance. There is a lot more to

CU of tail braid

CU head of animal

MS animal

this exhibiting of animals than meets the eye. Besides the animals have had shots and tests to make sure that she can be shown without giving anything to the other animals. Let's go back to the ring and see how the judge is coming with the placing of the class.

Cover shot of the ring with the animals lined up

Apparently the judge has come close to making a decision about this class. He has them lined up in order, starting from the left. Oh, wait a minute, he is going to change places! Now he gives them one last checking over and if the placing looks right to him, that's the way the awards will go. He'll give his reasons for placing the animals the way he has and there will be some happy and some sad feelings in the ring.

Cover shot of the open door to a building of exhibits

It's about time that we took a look at some of the crops and the prize cakes and canned goods put up by the homemakers of the county.



Dissolve to MS of  
exhibit of vegetables

CU of one exhibit of  
sweet corn

Pan to other vegetable  
varieties

Dissolve to foods  
exhibits  
Cover shot

You know, it is amazing the way people grow prize vegetables in this county. We are not noted for the production of vegetable crops, but every year we have a sizable exhibit of excellent vegetables. Some of the exhibits have ribbons on them. Let's take a look at some of this prize corn. Notice how long the ears are and even rows of kernels and how well filled-out the ears are. It makes my mouth water just thinking how good sweet corn like this would taste about now. And these other vegetables look just as good, the cabbages, tomatoes, and the others that always taste so good right out of the garden.

My experience with baked goods, desserts, and the like is mostly limited to the eating. But if the looks of these things are any indication of how good they will taste, I sure would

MS of judge tasting food

like to change places with the judge for a while. I imagine that the judge might like to change places, too, when the competition gets really keen.

Cover shot of food exhibits

Our time is slipping by us. Let's move on to the 4-H club clothing exhibit. Say it looks as though we are just in time for the 4-H Fashion Show. Shall we watch it for a few minutes?

Dissolve to MS of 4-H girl modeling a dress

(HOME AGENT narrates this part of the program telling about the various outfits)

Use four or five outfits modelled by the girls wearing them

AGT: We have just about time to see a few of the other exhibits at the fair.

Dissolve to LS of fair grounds and people

Cover shot of farm machinery exhibit

The farm machinery exhibit is always one of the most interesting. It's the time for farmers and city people, too, to see the newest things used to produce and harvest the nation's food supply. Some of these machines are huge monsters and to many of our farmers represent a major

MS of machine (combine) and people

	outlay of cash. The farmer today has some real decisions to make about machinery, whether he can afford it, if the use will justify its purchase, and then he has to be a mechanic to keep the machinery running.
Pan the machinery exhibit	
Dissolve to commercial exhibit	The county fair also gives the merchants in the county a chance to show their newest merchandise.
Pan exhibit	Everything from new home appliances to gadgets to save gasoline are shown at the fair. Say, there is a television set operating and it is about time for the daily market report. Let's watch it.
Dissolve to screen of TV set	MARKET REPORTS AND FARM AND HOME NEWS
Cut to market reporter	
Dissolve to agent next to TV set	AGT: That was a quick trip to the fair. The county fair continues all this week and if you want to really see the fair, take a day and go. We'll see you next week when we'll go visiting again.
Film Loop	THEME: Standard Closing

LET'S GO VISITING # 6

Show Date - Second Week in August

Show Time - 12:30 p.m., Saturday

FEATURES

Weather  
Back to School Clothes  
Paints and Painting (Exterior)  
Old Timer  
Market Reports  
Farm and Home News

TALENT

Extension Agent  
Home Agent  
2 4-H Club Girls  
Painter  
Old Timer  
Market Reporter

SEQUENCES AND PROPERTIES

- I. County Agent's Office - grey drapes  
desk and chair  
weather maps, flannelgraph,  
and easel
- II. 4-H Club Girl's Room - small table  
mirror  
wallpapered set
- III. Painting the Exterior - outdoor set simulating side  
of the house  
grass  
pail of paint  
turpentine  
oil (linseed)  
2 paint brushes
- IV. Old Timer - outdoor set  
nail keg (2)  
hoe  
magazine
- V. Market Reporter - Same as I

LET'S GO VISITING # 6

Video

Audio

Film Loop (Travelling)      THREE

Super Slide - Title              ANN: Standard Opening

Dissolve to County Agent's office      AST: (LOOKING AT CALENDAR OF DATES, EVENTS, AND MEETINGS)

CU of Calendar of Events

Oh Hi! Come on in. I was just looking over some of the things that I've got to do in the next few days. (Gives a notice of a series of meetings to be held next week.)

CU of Agent

I'm glad to see that you're ready to go visiting with us today. You notice I said us because part of your trip will be to the home of some 4-H club girls who have done some excellent clothing work and you will be accompanied by the County Home Demonstration Agent, \_\_\_\_\_. The rest of the trip will be with me to see some painting, and to visit one of our old friends we haven't seen in a long time, the Old Timer. And as usual we will pick up the market reports.



Here is the weather report  
for today and early next week.

CU of weather maps and  
weather predictions

(Gives the weather report.)

MS of Agent dolly back  
to include IM ACT.

Well, the weather looks good for  
our travelling today. By the  
way, this is your host for today's  
visit, \_\_\_\_\_. Hope you  
are all ready to leave. I'll see  
you later.

Dolly in to a CU of  
IM ACT.

IM ACT: Thanks \_\_\_\_\_. Well...

Let's Go Visiting.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of girl  
primping before a  
mirror (center of interest  
on the mirror)

GIRL: (MUMBLING AS SHE MAKES SURE  
HER OUTFIT IS PERFECT)

Oh hi! I've been waiting for  
you. Won't you come in and be  
comfortable. I've been checking  
my wardrobe before school starts  
and have been making a few things  
to supplement what I have.

Dolly back to a MS of the  
girl (girl rises)

IM ACT: \_\_\_\_\_ that's a nice out-  
fit you have on. You made it  
yourself I suspect.

Home agent enters

2 Shot

GIRL: Yes, I made it myself as part  
of my 4-H club work. Maybe you  
saw it at the clothing revue  
during the fair.

IM ACT: How about showing us some





CU of vest

this outfit. That with 4 different articles of clothing - jacket, vest, two skirts, that \_\_\_\_\_ has planned for endless variety.

CU of two skirts

Questions \_\_\_\_\_ about where she can wear these?

2 Shot

GIRL: Suitable for school, Church, travel, shopping, and other events. Also that it fits a need inexpensively in her wardrobe.

CU of Agent

MR. AGT: Explains that it requires skill to make the outfit, but that with good planning and adequate time can get a professional looking job like this.

2 shot

GIRL: While you're here, maybe you would like to see what my younger sister has been making at the same time.

Sister enters

MR. AGT: We would like to see her outfit very much.

3 Shot

GIRL: Miss \_\_\_\_\_, this is my sister\_\_\_\_\_. She made the outfit she's wearing while I was sewing on my outfit.

MS of Sister

MR. AGT: Hi\_\_\_\_\_. Say, you look perky in your new jumper. You

made it yourself, I understand.

SISTER: It was quite a job, but \_\_\_\_\_ helped me a little and finally it was done. Now I hope to have \_\_\_\_\_ help me make a jacket to match and a blouse to match the jacket.

MR. AGT: You sure are planning for the future. By the way, where do you expect to wear this outfit?

SISTER: To school, Church, shopping and other places. I think that I can get quite a lot of variety by using different accessories.

CU of Accessories

Explains the combination of various accessories - belt, bags, blouses.

MS of Sister

GIRL: Explains some of the features of the outfit and how it was constructed. Makes a comment about the proposed jacket and blouse for completing the outfit.

3 Shot

MR. AGT: \_\_\_\_\_ and \_\_\_\_\_ it was interesting to see the results of your work. We want to congratulate you for a job well done and know that you'll be well dressed wherever you go.

Dolly in to a two shot

We've got to be going; I'll take you down the road to meet your usual host \_\_\_\_\_.

Dissolve to film loop

MUSICAL BRIDGE

Dissolve to MS of man with paint brush

MAN: Complains about the brush, how the person that used it last didn't clean it properly.

CU of Brush

Bristles are patted together and the brush is hard rather than flexible.

Cover Shot

ACT: (ENTERS) Questions man about his trouble.

2 Shot

MAN: Explains he's about to start some painting and the brush hasn't been properly cleaned.

Suggests that he go look for another brush and that the agent try to clean the brush while he's gone. Solvent and oil that is needed is handy. (MAN EXITS)

Dolly in to MS of ACT

ACT: (DEMONSTRATES THE CLEANING OF A PAINT BRUSH)

Comments on the condition of the particular paint brush. Explains the difference between care of paint brushes used frequently, everyday or two, and those to be stored for a greater length

CU brush hanging in jar of solvent and oil

Follow the action

of time. Explain the reasons for hanging the brushes in the solution rather than setting the brush in the solvent.

Cover shot

(MAN ENTERS WITH NEW PAINT BRUSH)

MAN: Here's a brush that will do a better job. By the way, how you coming with that one?

CU Brush

AGT: Not so good. No wonder you left it for me to clean. We'll have to let it hang in some solvent awhile.

Cover shot

MAN: (PICKS UP A PAINT BRUSH AND STARTS MIXING IT)

Now that we have a paint brush that we can use. Explains how to mix the paint adding linseed oil and turpentine. Shows and explains how to tell that the paint is thoroughly mixed and thinned properly.

CU of oil added

CU of turpentine added

CU of mixed paint

Cover shot

AGT: I'm surprised you didn't ask me to mix the paint, too.

MAN: I was just about to ask you to stick around awhile and help me paint.

AGT: My friends and I will be glad



like you, read about new things  
and I guess I tried most of them.  
Haven't been able to keep up  
with 'em now.

2 shot

AGT: You're looking great Old  
Timer. Have you got some advice  
for us today?

OLD TIMER: (PASSES ON SOME OF HIS  
OLD TIME RURAL PHILOSOPHY)

AGT: Say, Old Timer, in about a  
month and a half we will be look-  
ing back into the past. How  
about joining us for that trip?

CU of Old Timer

OLD TIMER: I'm not much for travel-  
ling young feller but I'll be on  
hand if you want. (STARTS  
WHIFFLING WITH MORE VIGOR)

AGT: We've got to get back and  
hear the latest market reports.  
We'll see you in about six weeks,  
Old Timer. We'll stop at the  
station and watch the market re-  
port there today.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of Market  
Reporter

MKT. REPORTER: (GIVES THE MARKET  
REPORT AND FARM AND HOME NEWS)

Dissolve to Film Loop

TITLE: Standard Close

LET'S GO VISITING # 7

Show Date: Third Week in August

Show Time: Saturday, 12:30 p.m.

FEATURES

Weather  
Sweet Corn Tips  
Pole Barn Construction  
4-H Club Talent  
Market Reports  
Farm and Home News

TALENT

Extension Agent Host  
Vegetable Farmer or  
Assistant Agent  
Dairy Farmer  
4-H club Musical Group  
Woman (homemaker)  
Market Reporter

SEQUENCES AND PROPERTIES

- |                             |   |
|-----------------------------|---|
| I. Extension Agent's Office | - Grey Drapes<br>Desk and Chair<br>Easel, Flannelgraph, and<br>weather maps   |
| II. Sweet Corn Tips         | - Kitchen or outdoor set<br>Charts<br>Sweet Corn iced in bag<br>Foil<br>Kettle<br>Stove in kitchen or<br>outdoor fireplace in<br>outdoor set<br>Butter and salt |
| III. Pole Barn construction | - Neutral background (rough<br>board effect)<br>Picture - pole barn under<br>construction<br>Pole Barn model<br>Short lengths of pole<br>(treated)              |
| IV. 4-H Musical Number      | - Neutral drapes<br>3 chairs  |
| V. Market Reporter          | - Same as I.  |

LET'S GO VISITING # 7

Video

Audio

Film Loop

THEME:

Super slide - Title

AM: Standard Opening

Dissolve to CU of agent  
thumb done up in a  
bandage and pounding a  
nail in a board

AGT: (MUMBLES AS HE POUNDS NAIL)  
(COMPLAINS ABOUT HIS THUMB)

Oh Hi! Come on in. Looks as  
though I had been pounding the  
wrong nail. That's just what I  
did. Do you ever have that  
trouble?

Dolly back to cover shot

This little accident has re-  
sulted in our making part of  
the trip today. No, we're not  
going to the doctor's office, we're  
going out to see how a real car-  
penter works, stop at the home  
of some talented 4-H club members,  
and see the latest thing in ship-  
ping sweet corn to market.

Pan with agent to weather  
map

As soon as we peer into our  
crystal ball for a look at the  
weather we'll be ready to leave.

CU of weather maps

(GIVES THE IMMEDIATE AND EXTENDED  
WEATHER FORECAST)



Well, let's go see the carpenter; I've got to learn how to hit the right nail.

Cover shot

Dissolve to Film Loop

CU of Indian drum being played with 2 ears of corn

Dolly back to MS of man dressed as Indian

Agent moves into 2 shot

CU of 2 ears of corn

MUSICAL BRIDGE:

ACT: Listen! What's that?

MAN: It's just me beating the drum for fresh sweet corn, a good buy now.

ACT: But why all the feathers and war paint?

MAN: It's part of the romance of corn in the United States. The Indian grew it before the colonists came. Actually it was originated in the Andes Mountains of Peru and was called "Maize."

ACT: Yes, but the Indian corn was a far cry from the sweet corn we have today.

MAN: You're telling me! Just take a look at these two ears of corn. This one is the corn that the Indians planted several years ago, and this one is one of the best hybrid varieties of sweet corn on the market today.

2 shot

AGT: There sure is a lot of difference. And this has all come about through careful breeding and selection of corn varieties. Sweet corn is in excellent supply right now.

CU  
Chart showing State  
rank (N. Y. 4th)

MAN: You know \_\_\_\_\_ State is \_\_\_\_\_ in the production of Sweet corn. This further assures us of a good supply of that delicious sweet corn.

CU of bag of iced sweet  
corn

MAN: I've got a bag of iced corn here ready for shipment. Let's take a look at the corn in the bag.

2 Shot

AGT: How can you tell whether the corn is good quality or not?

MAN: The outside of these ears of corn look all right. The color of the husks are right and notice how tight they encase the golden ear of corn.

Man husks corn

CU of husked ears

AGT: How about the ears themselves? Say, they look all right, too.

MAN: They sure do. There is at least 12 rows of kernels and the cob is filled to the end. This

BCU of ear of corn

is important in appearance of the corn. To make sure that it is fresh we can press with our finger on one of the kernels.

If it snaps and a milky substance pops out, it is fresh and ready for cooking. By the way, speaking of cooking corn, won't you join me in trying some of this corn?

2 shot

Man husks a couple more ears of corn

ACT: I've been getting hungry while you were talking about the corn. Don't mind if I do have an ear or two. Have you an extra ear for our guests?

Man puts the ears of corn in boiling water

MAN: Sure, we have plenty. Say, while the corn is cooking, you know that pecking it in ice and sending to market rapidly results in a saving of up to nearly half of the sugar content of the corn. Actually nearly half of the sugar changes to starch in 24 hours if it isn't kept at a low temperature.

CU of Temperature Chart

Shipped this way to the market the homemaker can put corn on the

2 shot

table just like we have here on the farm. Sweet, tender, a real treat to tickle the palate.

ACT: Then the homemaker shopping for corn at the store should take the corn home and immediately place it in the refrigerator.

Man wraps ear of corn  
in foil

MAN: That's it and you know corn can be cooked as we are doing it today, in a pressure pan, which is even quicker, or on picnics corn can be wrapped in aluminum foil like this and be cooked over a bed of hot coals. This way it takes about 6 to 8 minutes and if you want to soak the ear of corn in water and place it right in the coals with the husks on, it will take about 20 minutes.

2 shot

ACT: Say, I wish you would either stop talking about how to serve corn or get that out of the kettle there.

HS of man taking the corn  
out of the boiling water

MAN: Okay. Let's try it. The corn seems to be done. Here

you are, and there is some butter and salt there. Help yourself.

ACT: Sure smells good, and it should taste good. Here's one for you, too. (Offering one to camera)

CU of men eating corn

(ACT and men start eating their ears of corn, exclaiming about how good it is.)

ACT: Thanks a lot for the corn \_\_\_\_\_. We've got to be moving along. Thanks for the refreshments. Be seeing you.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU pole barn under construction

ACT: There have been as many changes in farm building construction as there has been in farming itself. Here is one of the newer types of barn construction. Say, I wonder where \_\_\_\_\_ is? He was going to show us how and why this building is to be constructed. Oh, there he is over there near the old barn.

Dissolve to CU of ACT.

Dissolve to MS of Farmer

Let's go over and see him. Hi \_\_\_\_.

Agent enters

FARMER: Hello \_\_\_\_\_. What can I do for you?

2 shot

AGT: My friends and I came out to see how you are coming with your pole barn. I see you have it pretty well underway. How are you planning to use the barn?

FARMER: The barn isn't finished so it's a little hard to show you that way, but the District Engineer left a model here.

Dissolve to model of pole barn

Maybe we can show you with that.

EXPLAINS HOW POLE BARN IS USED

LCU of various parts of the model as explained

1. Pen stable
2. Number of cows it will handle
3. Where hay is stored
4. Why he needs the new barn
5. Milking parlor and general operation

2 shot

AGT: Actually \_\_\_\_\_ you're setting up an assembly line operation with your milk production.

FARMER: It is quite similar to assembly line operation in a plant and is done for similar reasons of efficiency.

AGT: How about the construction of the pole barn? The poles are put in the ground, but how far?

CU of model

FARMER: The poles are set four feet in the ground and twelve feet apart. Framing is added, etc.

Explains other construction features.

CU of short length of pole and framing material

1. Poles treated for protection and longer life
2. Framing materials
3. Built in hay racks
4. Built in grain troughs

CU of model

AGT: Your barn then will be pretty complete. Apparently you think that this more economical than the conventional barn.

FARMER: It's not only more economical but it's more efficient, too.

CU of Farmer

Saves in carrying a lot of feed, cleaning is done when necessary, cows are more comfortable, other features and reasons, including cost of construction and equipment.

2 Shot

AGT: I can see you are definitely sold on this type of construction. We'll be interested in seeing how it works for you. It'll be finished in time for fall and winter use which should give us a chance to see how it works in the worst part of the year.





stop for a few minutes. Your father wants to listen to the market reports. You can continue to practice later. How about you, Mr. \_\_\_\_\_, do you want to hear the reports, too.

AGT: Sure.

Dissolve to Mkt. Reporter

MKT. REPORTER GIVES THE MARKET REPORT AND FARM AND HOME NEWS

Dissolve to CU of agent

AGT: We better get started back to the office. Awfully glad you joined us today. How about next week? Be seeing you.

Dissolve to film loop

THE END:

LET'S GO VISITING # 8

Show Date: Fourth Week in August

Show Time: Saturday, 12:30 p.m.

FEATURES

Weather  
Life Insurance for Farmers  
Market Reports  
Farm and Home News

TALENT

Extension Agent  
Insurance expert  
Young farmer  
Young farmer's wife  
Farmer aged about 40  
Market Reporter

SEQUENCES AND PROPERTIES

- I. County Agent's Office - Grey drapes  
Desk & chair  
Easel and Weather maps  
Flannelgraph
- II. Insurance Agent's Office - Desk and chair  
Blackboard  
Flannelgraph  
Charts
- III. Living Room Setting - 3 chairs  
End table  
Table lamp  
Coffee table  
TV Set
- IV. Outdoor Set - Outdoor drop  
Grass  
Two lawn chairs
- V. Transition to Reporter - Use TV set in Sequence III.
- VI. Market Reporter - Same as I.

LET'S GO VISITING # 8

Video

Audio

Film Loop

THE B:

Super Slide - Let's  
Go Visiting

ACT: Standard Opening

Dissolve to County Agent's  
office

ACT: (LOOKS OVER A REPORT OF A  
FARM ACCIDENT IN THE PAPER)  
(READS THE ARTICLE)

Dolly in to MCU of Agent

A young \_\_\_\_\_ farmer was  
killed immediately today when  
he fell while repairing the silo  
on his farm. \_\_\_\_\_  
\_\_\_\_\_, \_\_\_\_\_, fell more  
than thirty feet from the ladder  
on which he was working. Mr. \_\_\_\_\_  
is survived by his wife \_\_\_\_\_,  
a daughter, \_\_\_\_\_, and two  
sons, \_\_\_\_\_ and \_\_\_\_\_  
aged \_\_\_\_\_ and \_\_\_\_\_.

CU of Agent

That is a real tragedy. It's  
not uncommon though to see such  
accounts in the newspaper. It  
makes one think about how the  
family will get along, if they  
have been provided for in the  
future. It isn't a very pleasant  
thought, but one which must be  
faced as agriculture leads all

CU number of accidents

other groups in number of accidents. At the same time, farmers are less prepared for such emergencies than many other groups. To show you what I mean, we are going to visit several farm families today and learn first hand how well farm families are prepared for the future in case of an emergency.

Before we start, let's check the weather reports as we usually do.

CU county map  
Points out places of  
stops

AGENT GIVES WEATHER FORECAST  
IMMEDIATE AND 5 DAY OUTLOOK

Moves to weather map

Follow action

Dissolve to film loop

MUSICAL BRIDGE:

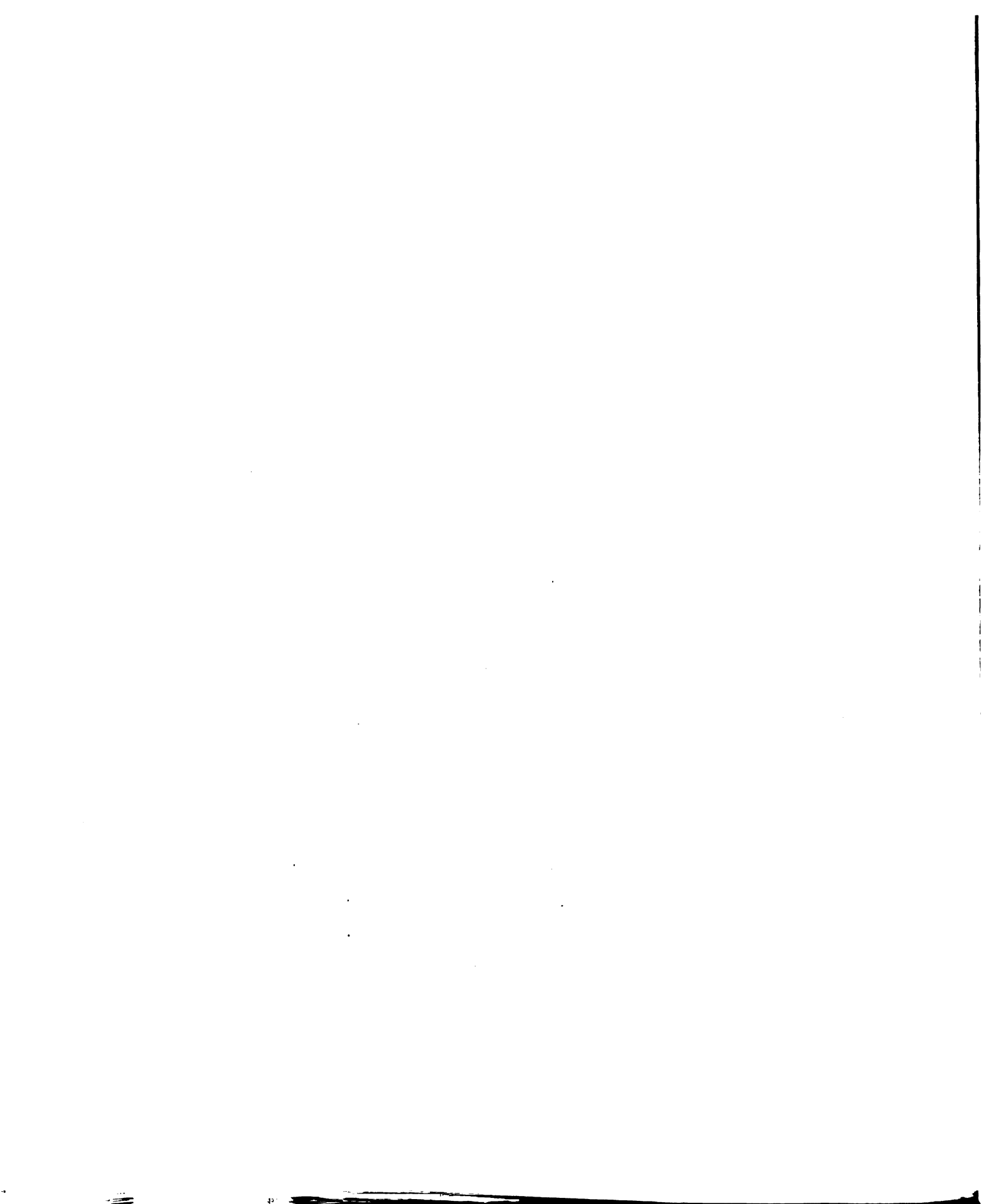
Dissolve to cover shot of  
insurance agent's office  
as agent enters

ACT: Hello, \_\_\_\_\_. My friends and I are interested in finding out something about insurance, especially about insurance for farmers and their families.

INS. AGT: Sure \_\_\_\_\_. I'll be glad to help if I can. Just what is it you're interested in?

CU of Insurance Agent  
(reaction shot)

ACT: First off, you have taken care of my insurance needs for several years and have given me some good



advice. That's why I've come over today. Lately we have had several inquiries about insurance and especially life insurance from the farmers of the county. We want to know what to tell them.

Cover shot

I.S. AGT: How many days did you want to spend on this?

AGT: Days! We want to know all about insurance in a few minutes. How about just the high points of life insurance?

I.S. AGT: Well, we'll try. Come on over to the board here and we'll try to explain some of the insurance business to you.

Man with Insurance Agent to the board

(Writes 75% on the board)

2 Shot

This is the percentage of people in the United States who have some form of life insurance.

CU of 75%

And these policy holders own 253 billion dollars of life insurance. Don't ask me how to explain how much that is. At least it represents a large investment.

CU of 253 billion dollars

2 Shot

AGT: It looks as though the

dependents of these insurance policy holders ought to be pretty well taken care of in case of a death.

INS. AGT: In some cases that is true. But in other cases, it doesn't work out that way. Besides, there are other reasons for carrying insurance as well as for caring for dependents.

CU of pullchart

Actually people buy life insurance for protection and second for an investment or savings for use at some later time.

2 Shot

In essence, people buy insurance for protection in case they live too short a time or live too long.

AGT: Insurance then really serves a dual purpose. Protection and investment.

INS. AGT: That's right, except that many policies are adapted to one or the other reasons rather than both. Anyone who contemplates the purchase of insurance or wants to use insurance wisely, has to consider these three things

CU of pull chart  
flannelgraph or  
strip tease chart

(1) the purpose of the insurance,  
(2) the types of insurance avail-  
able, and (3) his basic needs for  
insurance. Right here I might

2 Shot

also point out that farmers generally  
have less life insurance than  
other classes of workers.

ACT: You spoke about the types of  
insurance available. By that  
you mean the types of policies, -  
term, endowment and the like.

CU of board

ECU Term

INS. ACT: That's right. Basically  
there are four main types of life  
insurance policies. These include  
(WRITES THEM ON BOARD) term insur-  
ance which provides only protection  
and no investment features and  
provides the protection for a limited  
number of years - 5 - 10 - 15  
years. It has no cash surrender  
value.

ECU of straight life

Another type is straight life  
or ordinary life insurance. It's  
a plan of insurance for the whole  
life with the premiums payable  
until death. This type of insurance



gives permanent protection with a limited investment feature.

BCU Limited Payment

The third type is Limited payment life. It varies from straight life in the fact that it will be paid up in a specified number of years. It has more of an investment feature than straight life.

BCU Endowment

The endowment policy provides for a specified number of payments after which the face value of the policy is payable to the insured.

2 Shot

The endowment policy is the most expensive type and gives a minimum of protection and a maximum of investment for the money spent.

Then there are several combinations.

CU Agent

ACT: That's fine, but what does it all mean to a farmer or to me? We are interested in what it costs, how well we are protected, and what will we get back if we live long enough to get a return.

CU of Insurance Agent  
at flannelgraph or  
blackboard

INS. ACT: Let's try to point out these things this way, taking the four basic types of insurance.

A thousand dollar policy taken at age 25 will cost in annual premiums about \$8 for term, \$20 for straight life, \$32 for 20 payment life, and \$49 for twenty-year endowment. (WRITES EACH OF THESE FIGURES ON THE BOARD OR PLACES AMOUNT ON FLANNELGRAPH) (Places \$1000 across)

Each policy would pay \$1000, in case of death during the effective period of the policy. Now at the end of twenty years the policy will pay - term, 0; straight life cash value is about \$230, 20 payment life is about \$500, and the endowment policy is \$1000. This tends to emphasize the investment feature.

Let's put the emphasis on the protection feature and see what it looks like. If a person has \$100 to spend for insurance annually, this is what he can get - \$2000 worth of twenty-year endowment, or \$3000 worth of twenty-payment life, or \$5000 of ordinary life insurance, or

CU of Blackboard or  
flannelgraph

\$12000 of ten-year term insurance.

2 Shot

You see, anyone buying insurance has got to decide whether they want maximum protection, maximum investment features, or a combination of both.

CU of Agent

ACT: The way I see it then is that the farmer must consider pretty carefully his own conditions - his family, his debts, and his future and then further decide how much he can spend for insurance, how much protection his family needs, and the kind of policies that will come closest to meeting these needs.

2 Shot

Thanks a lot for your help. We have stayed longer than we should. By the way, how about going along with us to see how your advice actually works with a farmer who has an insurance problem.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of picture of farmhouse and buildings

ACT: Here we are at the farm of Bill Jackson. He's a young farmer as you will see and has

Dissolve to three shot

a common insurance problem of young farmers. Hi, Bill, and Mrs. Jackson.

BILL: Glad you could come out \_\_\_\_\_. This insurance business has got us buffaloed.

ACT: What do you mean?

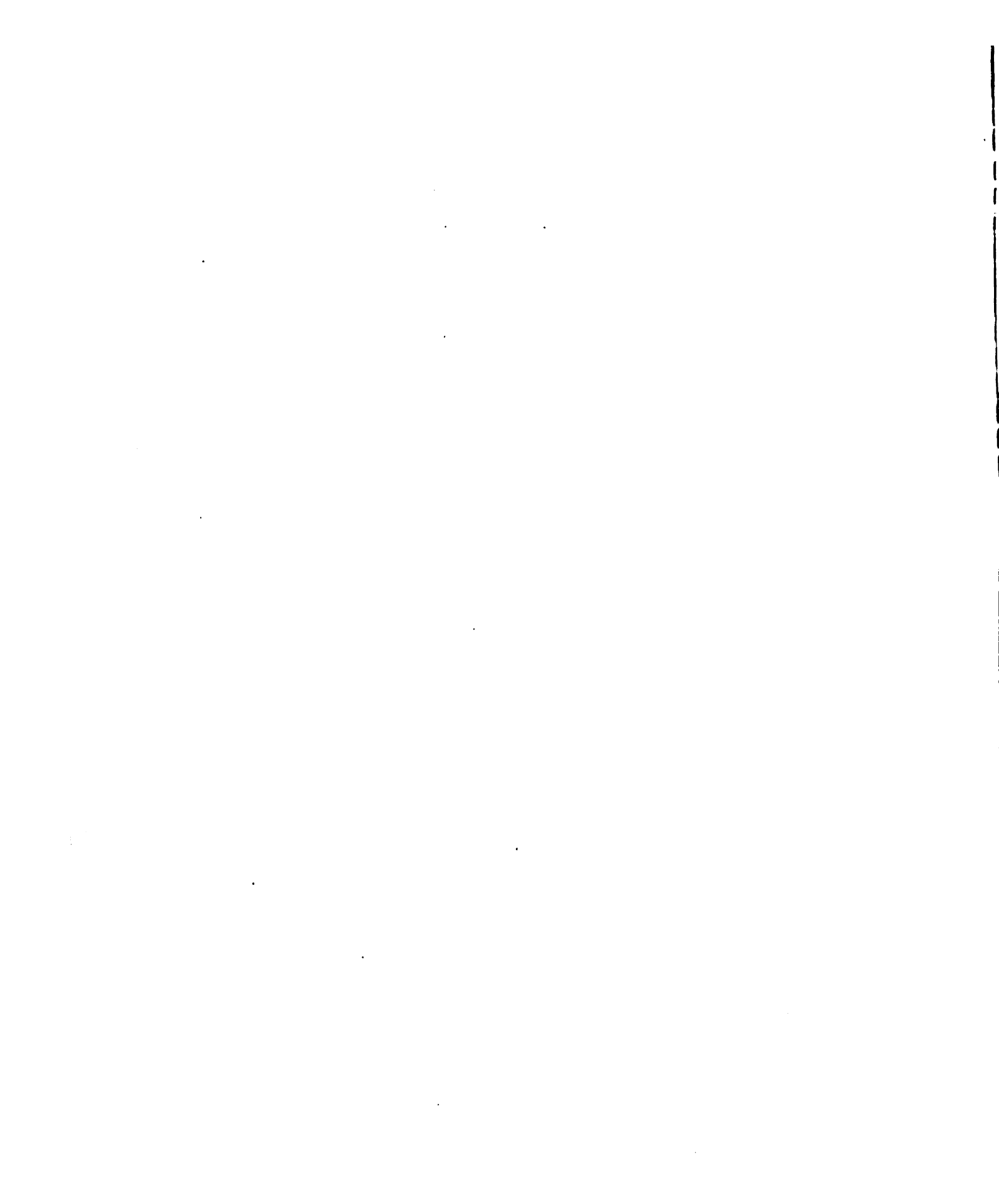
CU of Bill

BILL: My wife and I both think that I should have some life insurance but I think I need one type and she thinks I need another. I've been farming about two years and at the present time I'm 25 years old. We had to go into debt almost to the limit to start on this farm and if I died tomorrow I figure that my wife and family could sell the farm and have about \$5000 after paying all the debts. That wouldn't go very far with her and the two children.

Cover shot

ACT: It sure looks as though you need some insurance. Do you have any now?

BILL: I don't have a policy at the present time but I want to get one soon. I figure that I



can spend about \$100 a year for life insurance.

CU of children's picture

Mrs. J: Our son is three years and our daughter one year old. There are their pictures. I think that the insurance should be taken with a partial look into their future education. Although endowment policies are more costly, we get more back at the time they will need it.

3 Shot

CU of Bill

BILL: But \_\_\_\_\_ we can only get \$2000 worth of protection with that type of policy while it is possible to get \$12000 worth of term insurance.

CU of Agent

AGE: With a hasty look at your situation it seems that you want to decide whether you need a maximum amount of protection now with your investment going into the fund or if you need the investment features of an insurance policy rather than maximum protection.

CU of Mr. Jackson

Mr. J: I can see how a maximum protection is important now, but what about later. It only costs for ten

years?

3 Shot

BILL: If I start out with term insurance I can later convert it to some other kind of insurance, ordinary life for instance. That way it will run for a longer period of time and I will build up some equity with it.

AGT: I think you have solved your own insurance problem and have made a wise choice in your case. Insurance programs are a family affair and should be carefully discussed and planned by all members of the family. I'm glad to see you planning this together. And don't forget insurance programs can be changed anytime and be made to fit your own specific needs. Well, we have to be moving along. We have one more stop to make in answer to an insurance question. We'll be seeing you.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to MS of  
Man in outdoor set

MAN: Hello, Mr. \_\_\_\_\_. I've been expecting you.

AGT: Hi, Jack. You don't sound

like a man with any problems.

CU of Man

MAN: I've just about decided what to do about that insurance problem I told you about. \_\_\_\_\_ and the children and I talked it over and I think I'll see about getting a policy that combines both protection and investment features. Something like a Family Income Policy.

CU of Agent

AGT: For what I know about your situation, that sounds like a good bet. What actually made you decide on this?

2 Shot

MAN: Well, I'm about 40 years old; I've been farming for 12 years and have my farm pretty well paid for. If I was to die tomorrow,

CU of Picture of farm

\_\_\_\_\_ and the children could sell the farm, pay the debts and have close to \$20,000 left. I also have a \$5000 ordinary life policy that costs me \$100 a year. I figure I can spend another \$150. Jack, Jr., is now eleven years old so I want to be sure to have as much protection as possible during

2 Shot



the next 10 years or until he is 21. I figure I can keep the policy I have and take out another policy that combines both term and ordinary life benefits.

CU of AGT.

AGT: We just came from a young farmer's place and he, too, has just decided to increase his insurance. Each of you have a different situation but both of you got at your problem the same way.

2 Shot

You both decided first what you could spend for insurance, then you decided what protection your families needed, and finally you decided what types of policies come the closest to meeting these needs. That's a good sound way to attack any life insurance problem.

Say, we want to catch the market report today. Can we watch it on your television set?

MAN: Sure. Come on in the house.

Dissolve to black

Fade into CU of TV set as man turns it on

MAN: I'll turn it on. Sit down anywhere.

Dissolve to market  
reporter

MARKET REPORTER GIVES THE MARKET  
REPORT AND FARM AND HOME NEWS

Dissolve to CU of agent

AGT: Thanks a lot for letting us  
view your TV set. We've got  
to get back to the office. We'll  
be seeing you.

Dissolve to film loop

THEME:

Standard Close

### LET'S GO VISITING # 9

Show Date: Fifth Saturday in August

Show Time: 12:30 p.m. Saturday

#### FEATURES

#### TALENT

Weather  
Add Hours to Your Flowers  
Inadequate Wiring and Fusing  
Back to School Lunches  
Market Reports  
Farm and Home News

County Extension Agent  
Homemaker  
District Agricultural  
Engineer  
Market Reporter  
Home Demonstration Agent

#### SEQUENCES AND PROPERTIES

- I. County Agent's Office
  - Grey Drapes
  - Desk and Chair
  - Easel, Flannelgraph and  
Weather maps
  
- II. Homemaker's Home
  - Wall papered set
  - Table
  - Flowers
  - Container
  - Water
  - Knife
  - Polyethylene bag

- Charts
- Box of flower food
- III. Inadequate Wiring
  - Kitchen set
  - Wiring panel (model)
  - Appliances
  - Fuses, wire samples
  - Outlet with several cords
  - Pictures
  - Charts and artwork
- IV. School lunches
  - Picture of school
  - Packed lunch box
  - Sandwiches
  - Containers
  - Table
  - Kitchen set
- V. Market Reports
  - Same as I

LET'S GO VISITING # 9

Video

Audio

Film Loop

THEME:

Super slide - Title

ANN: Standard opening

Dissolve to CU of bouquet of flowers on agent's desk

AGT: Bouquets of flowers sure add to the attractiveness of any room, even an Extension-Agent's office. We're going to find out today some of the ways that bouquets can be made to last longer. We'll check on some home electrical wiring to make sure it is adequate to carry the needed electrical load, and we'll wind up our visit with a box lunch today.

Dolly out to a CU of agent

Before we go, let's check  
the weather picture.  
(AGENT GIVES IMMEDIATE AND FORE-  
CAST OF WEATHER)

Pan with agent to  
weather map

AGT: (COMMENTS ABOUT THE WEATHER)

CU of Agent

Are you ready? Let's go visiting.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of  
Homemaker with cut flowers

WOMAN: Hi, Mr. \_\_\_\_\_. I've been  
out in the garden getting some  
flowers to brighten up the house.

(agent enters)

Dolly cut to 2 shot

AGT: Hello, Mrs. \_\_\_\_\_. I have  
some friends with me who have  
come along to see how you fix  
flowers to keep them in the house  
so long. Hope you don't mind.

WOMAN: Not at all. I'm awfully  
glad to have them. How are you?

AGT: We'll just sit down over here  
and watch you if you don't mind.

Dolly into MS woman at  
small table

WOMAN: Fine. After bringing in the  
cut flowers I start right in to  
get them ready to arrange. I  
have the container for these  
\_\_\_\_\_, all ready washed  
in soap and water. This removes  
the bacteria so that they cannot  
multiply and clog up the water-con-  
ducting tubes of the flowers.

CU of interior of  
container



water goes through the base of the stem. The water will gradually cool down to room temperature.

CU of paper or bag and action of putting on flowers

A piece of paper like this, or a polyethylene bag can be placed over the flowers so that air movement will not reduce the water loss. If this protection is left around the flowers for about 2 hours, the flowers become completely turgid and will continue to take water after arrangement.

Any wilted flowers may be perked up with this treatment repeated.

CU of adding flower food

I also add a commercial flower food to the water. Actually these flower foods contain sugar, acidifiers, and a mild fungicide. The acidifiers prevent bacterial growth and the fungicide kills fungi. According to the directions on this one, I have to add\_\_\_\_\_. I have some flowers that are ready for arranging. (ARRANGES)

The cooler the temperature where the flowers are kept the

CU of chart  
Temperature art work

longer they will stay fresh and beautiful. Flowers prefer temperatures just above freezing. If flowers can be placed in a cold room or in the refrigerator over night, their life can be nearly doubled.

CU of flowers being  
arranged

Never place flowers near a radiator or in a draught. Warm air removes water from the flowers faster than they can absorb it. Heat also makes them mature fast and moving air takes more water from the flowers than they can absorb.

CU of finished bouquet

There we are, all finished. This bouquet, if handled right, should last for several days and they sure add beauty to your home.

Cover Shot  
agent enters

Here, Mr. \_\_\_\_\_ why don't you take this bouquet home with you?  
AGT: Thanks a lot, Mrs. \_\_\_\_\_.

2 Shot

We appreciate your taking time to show us how to keep cut flowers longer and how to make an appealing

arrangement. We'll be seeing you.  
My friends have several more stops  
to make today.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to ghost  
lurking in the kitchen

ENG: Welcome to the haunted house.

CU of Ghost fiddling  
with appliances

There fuses blow with irritating  
frequency, where an "evil-eye"

CU of Ghost turns off  
lites and back on

casts a spell over the iron, the  
toaster and makes them heat ever

CU of Outlet with  
several cords

so slowly. Lights blink for no  
apparent reason, and ugly tenacles  
creep around the kitchen.

Fade to black

(LIGHTS GO OFF)

Dissolve to CU of the  
Engineer

The ghost of inadequate wiring  
is on the rampage again. Is your  
home haunted by ghosts, Mr. \_\_\_\_\_.

Dolly back to 2 shot

AGT: We came over to the haunted  
house to find out? What do you  
look for? Not real ghosts, of course.

CU of picture of common  
home wiring of several  
years ago

ENG: Not real ghosts, but happen-  
ings that look like the work of  
ghosts. When wiring was put in  
homes, it many times was planned  
for the appliances, lights, and  
uses common at that time. Now  
the refrigerator, electric stove,  
freezer, washer, drier, small

CU of artwork of  
appliances



home appliances and several motors take more current than the wiring can often handle.

Plan with people to  
Wiring Panel

ENG: Come over here to the panel and I'll show you what I mean.

CU of Fuses

Explains the functions of the fuses and various sizes for different circuits.

AGT: Then the size of fuses have a lot to do with the size of wire used in a circuit.

ENG: Actually it is the other way around. The fuses used are dependent upon the size of wire used. Here are some of the different wire sizes used in the house.

CU of wire samples

(Explains the sizes, three-wire, two-wire, and the sizes most commonly used in various circuits.)

AGT: How are these various circuits set-up in a house?

CU of Wiring Plan

ENG: Here is a wiring plan that I think will show you how circuits are arranged. (Explain)

AGT: All of the circuits start at the fuse box.

CU of Fuse box

ELC: That's right. Each circuit load is limited to the quantity of electricity that can be carried by the fuse. One fuse controls each circuit. If the circuit is over-loaded the fuse blows. In other words, the protective piece of metal melts and stops the flow of electricity.

ECU of drawing of fuse

2 Shot

AGT: (Tries to change fuse) (Jumps and exclaims as he gets shock)

ELC: That's no way to change a fuse.

AGT: You're telling me.

ELC: You should have a dry board, rubber mat, or some other non-conducting material to stand on and your other hand in your pocket. Here do it like this.

CU of changing fuse

(Shows how) By the way, here is the way you do it. And don't ever put a penny behind the fuse; that takes away the protective value of the fuse.

2 shot

AGT: Then you claim that you can put the hex on the ghost of inadequate wiring by checking your wiring system and adding circuits

when needed, by careful and cautious use of electrical equipment and by fuses as they were made to use.

I'm sure glad you got that ghost taken care of for us. We'll be seeing you.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of picture of school

ACT: Say, that reminds me, school starts in about a week, actually a day or two after Labor Day. The schools won't look like this; they'll be a beehive of activity. And for the homemaker it means the daily chore of packing a lunch unless, of course, the school has a good cafeteria.

CU of Agent

The other day when I was visiting with the Home Demonstration Agent, she told about some of the short-cuts that can be used in making school lunches, and she has consented to pass them on to us today. Alright \_\_\_\_\_, let's see how easy you can make it today.

Dissolve to CU of lunch  
box packed and dolly  
back to LS including LDA

LDA: Actually the packing of lunch  
box doesn't have to be an early  
morning chore. Here in this  
lunch box, the sandwiches were  
made several days ago when I  
felt like doing it. They have  
stayed fresh in the home freezer.

CU of sandwich

CU of items

(SHOWS SANDWICH AND OTHER ITEMS  
IN LUNCH BOX) (TELLS WHAT EACH  
ITEM IS AND THE VALUE OF THE  
OVER-ALL LUNCH IN TERMS OF  
BALANCE AND NUTRITIONAL VALUES)

CU of containers

(USE OF PLASTIC CONTAINERS,  
SANDWICH BAGS, AND OTHERS)

CU of sandwich spreads  
jams, etc.

(THERMOS BOTTLE AND WHAT IT CAN  
BE USED FOR - BEVERAGE, SOUPS,  
AND THE LIKE) (EXPLAINS ABOUT  
VARIETY POSSIBILITIES)

MS of woman and AGT

AGT: If I want to get a lunch  
packed in a hurry, I'll know  
just where to go. Thanks a  
lot \_\_\_\_\_, for showing us  
some short cuts to attractive  
and appetizing school lunches.

Dolly in to CU of agent

AGT: While we're here, we might  
just as well see the market  
reporter in action.

Slow dissolve to TV screen

Dissolve to Market reporter    INT. REPTR: (GIVES THE MARKET  
REPORT AND FARM AND HOME NEWS)

Dissolve to CU of Agent at TV set    ACT: It was nice to have you with  
us today. We'll see you again  
next week. So long 'til then.

Dissolve to film loop    THEME:

ARR: Standard Close

LET'S GO VISITING # 10

Show Date - First Week in September

Show Time - 12:30 p.m.

FEATURES

Weather  
Building a Lawn  
Harvesting and Marketing Apples  
An Apple a Day .....  
Market Report  
Farm and Home News

TALENT

Extension Agent  
Man - building a lawn  
Fruit Farmer  
Homemaker or home agent  
Market reporter

SEQUENCES AND PROPERTIES

- |                          |   |
|--------------------------|---|
| I. County Agent's Office | - Grey drapes<br>Desk<br>Easel and flannelgraph<br>weather maps |
| II. Building a Lawn      | - Outdoor scene<br>Dirt on floor (outside<br>studio)            |

- Series of pictures
- Rake
- Bag fertilizer
- Fertilizer and seed spreader
- Bag of lawn seed
  
- III. Harvesting and Marketing Apples - Film or series of 24 still pictures or slides
  
- IV. An Apple A Day .... - Kitchen Set  
Table  
Dishes for cooking  
Dish and silver  
Knives  
Bag of Apples  
Polyethylene Bag  
Apple Dessert and ingredients for same  
2 Charts of Apple Varieties
  
- V. Market Reporter - Same as Number I

LET'S GO VISITING # 10

Video

Audio

Film Loop

THEME:

Super title slide

ANN: Standard Opening

Dissolve to Extension  
Office Agent Munching on  
an apple

AGT: Say, this apple is good.  
You know I picked it up the other  
day when I was out making arrange-  
ments for our trip today. We're  
going to visit an apple orchard,  
visit a homemaker who is an expert  
in the kitchen, and also stop

along the way to visit with a man who is building a new lawn. We'll be leaving in just a minute; want to check the weather report first.

CU of weather maps

ACT: Let's see the weather today is  
(GIVES TWENTY MINUTE AND EXTENDED WEATHER FORECAST)

CU of Cutouts for extended forecast

ACT: Well, that's that, (COMMENTS ABOUT THE WEATHER)

MS agent

If you're ready, let's go visiting.

Dissolve to film loop

MUSICAL BRIDGE:

MS man leaning on rake

ACT: Hi \_\_\_\_\_. Say, that's no way to get your lawn in.

MS: I know, \_\_\_\_\_, but once in a while it is good to straighten-up and look over what has been accomplished.

CU picture of graded area with some area ungraded

ACT: It looks as though you are making real progress. By the way, how come you're doing your lawn seeding in September rather than in the spring.

MS: This is the best time to seed a lawn. After seeding,

lawns that are started now have a longer time to grow with good weather and before crab grass and summer dry weather begins.

CU Crab grass plant

AGT: You mean lawns that are seeded now or even later this fall will have more damp weather, and less competition from this weed - crab grass?

MAN: That's right and other weeds, too.

AGT: It looks as though you've put some fertilizer on the soil.

CU of fertilizer bag

MAN: I've spread about 40 pounds of 5-10-5 fertilizer on each 1000 square feet of lawn area. Fertilizer helps make the grass grow and keep ahead of the weeds. Where little or no fertilizer is put on the soil, a poor stand of grass and a good stand of weeds is likely.

CU picture of weedy lawn

AGT: You are raking in the fertilizer as you level off the ground, which helps to mix the fertilizer with the soil. How did you put the fertilizer on the soil?

CU of rake mixing fertilizer and soil



CU of spreader

MAN: I could have done it several ways. With a spreader such as this which works well, or by sewing it by hand. I used the old sewing it by hand as it is quicker and I have to mix the fertilizer and soil anyway, so it will be distributed evenly.

MS of Agent and Man

I will use the spreader for sewing the grass seed.

AGT: Speaking of grass seed.

There are so many kinds and mixtures, how did you decide what kind of grass to plant?

MAN: There are four basic lawn grasses; Kentucky bluegrass, red fescue, rough bluegrass, and colonial bent. Clover may be added or not as desired. Actually most lawn mixtures contain some of all the basic lawn grasses. However, to judge quality, the amount of these basic seed varieties should total at least 80 per cent.

CU of seed tag with  
Percentage of each

Kentucky bluegrass should make up at least 55 per cent for lawns in sunny areas while red fescues

MS Man and Agent

make up at least 65 per cent where the soil is likely to be dry. I have purchased a mixture that meets these requirements and I have bought it from a good dealer.

AGT: By the way, how much seed do you plan to use?

CU 3 lb. of grass seed

MAN: I'm using seed that is made up largely of Kentucky Bluegrass and, therefore, will plan on sowing about three pounds of seed on each 1000 square feet of lawn area. Over there in the spots that are likely to be more dry, I plan on planting about 6 pounds of a mixture that is heavy in red fescue.

CU of rake tines

AGT: After planting, you rake the seed lightly into the soil using just the end of the rake tines. Actually you try to cover the seed with only an eighth of an inch of soil.

MS of Man and agent

MAN: That's just what I do. Then I water it if I need to, but when the lawn is sprinkled it is

done thoroughly not watered once over lightly. I don't use any mulch on the lawn either.

CU picture of mulched lawn

AGT: By mulch you mean straw or burlap bags, and the like, put on to help hold the moisture and to protect the grass sprouts as they come up.

CU picture of a lawn washed by heavy rain

MAN: That's right. Actually straw or other mulch doesn't need to be used except on slopes which are likely to wash if heavy rain comes.

MS of agent and man

AGT: Thanks a lot, \_\_\_\_\_, for showing us how to start a new lawn. We'll get out of here so you can get something done yet today. Be seeing you.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to film clip or to series of pictures about apple harvesting and marketing

AGT OR FRUIT FARMER: (VOICE OVER FILM AS PROJECTED OR NARRATE PICTURE SERIES)

LS of orchard with pickers on ladders

The early apple harvest is underway, so we have come out to an orchard to see how apples are harvested, stored and marketed. Several pickers atop ladders remove the colorful fruit from the trees.

MS of man picking from  
the ground

Actually the picker first re-  
moves all the apples on the lower  
branches so that the ladder when  
placed against the tree will not  
bruise or knock off the apples on  
these lower branches.

CU of picking

There is a trick to picking apples  
the right way. A slight twisting  
motion helps dislodge the apple  
from its long resting place.

CU of wrong method of  
holding fruit

Notice how the hand practically  
caresses the fruit rather than  
grabbing it and giving a yank.

CU of picking bag

The picked apples are put in a  
picking bag made mostly of canvas  
to protect the fruit. The apples  
are carefully placed in the pick-  
ing bag and just as carefully are

CU of putting apples  
in wooden box

emptied into a wooden box. The  
picker releases the bottom of the  
picking bag and the apples roll  
gently into the box. It takes about

CU of raised edges of  
the box as one box is  
set atop another

two picker's bags to fill a box.  
The ends of the boxes are raised  
to keep the apples from being  
bruised. After enough apples  
are picked to make a load, the  
tractor and trailer come to the

LS of trailer being loaded  
with boxes of apples

Dissolve from a LS of  
load leaving the  
orchard to a LS of load  
approaching the storage

Lift truck lifting  
palet and boxes off  
trailer

Lift truck moves into  
the storage with its  
load

Maneuvers and lifts  
boxes to the top of  
the storage

LS of grader with box  
put in lift and  
follows action to the  
dumping onto a belt

Follows the course of  
the apples through  
to the final grading  
by size

CU of basket of  
Fancy grade apples

CU of bagging machine

orchard for its load. Once loaded  
the apples are soon on their way

to the grader or the storage. Here  
the boxed apples are unloaded  
mechanically with a power lift.

During the loading the boxes are  
placed on palets which in turn  
are unloaded by the fork of the

lift truck. The apples are quickly  
moved into storage and piled thirty

boxes high in a room held at about

40° F. Part of the apples may be

unloaded directly onto the grader.

The box is lifted and gently  
dumped letting the apples roll onto  
a belt which carries them to a

smaller belt through a brushing  
device and grades them according

to size. Preceding this grading,

the apples with defects are removed

and put in the cull box. The

apples that are of top grade are

put in a box or basket or may go

on down the line to a machine which

packs the apples in polyethylene

bags. The apples are shoved into

the bag and as it reaches the proper

Pan to the bag

Dissolve to MS of  
operator checking  
bag

Pan to bag placed on  
conveyor follow to  
packing room

CU of closing bag

CU of bag placed in  
cardboard box

CU of the box being  
closed and pan with  
box to cold storage

Dissolve to apples  
placed in a store  
display

CU of woman picking up  
a bag of apples

Dissolve to film loop

weight, the scale on the machine automatically breaks the supply and the operator places a tag in the bag, checks the content of the bag and sets it on a belt to be carried to the packing room. Here the polyethylene bag of apples is closed and placed in a divided cardboard container for shipping to the retail store. The clear bag material gives the shopper a chance to see what she is buying and when placed in a store display with apples in bulk, has resulted in increased purchases of this locally grown fruit. Your local neighborhood grocer has a good supply of apples and they make delicious eating raw or cooked in pies, applesauce, and other ways, too.

This homemaker's family will enjoy apples this weekend. How about you? Let's follow that bag of apples and see where it goes.

MUSICAL BRIDGE:

Dissolve to CU of bag  
of apples

Dolly back to MS of  
Agent and bag of apples

AGT: (SIGH!) I'm sure glad we  
caught up with that bag of  
apples. For a while I thought  
we had lost them.

You know there has been a  
saying around for a long time  
that "An Apple a Day keeps the  
Doctor away." That is probably  
the most pleasant prescription  
you will ever receive, for  
apples are popular with young  
and old and can be used in a lot  
of different ways, and a variety  
for every use. If you don't  
believe it, just watch.

Dissolve to MS of Home-  
maker in her kitchen  
quartering apples

HM: (CUTS SLICE OF APPLE AND  
EATS IT)

Say, these apples are good.

How about a piece for you?

(HANDS IT TO CAMERA)

I was just cutting up some  
apples for a salad. They not  
only add to the taste of the  
salad, but add color, too.

CU of action

DEMONSTRATES THE USE OF APPLES  
IN A SALAD - Explains how apples  
can be used in salads

(after being washed carefully, the  
apples are quartered, cut-up,  
combined with cabbage, raisins,

and mayonnaise. A large spoonful is placed on a lettuce leaf)

CU of list of varieties to use eating, salads, etc.

MS of Maker

Reads list of varieties to be used raw

MAKER: Apples are good, too, in other things - pies, applesauce, baked, etc. One of the ways my family is particularly fond of eating apples is apple pin wheels. If you want to try a new dessert on your family, here is one that is sure to please.

CU of procedure of making

DEMONSTRATES THE MAKING OF APPLE PINWHEELS

Explain as it is done.

Procedure:

Place biscuit dough on lightly floured board and roll into rectangular shape.

Spread dough with butter and cover with finely chopped apples.

Roll dough as for jelly roll, cut into 3/4 inch slices, place slices close together in greased baking pan and bake at 425° for 25 to 30 minutes.

Take a previously prepared apple pinwheel from the oven place in serving dish.

CU of finished baked article

CU of apple varieties for cooking

MAKER: There are so many ways to prepare apples for appetizing meals that I could be cooking all day. But, here are some of



the varieties used for cooking.

(READS LIST OF APPLE VARIETIES)

Dissolve to CU of  
man with empty polyethylene  
bag and dish of apple  
dessert

ACT: She sure took care of my  
bag of apples, but anyway I got  
something out of it.

Our trip has gone fast today;  
it's time we got back to the  
office to pick up the market  
report.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of  
Market Reporter

INT. REITER: (GIVES THE MARKET  
REPORT AND FARM AND HOME NEWS)

CU of prices, etc.

Dissolve to Film loop

TITLE: Standard Close

### LET'S GO VISITING # 11

Show Date: Second Week in September

Show Time: Saturday, 12:30 p.m.

#### FEATURES

Weather  
Grow Your Own Fish  
In Another World  
Some Safety Tips  
Farm and Home News  
Market Reports

#### TALENT

County Extension Agent  
Conservationist  
Beekeeper  
Assistant Extension Agent  
Man  
Market Reporter

SEQUENCES AND PROPERTIES

- I. County Extension Office - Grey drapes  
Desk and chair  
Basel, weather map, flannel-graph
  
- II. Fish From Farm Pond - Pictures  
Live fish  
Fish pail  
Magnetic board or blackboard  
Bag of Fertilizer  
Neutral set
  
- III. In Another world - Beehive backdrop  
Artwork  
Pictures or slides  
Film clip  
Candles  
Lip stick  
Crude wax  
Comb honey  
Bottle of honey  
Table  
Bee veil  
Sucker  
Bee tool
  
- IV. Home Safety - Living room with stairs  
Dummy  
Throw rug  
Rubber mat  
Artwork  
Safety check sheet  
TV set
  
- V. Market Reporter - Same as I

LET'S GO VISITING # 11

Video

Audio

Film Loop

THREE:

Super Title Slide

ANN: Standard Opening

Dissolve to MS of  
Agent practicing with  
a casting rod

ACT: Come on in. I'm just practicing my fishing skill before we

go to see a well-stocked farm pond. We've been invited out to see for ourselves how fish grow in a farm pond and also to try our hand with the fishing pole. We'll also see what can happen in a home when we forget to take some common safety precautions and we'll finish up our visit in another world.

Cover shot

I'll get my fishing gear together and we'll be on our way. (STARTS TO MOVE OUT) (SECRETARY WHISPERS)

2 Shot

SEC: Say \_\_\_\_\_ I know you are anxious to get out fishing, but how about the weather?

AGT: Why don't you give it today for a change?

Dolly in to MS of Sec. at the weather map

SEC: Okay. (GIVES THE WEATHER FORECAST)

CU of maps and cut-outs

Mr. \_\_\_\_\_ is out in the car waiting for you. Maybe you had better get started visiting.

CU of Secretary

Dissolve to Film Loop

MUSICAL BRIDGE:

Dissolve to ECU picture of farm pond	explain the significance of the farm pond as a source of recreation, conservation, and even irrigation, and fire protection.
Pictures of ponds in various stages of completion	Explain the size and type of ponds Type - dugout or dyke Size - area needed Depth of pond Slope of banks
CU of pail used in stocking fish	Explain the kinds of fish used in stocking the pond
CU of live specimens of fish used in stocking	Bass and Bluegills used Brook Trout also used
Using a blackboard or magnetic board	Explain how young fish live and grow in the farm pond
show the food cycle and relation between plankton, insect life, and fish	Explain
CU Bag of fertilizer and how it is used	Fertilizer needed to grow plankton, how much and when to add
CU of magnetic board showing the various size fish by ages 1 yr. - 2 yr.	Growth rate under good management conditions
CU of live fish (mature) layed on a measure	The results of good management, construction, and reasonable use.
Dissolve to series of pictures fishing from the pond swimming in pond firepumper near pond irrigation pump and line from pond	Summarize the uses of a farm pond
Dissolve to film loop	MUSICAL BRIDGE:

Dissolve to CU  
CU of large beehive  
on back drop

Agent enters through  
opening  
Dolly in and dissolve  
to honey in combs

BEEKEEPER: (DRESSED IN BEE VEIL,  
WITH SMOKER AND HIVE TOOL)

Come on, let's visit another  
world. The world of the honey  
bee.

And here we are inside the bees  
house. Here are the frames of  
honey comb in which the bees  
store their surplus the honey.  
The surplus, of course, is the  
part that we get.

This bee house is inhabited  
by a whole colony or society of  
bees and their jobs are not too  
much different than our own.

There are workers - (DEFINE JOB)

The queen - (DEFINE JOB)

Drone does no work - (reason for  
drone)

The bee colony has janitors,  
nurses, wax makers, honey makers,  
fanners, guards, and field bees.

(EXPLAIN THE LIFE CYCLE OF  
THE BEE)

CU of artwork  
1. Worker  
2. Queen  
3. Drone

CU  
Pictures or slides in series  
egg  
larvae  
pupa  
adult

Dissolve to agent coming  
out of the bee colony

I wouldn't recommend that you  
try visiting a bee colony without  
being prepared for the job. This

bee veil protects your face and head from the bees and the smoker keeps the bees from being too active.

Film Clip bees in action

This is what I mean by being active. Bees not only produce a delectable golden nectar - honey, but pollinate flowers of fruit trees, etc., making it possible for us to have these foods, too.

Dissolve to CU of Candles

And then there are several other products made from the work of the bee. Wax goes into candles, as a base for lip-stick, and crude wax.

CU of lip-stick

CU of crude wax

CU of comb honey and  
bottle of honey

The honey may be kept in the comb like this or may be strained, and put in a bottle or jar.

CU of agent

I hope there is one thing that we have pointed out today and that is that bees produce more than stings and the resulting big bumps.

AGT: Stick with us and we will show you something that is a lot more dangerous than bees.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to LS of dummy  
falling down stairs

SOUND EFFECTS - shouts, bumps,  
thud and a groan.

Man enters and holds up  
rug

MAN: Here's the culprit. This  
throw rug was at the top of the  
stairs on a nice slippery, shiny  
floor. It was a regular booby  
trap. Of course, the person  
who fell down the stairs is only  
a dummy. But it could just as  
well have been you. Hey, what  
happened to you?

CU of dummy

CRIP: You know the funniest thing.  
I was coming down stairs when  
I slipped on a rug, took about  
two flips in the air and landed  
in a heap at the bottom of the  
stairs.

Man on crutches enters

MAN: You mean you fell down stairs?

CRIP: That's right. And now I  
find how easy it could have been  
to have tied that rug down so it  
wouldn't have thrown me like a  
bucking bronco.

CU of rubber mat

MAN: How is that?

CRIP: I've got it right here. A  
non-skid type pad to go under the

(Tries it out)

rug. It is supposed to keep the rug steady on the floor and won't let it slide. And if this doesn't work, I'll nail it down with tacks.

MAN: The rubber pad will work all right, I'm sure. You know that accident of yours is one of the most common home accidents.

CRIP: I don't know about common but it sure makes all my bones have one common complaint. Cuch!

CU of Artwork

MAN: Say, did you ever realize how serious the number of home accidents are? Although home accidents less often result in death than do other types of accidents, but more farm people are injured by home accidents than any other type of accident. More than a half million injuries result each year due to injuries in the farm home.

2 Shot

CRIP: Well, I'm sure one of the half million. You know it isn't the crutches or the sore spots I have, it's the loss in time and especially the loss in pay.



CU of Lan

MAN: That's usually the biggest cause of grief with accidents. After all, if it is an injury time will heal the wounds, but it seems to take longer to heal a wounded pocketbook.

2 shot

CRIP: I've got to be hobbling along.

MAN: By the way, be sure to watch for the booby traps around your home.

CU of check sheet

You can easily check the accident hazards with this check sheet. It can be had by sending a card to Let's Go Visiting, \_\_\_\_\_, \_\_\_\_\_.

2 shot

Jolly in to a Cu of Lan

MAN: Here, you better take one with you, Crip. Hope the next time we see you the extra legs will be gone.

Pan with man to TV set

Your host for the visit today \_\_\_\_\_ has asked me to give you a chance to see the market reports. Here is the TV set; I'll be happy to have you watch it.

Dissolve to screen of TV set

Dissolve to Market reporter

MARKET REPORTER GIVES THE MARKET REPORTS AND FARM AND HOME NEWS.

Dissolve to Film Loop

THEME: Standard close

LET'S GO VISITING # 12

Show Date: Third week in September

Show Time: Saturday, 12:30 p.m.

FEELURES

TALIT

Weather  
Sharing the Consumer's Food Dollar  
Fat Stock Show and Sale  
Market Reports  
Farm and Home News

County Extension Agent  
Man  
Market Reporter  
Shopper)  
Farmer ) if gone live  
Laborer)

SEQUENCES AND INCIDENTS

- I. County Agent's Office - Grey grapes  
Desk and chair  
Basel, flannelgraph, and  
leather bags
- II. The Consumer's Dollar - Film (if possible)  
or  
Neutral set  
Stage money  
Artwork  
Pictures or slides  
Grocery cart  
Groceries  
Cash register  
Film  
Basket of eggs  
Chart  
Egg grading equipment  
Thermometer
- III. Fat Stock Show and Sale - Neutral set or kitchen set  
Two chairs  
Pictures  
Show and sale announcement
- IV. Market Reporter - Same as I

LET'S GO VISITING # 12

<u>Video</u>	<u>Audio</u>
Film Loop	TABLE:
Super Title Slide	ANN: Standard Opening
Dissolve to CU of dollar bill in agent's hand	AGT: Fifty-five --- forty-five. No, I'm not throwing money away.
Dolly out to CU of agent	Fifty-five cents, that's the portion of the consumer's food dollar that goes to the processors, distributors, and others who handle farm products. Forty-five cents, that's the amount of the consumer's dollar that goes to the farmer for his time, effort, and know-how in producing food and other agricultural commodities for his city cousin.
CU of each part of the dollar bill	
CU of agent	Today we will visit some of the people who get a share of the consumer's food dollar and see if we can determine why they get a share and what they do to earn it. Also, we will learn about the fat stock show and sale scheduled for September _____ at _____. As we usually do, we'll take a look at the weather first.
Dolly out to cover shot	

Pan with agent to  
weather map

(GIVES WEATHER FORECAST)

CU of agent

That's all for the weather  
today, let's go visiting.

Dissolve to film loop

MUSICAL BRIDGE:

Film or if done live -  
Dissolve to CU of  
grocery push cart  
being filled

WAR: Our first stop is the super  
market. The market basket today  
is a symbol of the progress,  
ingenuity, and team work of  
American industry, and agricul-  
ture which are dedicated to  
the task of providing us a better  
standard of living. Today's  
homemaker has the greatest selec-  
tion of food items ever known.  
These foods are at her finger  
tips since she can pick and choose.  
She is no longer limited by the  
seasons or the distance from the  
growing area. She can get fresh  
fruits and vegetables any time  
and can select them herself. If  
she prefers frozen foods, canned  
goods, they're waiting for her to  
pick them up. She can select  
frozen juice, fruits, vegetables,  
complete frozen meals. Canned  
goods can be purchased in tin or

Dolly back to MS of  
shopper and cart

Pan the store display  
to produce counter

CU of frozen food display

CU of canned food

MS of loaded grocery cart  
and shopper

in glass and the variety offered  
is unlimited.

Man with her to cashier

And what does all this cost  
her? More actual cash than it  
did three decades ago, but in  
terms of the family pay check  
it still costs twenty-five per  
cent of the family income.

CU of check

CU of tearing a quarter  
of the check

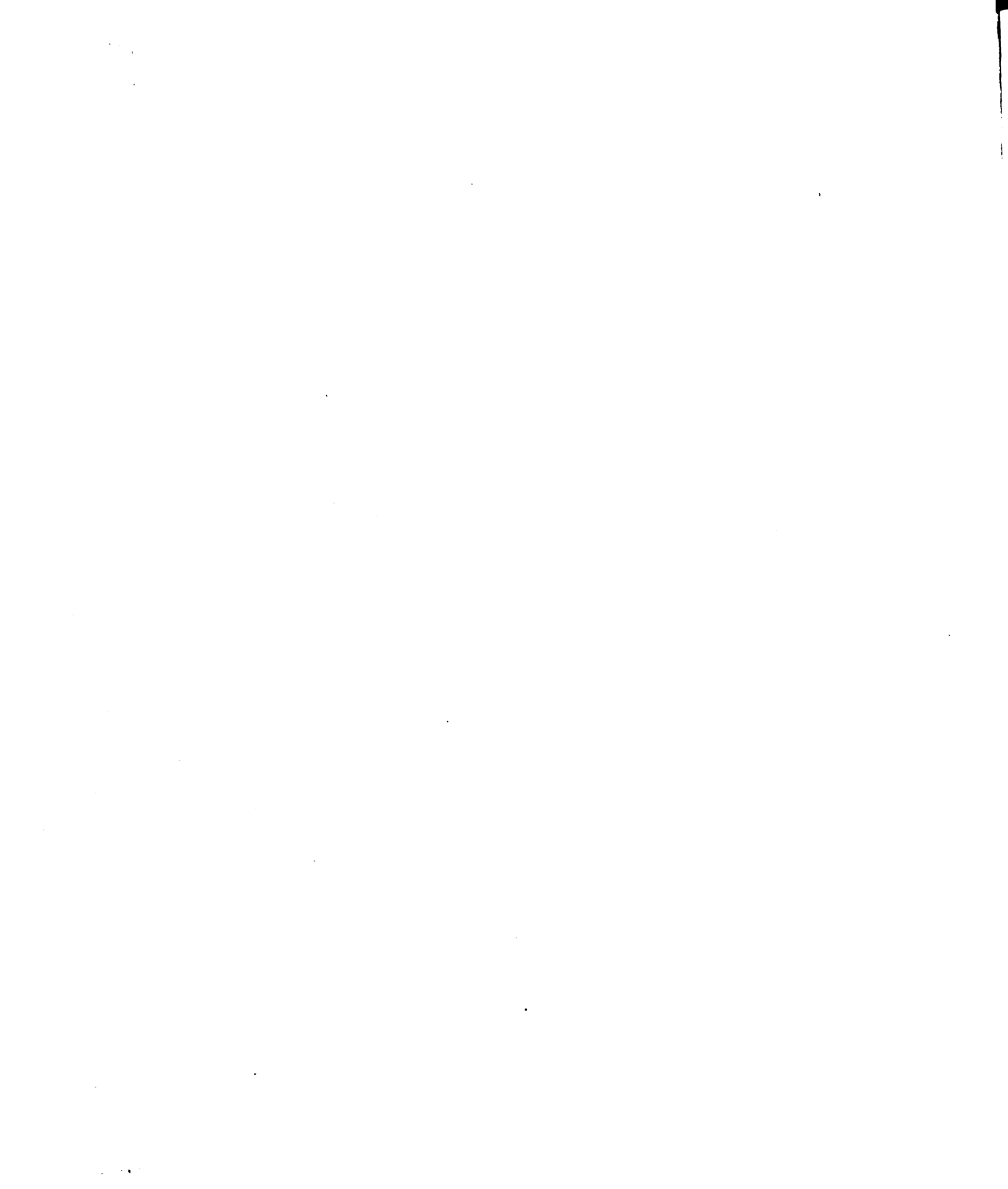
To the typical family this  
represents a cash outlay for food  
of twenty dollars a week. Twenty  
dollars to feed her family the  
finest diet in the world and pay  
for the work and services of pro-  
ducing the food, of assembling  
it, processing, packaging, and  
merchandising. Less than half  
goes to the farmer for the pro-  
duction of the commodity and  
slightly more than half to the  
marketing service charges. So  
out of the consumer's weekly food  
budget, nine dollars goes to  
the farmer for the food he pro-  
duced. Eleven dollars to the  
people who handle the food from  
farm to the consumer's kitchen.  
Usually foods that require more

Dissolve to twenty dollar  
bill (stage money)

Man with the money to the  
cash register

MS of cashier handing  
nine dollars to the  
farmer

MS of cashier handing  
eleven dollars to worker



CU of artwork of one  
dollar divided roughly  
1/4 and 3/4

CU of artwork of one  
dollar roughly 2/3 and  
1/3

MS of farmer as he pockets  
his share  
Pan with farmer to store  
exterior

Dissolve to film loop

Dissolve to harvesting  
grain with combine

CU of picture of plowing

CU of fitting soil

CU of drilling

marketing services, such as  
rain products - wheat to bread  
or cereal - pay less to the  
farmer and more to the marketing  
people. Poultry and eggs pay  
more to the farmer and less to  
the marketing services.

Let's follow this farmer and  
see what he does for his share  
of the consumer's weekly pay check.

#### MUSICAL BRIDGE:

Here is the farmer with his  
power-driven machines harvesting  
the golden grain that has taken  
much of the year to produce.

Our farmer's crop starts when  
the plow drops into the ground  
and starts turning over the dark,  
rich earth.

The soil is fitted, making a  
pulverized resting place for  
seed to sprout and grow.

But the seed can't grow without  
nourishment, and fertilizer is  
added to the soil at the time the  
seed is dropped into the well-fitted

Time lapse film -  
wheat growing

seed bed. Plenty of sunshine,  
rain, and no unforeseen catastrophe  
will result in a bountiful  
harvest.

CU of grain running  
into storage hopper  
on combine

Thus, the farmer becomes more  
than just the producer, he be-  
comes a consumer of the products

Super pictures of  
tractors, fertilizer  
fuel pump

of industry and of the American  
laborer. The machinery, fuel  
for the machines, fertilizer,  
feed for his livestock all are

CU of grain running

products of the farmer's grain  
consuming public. Grain that will  
be processed into flour and

CU of basket of eggs

finally into bread or may find  
its way to market as cereal, or  
in a cake-mix package. Or wheat

CU of picture of  
poultry eating grain

may leave the farm in the form  
of animal products such as eggs  
and poultry meat, if the farmer

CU of grain loaded on  
truck

feels he can command a larger  
share of the consumer's food dollar.  
Or perhaps he will sell part

of his grain crop and feed the  
rest. Let's follow this grain  
and see what happens to it.



Dissolve to film loop

Dissolve to CU of  
picture of grain  
storage

CU of unloading grain

CU of picture of grain  
being loaded into boat

CU of picture of freight  
train

CU of boat unloading

CU of belt carrying  
grain

CU of screener

CU of grinders

#### MUSICAL BRIDGE:

Our farmer's grain has arrived at the storage where it is unloaded into an elevator with grain from other farmers. Here it remains until it is needed at the flour mill, perhaps half-way across the country.

A call from the milling company starts the grain on its journey toward the flour mill. It may be loaded into boats and floated down the Great Lakes to one of the milling centers of the east, or it may be processed locally and shipped as flour by rail. Regardless of the way it is shipped, our crop has moved two steps closer to the consumer's kitchen.

Upon arrival at the mill, the grain again goes into storage bins in huge elevators. Endless belts carry the grain to screening machines, where it is thoroughly cleaned; to roller grinders for grinding and for separation of the

CU of sieves

CU of bagger

CU of barrels on truck

CU picture of interior of bakery

CU of processes  
shaping  
baking  
slicing  
wrapping

CU of bread being packed in large boxes

CU of loading boxes

flour from the hull and other parts of the kernel. The flour goes through screens to remove any unwanted parts that have gotten through. It then goes into barrels, sacks, or bags for later shipment to large bakeries and into smaller bags for home use. The hulls and other non-usable parts are separated for use as livestock feed.

The refined white flour is trucked to the large bakery, where it is mixed, made into dough, blended, kneaded, shaped and molded, allowed to rise, baked into bread, cooled, sliced, wrapped in waxed paper or transparent cellulose film.

High quality is maintained throughout with complete sanitation and testing in the manufacture of the ingredients and the finished product, plus absolute control and standardization of the process. The bread is packed into large boxes and distributed to stores,

CU of boxes open in store

CU of rolls, cakes

CU of package mix

CU of ingredients  
going into bread or cake

CU of cake flour

CU of brown and serve  
rolls

CU of cake mix package

CU of cake

restaurants, or perhaps delivered directly to the consumer's home.

Flour may go into rolls, or into the dozen or more kinds of cakes that can be bought in the store or at the bakery. Or the flour that started as wheat on the farm, several processes ago, may be mixed with other ingredients to be retailed as cake mixes, cookie mixes, guaranteed to equal the finest homemade products, by the simple addition of liquids and perhaps an egg.

So the homemaker can purchase the flour and other ingredients to make bread, cakes, cookies, and the like, or she can buy especially made flours for particular uses, rolls that are ready for the oven, or ready to eat, and cake mixes that require little time in the kitchen, or the finished product ready for the dining table.

But the more the marketing services do for the consumer, the greater the cost to the weekly

CU of chart of  
differences in cost  
of these items

food budget and the smaller the  
share of the food dollar finds  
its way back to the farmer who  
produced the original crop of  
wheat.

(EXPLAINS CHART)

CU of loaf of bread  
divided into various  
groups

farmer - 4 slices  
trans., hauling, and  
mftg. ingredients - 1  
miller - 1  
baker - 11  
retailer - 3

Actually the cost of a loaf  
of bread can be shown with the  
use of its various slices. (EXPLAIN  
THE AMOUNT THAT GOES TO THE FAR-  
MER, MILLER, BAKER, RETAILER,  
AND THE LIKE)

CU of summary chart  
(pull chart)

You see it takes the services  
of assembling, transporting, stor-  
ing, processing, packaging, mer-  
chandising, and retailing to change  
the form of the original crop  
into an attractive food for the  
consumer. Now let's contrast  
the services performed in turn-  
ing wheat into bread with that  
of changing wheat into another  
edible food, eggs. We'll go back  
to the farm again.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to CU of a  
basket of eggs

DCU of one egg

Dissolve to egg  
before candler and on  
scales

CU eggs being put in cases

CU of eggs being loaded  
into truck

Dissolve to film clip of  
eggs being candled,  
weighed, and packed in  
cartons

CU of thermometer

The golden kernels of grain on this farm were fed to poultry to produce these eggs, which will be marketed in the containers that nature designed so well. Although eggs do not change in form from hen to consumer, the marketing services required are numerous, unless the farmer retails his eggs to local customers.

Larger egg producers ship their eggs to a big metropolitan market after the eggs are graded, weighed, and packed in cases. Trucks are used to collect the eggs at several farms and the eggs are taken to a refrigerated storage and again graded, weighed, and put in cartons containing a dozen eggs each.

For eggs, refrigeration and high humidity are essential. Therefore, from the farm to the consumer, eggs must be kept at low temperatures.

Eggs may be handled through a broker or by a large concern

CU of truck moving eggs  
to store

that performs all the services including merchandising. Eggs are moved directly to the store, restaurant, or may be delivered to the consumer's home.

BCU of egg

To get the egg from the farm the marketing services of assembly, refrigerating, transporting, grading, packaging, and merchandising have been performed. For these jobs the marketing services receive 31% of the consumer's food dollar while the farmer receives 69%.

CU of artwork showing  
division

We've visited the farmer - one of 8½ million farm workers who produce the food for the nation.

CU of artwork of farmer

We've seen some of the more than 5 million workers who provide the marketing services of bringing food from the farm to the consumer.

CU of artwork of worker

The variation in the amount of the consumer's food dollar that goes to the farmer varies from year to year and from commodity to commodity. Although

CU of artwork of farmer

the share the farmer gets is important to the total income of all farmers, a more important consideration to the farmer is the return he receives in relation to what it costs him to produce the commodity.

Dissolve to CU of grocery cart

Regardless of the food item that adorns the market basket today, it represents the work of many people, improvements in production and processing techniques developed by American ingenuity, the finest transportation, and teamwork of American agriculture, industry, and labor, which combine to provide the people of this country with high-quality food in the form and quantity they want. Let's go see a still different marketing method.

CU of artwork of cooperation and teamwork

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to MS of man looking at fat stock show and sale announcement

MAN: (Talking to himself)

Say, this looks like quite an event. Think maybe I ought to go to the Fat Stock Show and Sale at \_\_\_\_\_ on \_\_\_\_\_.

Agent enters

I could use one of those  
animals in my freezer.....

MS of man and agt.

AGT: What are going to put  
in your freezer?

MAN: I was just thinking I ought  
to go over to the fat stock show  
and sale \_\_\_\_\_ and see if I  
can buy some beef to put in my  
freezer.

AGT: Say, that's a good idea.  
You know that you can make arrange-  
ments for having the animal pre-  
pared for the freezer at very  
little cost.

How about going over there  
now and see how the preparations  
for the sale are coming.

MAN: Fine, let's go....

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to picture of  
sale ring

AGT: Well, this is where the show  
and sale will be held. We ex-  
pect to have more than \_\_\_\_\_  
animals to sell in the sale.

MAN: As I understand it, 4-H club  
members and adults bring the  
animals here. They must go through  
a rather lengthy feeding period.



CU picture of fat steer

NOTE: To get a steer like this ready for the show and sale takes the best part of a year. Actually this steer started on feed last October when a 4-H club boy, his dad, and the 4-H club agent selected the calf from several offered by a breeder. They were looking for a steer that was short legged, thick, and that would gain fast.

CU picture of boy, dad, and agent selecting calf

CU of steer feeding

Once the calf was selected, it was taken home and put on full feed. He's fed grain, hay, water, salt, and stays confined to these quarters for the next several months.

CU artwork (balance with hay, grain, calf, and finished steer)

Actually the calf will get about two ton of grain and a half ton of hay, and will gain at least two pounds per day. The idea of this system of feeding is to fatten the steer rather than to have the steer make growth in over-all size.

CU of artwork -  
monthly calendars with 300

This goes on for ten months or about 300 days. The steer is

fed; he gets his exercise by being led by his owner. As the steer fattens, and approaches the end of the feeding period, the animal may be eating as much as 20 pounds of grain each day. As the day of the show approaches, the animal gets a bath. After all if he is going to strut his stuff in the ring, he has to look his best. The soap is worked into heavy suds. After rinsing and partial drying the steer is brushed and work starts in \_\_\_\_\_ his hair. Actually this is like waving the hair although it isn't permanent and this is no beauty parlor.

CU picture of steer  
being washed

CU boy and girl brushing

More time and work goes into the preparation of the animal when he arrives at the show and sale. The animal is judged and later brought into the sale ring. The bidding starts and the sale price climbs. Finally the auctioneer's gavel falls and the steer has a new owner.

CU of animal in the ring

CU of picture of sheep  
in sale

Although we only spoke about the happenings with the beef show,

lambs and hogs, too, will be included in the show and sale.

CU of hogs in sale

ANN: Anyone can attend the sale \_\_\_\_\_, can't they?

CU of program of show and sale

ANN: Anyone that wants to attend the show and sale should come to \_\_\_\_\_ on \_\_\_\_\_ or \_\_\_\_\_. And while you are at the sale, talk to some of the boys and girls that are learning by doing the job of feeding, caring for and owning an animal. You'll enjoy talking with them.

CU of Agent

While we are here we might as well get the latest information on the market. Here's your market man - \_\_\_\_\_.

CU of Mkt. reporter

REPORTER: (Gives the market reports, and some farm and home news)

Follow action

Dissolve to film

THEME:

ANN: (Standard Close)

Super title slide

LET'S GO VISITING # 13

Show Date - Fourth week in September

Show Time - Saturday, 12:30 p.m.

FEATURES

Weather  
Farmer - Hunter  
Fire Hazards  
Spot and Stain Removal  
Market Reporter

TALENT

County Extension Agent  
Farmer and family  
Fire chief  
Homemaker  
Reporter

SEQUENCES AND PROPERTIES

- |                             |  |
|-----------------------------|--|
| I. County agent's office    | - Grey drapes<br>Desk and chair<br>Basel, flannelgraph, and<br>weather maps  |
| II. Farmer-Hunter relations | - Outdoor drop<br>Grass<br>Picnic basket<br>Film clips<br>Poster   |
| III. Fire hazards           | - Pictures<br>Neutral background<br>Artwork<br>Poster<br>Firing panel<br>Extinguishers   |
| IV. Spot and Stains Run     | - Kitchen set or neutral set<br>Table<br>Cleaning materials<br>Cornmeal<br>Cleaning fluid<br>Hydrogen peroxide<br>Bulletin<br>TV set |
| V. Market reports           | - Same as I  |

LET'S GO VISITING # 13

Video

Audio

Film Loop

THEME:

Super Slide (Title)

MM: Standard Opening

Dissolve to CU of  
a toy fire engine  
on the agent's desk

ACT: (PLAYING WITH THE FIRE ENGINE)

Dolly back to MS of  
agent at desk

This fire engine takes me back a few years to the time when every boy in our neighborhood wanted to be a fireman or a railroad engineer. The job of being a fireman then seemed to offer all the excitement that any young boy would want. Now we realize the significance of the job the fireman does, and today we will salute the volunteer firemen for the excellent job they do when we visit with one of them today.

Dolly back to cover shot

We also probably will get in a hassle about farmer - hunter relations as hunting season approaches, and we'll see how a homemaker takes care of those spots and stains that are always getting on our clothes.

Fan with agent to weather maps

It's been rather dry the past

few weeks. Let's see what the weather man has in store for us this coming week.

(GIVES WEATHER REPORT IMMEDIATE AND EXTENDED FORECAST)

We've several places to visit today, so let's get started.

Dissolve to film loop

JUDICIAL BRITCE:

Dissolve to cover shop of picnic scene on front lawn of a city home

ACT: What's going on there do you suppose? Let's stop and see. It looks like one of our farmers here in the county having a picnic in the front yard of a city home.

Agent enters

Say there\_\_\_\_\_. What are you doing here?

FARMER: I'm going to teach this fellow a little respect for property.

AGT: How are you going to do that sitting in his front yard?

Dissolve to film clip hunter in action

FARMER: I'll tell you how. Last year he came out to my place hunting. He tramped all over my farm, never asked permission to hunt on my property. He left the gates open so my cows could get

out; he walked over my fences, and he shot near the buildings. What's even worse, he trampled down some corn I had left to pick with a mechanical corn picker.

He never bothered to thank me, to offer me any game he might have shot, and he was awfully careless with his smoking when it was extremely dry.

Dissolve to 2 shot

AGT: So, you have come in to town to get even.

FARMER: Yep!

AGT: You can get in a lot of trouble doing this. Besides, there are only a few hunters who do that kind of thing and have no concern for property.

FARMER: I suppose you're right.

Dissolve to film clip

You know some hunters are real nice fellows. Last year some of them came to the farm and asked permission to hunt. We told them, of course, they could hunt on the farm but that we would appreciate their being careful of where they shot, that they close the gates,

and that the crops were pretty well harvested, all but the corn. You know they acted real careful and when they finished hunting they stopped at the house and thanked us for the privilege of hunting on our property. One fellow even offered us some game.

Dissolve to 2 shot

ACT: I can see what you mean. But the trouble is that just a few erratic hunters make it look bad for all hunters. It's too bad that these few spoil it for the rest. You know this kind of treatment of farmer's property has resulted in the posting of whole townships.

FARMER: Most of the farmers in my neighborhood don't want the whole township posted. We are glad to share the game with our city friends but we appreciate their acting like gentlemen when they come to our farms.

ACT: Not the way you are acting today.

Cover shot

FARMER: No, I suppose not. Maybe



I better get out of here before I do get in trouble.

ACT: By the way, let me ask you this. Why don't you post your property?

FARMER: I've been thinking about it, but I would just as soon have some hunters help harvest the surplus game.

CU of poster

ACT: Then why don't you use a sign like this - Posted, hunting allowed with the permission of the owner.

2 shot

FARMER: I've been looking for something like that. I'll get some today and be already when hunting season arrives. Thanks for the help\_\_\_\_\_.

Dolly in to CU of Agent

ACT: We'll be seeing you. Glad to know that you will allow hunting on your farm this year. I may even get out myself.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to Picture of burning barn

ACT: More work and money go up in smoke. Each year nearly 150 million dollars worth of farm property are lost to fire.

CU of artwork  
Smoking 139,000,000

Ninety per cent of which could

have been eliminated if the common fire hazards were removed.

CU of Fire Prevention  
Week sign

Next week is fire prevention week. This is the time to check your fire hazards, clean up trash and get ready to wage war on one of the most destructive farm losses each year.

2 Shot

To find out how serious the fire hazard really is on farms, I've asked the local volunteer fire chief to show us some of the hazards and how to correct them. Here he comes now. Hi \_\_\_\_\_.

CU of Chief

CHIEF: How are you \_\_\_\_\_? What's this you want today?

2 Shot

AGT: Each year your volunteer firemen do a terrific job in protecting rural homes, businesses and farms. If it wasn't for you and your men the loss from fire would be considerably higher. How about showing us some of the hazards you come up against.

CU of wiring panel

CHIEF: Defective wiring is the most commonly given reason for barn fires. Over fusing - that is using

30 amp fuses where 15 amp fuses should be used can cause fire as the wires burn when overloaded.

CU of protected light bulb

Then there are light bulbs that are not protected and may be hit and broke causing sparks to ignite. Lite bulbs in the barn should have some protection such as this.

CU of picture of trash

Trash around causes a lot of fires. Things that are no good to anyone and might better have been thrown away before. By the way, now is the time to get rid of any trash that you may have left accumulated.

CU of snoker in a barn

The barn snoker is a real hazard. He may be extremely careful, but you never know when a spark will fall on some combustible material and before you know it the place is a raging inferno.

2 Shot

ART: Those will do for a start. Actually you think that a good many of the fires that you are called to could have been prevented by being a little more careful. How about in the house?

CU of Cleaning Clothes

CU of pile of rags

CU of chief

CHIEF: Nearly all the same things that cause fires in a barn can cause fires in a house. In addition, cleaning clothes with combustible materials, oily rags left in a pile, carelessness with matches, trash, and dirty flues and chimneys. It really doesn't take much to start a fire that can quickly turn into a total loss of property and sometimes even loss of life.

AGT: Suppose that a fire has started due to anyone of the many causes. What do you recommend that a property owner do?

CU of Extinguishers

CU of Chief

CHIEF: Fire extinguishers are always good to have and if the fire is just starting it can often be put out before it gets really started. There are any number of good extinguishers on the market, the main thing is to have them in working order. Here are several different kinds. (EXPLAINS THE KIND AND USE OF THREE OR FOUR OF THEM)

Then, of course, always call the fire company when the fire is

first discovered. And when calling, be sure to give the name of the farm, where it is located, and any information requested, not just that our barn is on fire, and hang up.

ACT: How about your fire company and its equipment?

CHIEF: We have about \_\_\_ active members and we have this equipment. (EXPLAINS WHAT THEY ARE, WHAT CAN BE DONE WITH THEM, AND THE LIKE)

CU of Ticture of Fire Apparatus

2 Shot

ACT: Thanks a lot, \_\_\_\_\_, for pointing out some of the fire hazards, how to protect our property from fire and how well your volunteer fire company is equipped. My friends and I salute you for the fine service you perform and we sincerely hope your business decreases rather than increases.

Dolly in to CU of agent

And now let's be on our way to see how we clean spots and stains without a fire hazard.

Dissolve to film loop

MUSICAL BRIDGE:

Dissolve to BS of cleaning equipment including gasoline and homemaker

ACT: (RUSHING IN, GRABS THE GASOLINE CONTAINER) You aren't going

to use this for cleaning are you?

MR. CH: Oh no! I was just going to point out that it is poor business to use inflammable materials such as gasoline. There are a lot of other cleaners that are just as good and just as effective, Mr. \_\_\_\_\_.

Cover shot

MRS. \_\_\_\_\_, we were just talking to the fire chief and he was telling us how foolish it is to use gasoline and the like for cleaning spots and stains.

Say, you were about to start doing some work on those spots and stains before we came in. Do you mind if my friends and I watch you?

MR. CH: Okay, just sit over there.

Fruit stains aren't easy to remove but this trick really works.

Pour boiling water on the stain.

(SHEIAP)

You should always keep one absorbent, one solvent, and one bleach.

CU of pouring boiling water over fruit stain

CU of cornmeal

(TELLS WHAT EACH IS AND HOW IT

CU of cleaning fluid

IB (BSP)

CU of hydrogen peroxide

Generally carbon tetrachloride is used on grease stains and cold water on stains containing no grease.

CU of Home-maker

IF IR: And if you get a stain or spot on clothes that you don't want to try to remove or that you don't know how, send it to the cleaners, but be sure to label the spot and give the cleaner as much information about what it is as possible.

CU of spot and label

Dissolve to 2 shot

ACT: I wish we had more time to see you work on some different spots and stains, but our time is running by. Do you have any directions on this?

CU of bulletin

IF IR: This bulletin \_\_\_\_\_ can give anyone a good idea of just what or what not to do.

Slide of place to send

ACT: And it is available from your Extension Service free. Just drop a line to Let's Go Visiting, \_\_\_\_\_, \_\_\_\_\_, ask for Spot and Stain Removal bulletin. \_\_\_\_\_, is it possible

for us to watch the market reports  
on your television set?

MARK: Sure, the set is over there;  
help yourself.

pan with agent to TV  
set

AGT: I'll turn it on.

Dolly in to CU of screen

Dissolve to CU of market  
reporter

MARKET REPORTER GIVES MARKET  
SITUATION AND FARM AND HOME NEWS.

Dissolve to CU of Agt.

AGT: Glad you could come along  
today. How about being with us  
next week. See you then.

FADE:

ANN: (Standard Close)

Super title slide



## CHAPTER VII

### SUMMARY AND CONCLUSIONS

The agricultural industry has undergone extensive changes in recent years...changes that have come with the introduction and expansion of modern production methods and continued education of the farmer in adapting these practices to his own use.

The Cooperative Extension Service, the educational branch of the United States Department of Agriculture, through its county agents in the field, has been instrumental in providing the farmer with agricultural information. The Extension Service has used the mass communications media to inform the farm family and to assist them with the interpretation of the information to their own situation. As new communications media developed, extension workers grasped the opportunity to use them in further informing the farm family. With the advent and expansion of television, extension leaders and agents envisioned a new and effective way of mass education of farm families, and an equally effective method of promoting better rural-urban understanding.

Television, however, was an entirely different method of disseminating agricultural information. Extension workers had no opportunity for training in the use of the television medium, and little or no published

directional material was available.

Extension workers adapted extension teaching methods to television use, but needed assistance with television techniques, ideas for programs, and the adaptation of interest features or entertainment features into the farm and home television production.

In 1951, the Office of Information of the United States Department of Agriculture published two reports based on research with television films and visual aids. In 1953 this was supplemented by a third report, "Program Methods," and a handbook, "Television For You."

Audience research was completed and published by the Universities of Illinois and Delaware, and Iowa State College reported research on marketing of agricultural products and on the WCI-TV station audience.

The need was evident for television program ideas, subject matter treatment, and for a logical procedure of planning and preparing farm and home television programs. To help meet this need of extension workers, the planning and preparation of a series of thirteen farm and home television programs for the extension agent's weekly television show was undertaken by the writer.

The primary considerations of planning the television series were enumerated and discussed. These include program objectives, farm family desires in television programming, audience, time, frequency, and length of programs, program budget, station cooperation, facilities, and personnel,

and program sponsorship.

Program-preparation considerations dealt with were: the extension agent as the television program producer, program content, format, sources of information, participants and their training, visual aids, program scripting, transitions, rehearsals, handling give-away materials, program promotion, evaluation, and other production problems.

Although previous research had treated some of these considerations of program planning and preparation, additional data appeared necessary. A questionnaire was developed and mailed to a list of 156 county extension workers. The questionnaire attempted to determine the television participation of extension workers, their program practices and procedures, and to learn their reactions to the success of their television programs and their desire for training and assistance.

While provided with a new method of disseminating more farm and home information, extension workers were also faced with the decision of how to use this new medium most effectively. Specifically, they needed to determine how television could be used to improve farm family living, urban-rural relationships, to develop rural leadership, and thus further the work of the Extension Service.

The county extension agent who had given unbiased thought to the primary considerations of planning and preparing a series of farm and home television programs, was in a position to interpret the medium's use to the county

extension program. Moreover, he was able to make intelligent selection of topics for the programs and to plan and script each program in the series.

After thorough investigation of the foregoing considerations, the writer planned and prepared thirteen sample scripts for a series known as "Let's Go Visiting."

### Conclusions

The response of extension workers to television as a method of disseminating farm and home information varies from whole-hearted enthusiasm and support to complete disinterest. However, those showing enthusiasm for its use greatly outnumber the disinterested agents. The time required to plan and prepare television programs and competition from commercial programs of entertainment appear to be important factors in developing a disinterested attitude.

Farm families like the same types of programs as do urban families - comedy, sports, news, and the like. Secondly, they want farm and home information, with emphasis on market information, weather, and current agricultural information. The homemaker wants information that will help her with household tasks and better family living.

Program objectives are formulated to meet the needs and desires of the farm family audience, to appeal to the city viewer, to promote mutual understanding of rural and

urban people, and to point out the farmer's place in a democracy. With the primary purpose of education, the program objectives are based upon the functions of good teaching.

The viewers of farm and home television programs are a mixed audience of rural, urban, and suburban people of all ages. The most important factor determining the makeup of the audience is the time of day of the program. Audience research among farm families indicates the most desirable times of day for a farm television program are on weekdays, during the noon hour and evening hours from 7:00 to 9:00 p.m., and early Sunday afternoon. Homemakers prefer evening or afternoon hours for viewing homemaker programs. However, station commitments often determine the time of day of the program, as well as the frequency and length of program.

Station program time, facilities, and the cooperation of station personnel determine, to a large extent, the format of the program. Variations in available program time, facilities, and the degree of cooperation of personnel are common among television stations.

Although farm and home television programs are considered to be low-budget shows, there is considerable variation in the amount of expense incurred by different program producers. Few farm and home television programs operate with a special budget.

County extension workers' appearances on television programs vary from twice weekly to once a year. However, agents appear at more frequent intervals on their own television programs than as guests of station personnel.

Guest appearances with station farm directors and other station personalities are most often reported by extension workers. The experience and confidence gained through guest appearances are valuable in future television programming. Whether extension workers make a few guest appearances before presenting their own farm and home television programs was not determined in this study.

The extension worker as the producer of the farm and home television program is responsible for selecting program topics, program content, treatment, scripting, selecting and training talent, selecting visual aids, planning transitions, conducting rehearsals, program evaluation, and program promotion. How well he knows and executes these responsibilities determines the quality and impact of his program. He may depend upon other county extension workers to assume some responsibility for programs or program segments. However, the agent-producer is still responsible for the entire production, except during the time the program is "aired."

The visual importance of television requires careful and thoughtful selection of visual aids. Actual materials referred to as "live objects" are most often used by the extension worker. Charts, models, pictures, flannelgraph,

slides, blackboard, and motion picture film are used in that order. The expense of various visual aids, the equipment to make specific visuals, station facilities, and the format of the program determine visual aid selection. Although extension agent-producers use several different visual aids, further research is needed to explain why and how specific visuals are prepared and used in farm and home television programming.

Thorough rehearsal and evaluation are essential in presenting a polished and effective program. However, less than half of the agent respondents to the questionnaire used in this study reported "dry" rehearsals, and only 13 per cent reported camera rehearsals.

This study points out desirable practices and procedures of planning, preparing, and producing farm and home television programs. It is essential, however, that extension agent-producers interpret and adopt these practices and procedures to their own situations.

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APPENDIX

COMMENTS AND REACTIONS OF EXTENSION OFFICERS

Many of the ninety-three respondents to the questionnaire gave additional information about their television experience, results, and their reactions to the medium. The following are abstracts of their written comments, including, reactions appearing to be in favor of form and home television programs and those opposed to the use of television by extension workers.

Home Demonstration Agents

Mary Switzer - New York

Our program started in the fall of 1947. We use many methods, but concentrate on "how-to-do" subjects. We always have more than one person on the program and have had as many as six guests. Our looped rating is 150,000 according to WJEN-TV. We believe that television is a good educational method - but not the answer to everything. Our studio staff is most helpful and cooperative. We would hate to give up television as it is a very valuable method of reaching people who do not come to meetings.

Barbara Linball - Wisconsin

We have appeared only on series programs and have just completed a 23 show series on tailoring. Requests for bulletins offered on the programs totalled 6000. The studio takes care of all expenditures pertaining to specific programs. We have found that actual materials are the most successful visuals. Programs are very successful for studio and the public both contact the office for more series of educational programs by extension personnel. Complete scripts are never used although outline scripts are prepared.

LaVerene Schlutt - Michigan

Our shows can be improved by more long-range planning. The women's editor of the station does most

of the planning for the program. She prefers the interview type of program, while I feel actual demonstrations are more valuable. Too much material has been "cramped" into some of our programs.

Mrs. Laida Tabor - Louisiana

The director of women's programs of the station staff always appears on the program with me. This can be annoying when you have planned a demonstration within the allotted time.

Mrs. Christine Groppe - California

Television is an excellent way to contact a large number of people. It does not take much extra time as I always try to use a topic for my television show which I have used or can use in the county.

Lois Mitchell - Illinois

Television is a good method of publicizing the extension program. However, teaching through television can never be a substitute for real extension teaching - personal contacts, knowing people, and the like.

Esther S. Alderman - Delaware

Our program has been very successful but I think the station could assist in giving more technical advice.

Vera Lub - Illinois

The county executive board of the home bureau helps me in selecting topics, people to participate, and the like. The station has sponsored a television workshop and has promised to give us more help in the future.

Anne B. Brown - Michigan

Over two years ago, extension personnel in the Detroit area were invited to guest on the "Hello Girls" show. Gradually the show has evolved from a hodge-podge of miscellany to a respectable level. Programs are now scheduled by extension personnel in the area according to timeliness, continuity, and promotion of a particular project. The station does not require rundown sheets, dry rehearsals, camera rehearsals, and the like.



Chloe Lucenske - New York

The station feels the program is highly successful and the program has a high Cooper rating. Improvement in the shows could result if more than fifteen minutes was given to the show, if a full camera rehearsal was included, and if kitchen facilities were available. Consumer comments are favorable and steady.

Agnes E. Root - Pennsylvania

I feel that a television show has to be better than the preparation for a meeting, as questions at a meeting stimulate interest, whereas this is missing on a television show.

Anything extension does on television must be good. Therefore, more and better television help must be made available to county workers as soon as possible.

Bertha E. Schonover - Wisconsin

Our television show has been on the air only a short time, but we feel it is more effective than radio, including more comments about the television programs. Perhaps this is because it is new in our area.

We think that television is one of the best educational devices we can use.

Agnes Sunnell - Washington

Relationships with the station need to be clearly defined. The questions of sponsorship, rehearsals, suitable subjects, visual aids, script, producer relations, director relations, and a regular program time, should be clarified before programming begins.

A source of visual aids other than the county agent's office should be provided.

Time must be allowed for the production of a good show rather than adding television to an already crowded schedule.

Louise Weatherwax - New York

The television station has given us an opportunity to plan and carry out the programs as we wished.

The audience response to the programs has been gratifying and as a result of audience requests the program is now produced weekly, rather than two times each month.

#### 4-H Club Agents

Keith Lissell - California

Most of our viewers are city people or "backyard farmers." They prefer subjects dealing with phases of home economics, poultry, rabbit keeping, gardening, home grounds beautification, and the like.

Television has not reduced the number of home visits we make, but it has improved our demonstration techniques. We find 4-H club demonstrations to be most popular.

Willard Bosserman - Michigan

I usually appear as a guest on the farm television editors show. Six counties appear on the program so that any one agent appears only once or twice each year. I believe that television work will increase as smaller cities receive permits for stations.

J. M. Mackey - Wisconsin

Television is an excellent medium for acquainting the general public with extension work and to enlist the support of people. It also has merit as a device for teaching specific farm skills providing the viewing time is right.

In areas where television is common I feel we should make every effort to use it, but I also feel that other work should not be neglected. This may mean an enlarged extension staff if television is ever to be used to its fullest potential.

As many people as possible should be used in planning and presenting the programs if they are to be of real benefit and interest to the people.

Ray W. Isle - California

Television programming seems to be a doubtful use of the agent's time since a small percentage of the farm families own television receivers.

Mary Jane Hall - Mississippi

As county extension agents, we have all offered to prepare and present programs on a television station in the area. To date, the program director has not seen fit to use any of our material on the station.



## County Agricultural Agents

Leonard J. Herr - Tennessee

The demand is too great to do individual extension work any more. Radio and television are solving the problem for us. For example, the extension television programs in the Memphis area reach 180,000 families.

Frank J. Walrath - Tennessee

Several new television stations are to be constructed in Tennessee. These stations should provide facilities for televising extension information to the general public.

William E. Kloeppel - Florida

No definite schedule of television programs has been followed in this area. However, several guest appearances have been made with favorable comments from both urban and rural viewers.

Donald Johnson - Michigan

Preparing a television show is a big job especially if the agent has to make his own visual aids. However, the visuals prepared for television can be used many times at group meetings.

Television is enjoyable but a weekly program takes more time than is available to an extension agent.

C. C. Barber - New York

The response to the television program has not been as great as expected.

Limiting factors in television programming are: the amount of time taken for television in comparison to radio and writing news articles, and the limited facilities of the local station.

John Howbray - Ohio

An outline is used in putting on the television program. It is an informal, chatty, show, attempting to make the farmer feel that he is a part of the discussion.

The agricultural consultant and the agent move from topic to topic by the use of questions.

S. A. Mahaffy - Michigan

Extension personnel should take special training

before appearing frequently on television programs. An attempt to give this type of training was made in the thumb area of Michigan. The agents participating found the training very valuable.

Emerson Burnett - Tennessee

Our programs are very informal with no rehearsal. Our biggest problems are getting ideas for the television program and then determining the best presentation procedure.

We have found commercial interests and others willing to assist with visual materials.

Rex Rhea - Illinois

Television use is a must for the extension service. However, the load of the county extension worker is difficult to stretch and still give the proper time to the preparation of a high calibre broadcast.

George Trull - Illinois

Prior to June 1953, appearances were not scheduled at specific times and were interviews with the farm program director. A plan now has been completed for a regular appearance of an agricultural extension worker each Tuesday at the Davenport, Iowa, station.

Nathan Lowe - Tennessee

Television reaches many people that we do not reach through other extension methods, especially the consuming public.

S. S. Mathisen - Wisconsin

No television time is available when farmers can see a program due to our entertainment crazy people. A suitable time is a must.

R. E. Norcross - Connecticut

The county agent is overworked, his office is under financed, and under staffed, according to reports. If true, older programs must be abolished in order to add new ones.

A poor program does more harm than good. How can extension workers compete with commercial television talent?

John W. Fiske - California

A conference of extension workers, visual aids staff, state extension staff, and representatives of the television station KPIX plan the series of programs involving six adjacent counties. The program each week includes one agricultural and one homemaking demonstration, weather forecast, and agricultural news or interviews. The participating counties plan the program schedule thirteen weeks in advance. Two weeks before air time, the station receives a step-by-step outline of the demonstration to be programmed. If the station is to furnish props or assist with visuals, these are outlined in the program format. The farm program director at the station introduces the show, assists with the dry rehearsal started an hour before show time, and asks pertinent questions as the show develops. The program to date has been most successful in meeting the needs of suburban people. This has posed the problem of the program's worth, but most agents feel that television time is time well spent. It has been felt that demonstrations used on TV can be used elsewhere in extension work, and television has helped us in preparing better demonstrations and better demonstration techniques. Locally prepared leaflets are offered during each broadcast which also helps to measure the audience.

# CATTARAUGUS COUNTY EXTENSION SERVICE

OFFICES OF

HOME DEMONSTRATION AGENT  
PHONE 1752

4-H CLUB AGENT  
PHONE 1038

COUNTY AGRICULTURAL AGENT  
PHONE 408-J

144 MAIN STREET, SALAMANCA, N. Y.

May 29, 1953

Dear

Enclosed is a copy of a questionnaire I plan to use in accumulating data on the use extension agents are making of the television medium. The data is to be compiled for a Michigan State College graduate thesis - "The Planning and Preparation of a Series of Thirteen Extension Television Shows". The thesis will treat all phases of planning and preparing the series, from the time an extension agent thinks of using television, until the program goes before the cameras.

No doubt you are aware of the lack of printed information on the uses the extension service is making of television. Replies to the enclosed questionnaire should provide some factual and useful information about television programming, program content and program evaluation.

May I ask your cooperation in supplying the names and addresses of extension agents in your state who are utilizing television?

I realize that the number of extension agents using television will be limited in many states. However, I feel that a sizable and representative sample can be surveyed with your cooperation, and the cooperation of the other extension editors throughout the country.

Earl Richardson, extension editor, Michigan State College, has reviewed the questionnaire and endorsed the plan of obtaining data on extension's use of television.

Any comments or views you wish to express about the use of television in extension work will be greatly appreciated.

Thank you.

Sincerely,



James T. Veeder  
County 4-H Club Agent  
Cattaraugus County, New York

JTV/dp  
Enc.

Figure 1. A copy of the letter sent to each state extension editor.

# CATTARAUGUS COUNTY EXTENSION SERVICE

OFFICES OF

HOME DEMONSTRATION AGENT  
PHONE 1752

4-H CLUB AGENT  
PHONE 1038

COUNTY AGRICULTURAL AGENT  
PHONE 408-J

144 MAIN STREET, SALAMANCA, N. Y.

Dear Extension Agent:

Television offers us extension agents another means of serving the people with whom we work. However, the planning and participation in television programs means one more thing to fit into an already crowded schedule.

What is your reaction to the use of television by extension personnel? How can we use it most effectively? The enclosed questionnaire offers you a quick way to give your reaction to the use of the television medium in extension work.

The questionnaire is being sent to a group of selected extension agents throughout the country. The information received from this questionnaire should give an indication of the place of television in extension work, and can be helpful to extension agents planning and participating in television programs.

Will you please fill out the questionnaire and return it to me at your earliest convenience?

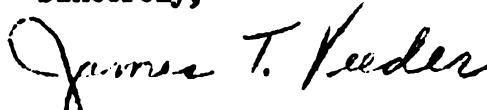
The information gathered from the questionnaire will be made available to you and other extension agents, as well as being used for a graduate thesis at Michigan State College.

The thesis, "Planning and Preparing a Series of Thirteen Extension Television Programs", will treat all phases of extension television programming. Beginning with the problem of scheduling an extension television show, it will progress through all phases of planning and preparation of the shows, until they are aired.

Your experience and comments will assist greatly with this study.

Thank you.

Sincerely,



James T. Veeder  
County 4-H Club Agent  
Cattaraugus County, New York

JTV/dp

Enc.

Questionnaire  
Self-addressed envelope

Figure 2. A copy of the letter sent to each extension agent who had done television programming according to a state extension editor.

TELEVISION QUESTIONNAIRE

NAME \_\_\_\_\_ COUNTY \_\_\_\_\_ STATE \_\_\_\_\_

POSITION: County Agricultural Agent 50 returned - 42 usable - 16 states  
County Home Demonstration Agent 44 returned - 39 usable - 13 states  
County 4-H Club Agent 15 returned - 12 usable - 6 states  
Assistant \_\_\_\_\_ Agent \_\_\_\_\_

TELEVISION PROGRAM: (Please check the proper blanks with an X)

I. I appear on a television show with the - a. 49 Station farm director  
b. 4 Station public service director  
c. 37 Other station personnel

II. On this TV show, I appear - a. 0 Daily  
b. 10 Weekly  
c. 8 Monthly  
d. 72 Other interval - (Give frequency) \_\_\_\_\_

III. I appear on my own extension television show - a. 0 Daily  
b. 5 Weekly  
c. 2 Monthly  
d. 5 Other interval- \_\_\_\_\_

IV. Other people who appear with me on the TV show are - a. 32 Farmers  
b. 34 Homemakers  
c. 44 Boys and Girls  
d. 24 Specialists  
e. 33 Other agents  
f. 15 Others- \_\_\_\_\_

V. These participants are used on the shows - a. 21 Every time  
b. 52 Occasionally  
c. 7 Never

VI. The television show length in minutes is - a. 33 Less than 15 minutes  
b. 27 15 minutes  
c. 32 30 minutes  
d. 1 More than 30 minutes

(Please fill in the blanks)

VII. The air time of the show is - a. 11 a. m. Noon - 33  
b. 17 p. m. Night - 30  
c. \_\_\_\_\_ (Day of the week)

VIII. If this time for the telecast is not satisfactory, the time and day of the week preferred is - a. Yes 13 No 6

IX. The show has been telecast for a period of - a. 57 years  
b. 20 months  
c. 5 weeks  
4 don't know

(PLEASE CHECK PROPER BLANK WITH AN X)

X. The television show is commercially sponsored - a. 15 Yes  
b. 72 No  
2 Part-time

XI. Individual television programs are planned in a series - a. 45 Yes  
b. 42 No  
2 Sometimes

Figure 3. Questionnaire Used to determine television program and production practices of county extension

XII. In comparison, the time required to prepare a television show and a good extension meeting is -

- a. 46 About the same
- b. 35 More time for TV
- c. 9 Less time for TV

2 Don't know

XIII. If more time is required for television, the extra time is worthwhile -

- a. 44 Yes
- b. 4 No

4 Don't know

XIV. The television show I appear on uses this format -

- a. 28 Illustrated talk
- b. 4 Forum
- c. 36 Interview
- d. 2 Dramatic
- e. 71 Demonstration
- f. 15 Film
- g. 47 Combination of above

XV. The television show is aimed primarily at an audience of -

- a. 45 All listeners
- b. 25 Farmers
- c. 25 Farm family
- d. 21 Rural homemakers
- e. 9 Rural youth
- f. 3 Urban youth
- g. 9 Urban family
- h. 20 Urban homemakers

XVI. (Please check) The following are done by me in preparing for the TV show -

- a. 57 Select program participants
- b. 82 Decide upon topic and program content
- c. 23 Script show completely
- d. 57 Outline show
- e. 72 Determine visual aids
- f. 41 Conference with the station director
- g. 44 Dry rehearsal
- h. 12 Camera rehearsal
- i. 29 Prepare publicity for the show
- j. 35 Prepare special printed or mimeographed material for requests by the audience
- k. 5 Other \_\_\_\_\_

XVII. A special television budget has been set up -

- a. 2 Yes- Amount per show
- b. 75 No \$ \_\_\_\_\_

XVIII. If a budget is provided, it is provided by -

- a. 5 County Extension Service
- b. 3 State Extension Service
- c. 8 Station
- d. \_\_\_\_\_ Sponsor

VISUAL AIDS (Slides, film, charts, models, etc.)

XIX. Visual aids used on the TV show are -

- a. 39 Slides
- b. 24 Film
- c. 54 Pictures
- d. 69 Charts
- e. 55 Models
- f. 33 Blackboard
- g. 46 Flannelgraph
- h. 74 Actual materials
- i. 4 Other \_\_\_\_\_

XX. Visual aids are furnished by - a. 85 Extension agent  
 b. 15 Television station  
 c. 24 State College  
 d. 3 Commercially prepared

XXI. A movie camera suitable for taking film for television is owned by the extension service - a. 13 Yes - Make E and H Number of lens 2  
 b. 67 No

XXII. A 35 mm. camera for taking slides is owned by the extension service - a. 67 Yes  
 b. 17 No

PUBLICITY AND FOLLOW-UP: (Please check proper blank with an X)

XXIII. The extension television show is publicized through - a. 34 Circular letters  
 b. 27 Radio  
 c. 50 Television  
 d. 50 Press  
 e. 37 Newsletter  
 f. 10 Not publicized  
 g. 12 Other

XXIV. A program evaluation sheet is used for obtaining listener opinion - a. 7 Yes  
 b. 67 No

XXV. Printed or mimeographed material is especially prepared for the television audience - a. 18 Each time  
 b. 45 Occasionally  
 c. 19 Never

XXVI. This material is sent to listeners upon request - a. 65 Yes  
 b. 5 No

XXVII. Requests for material made available on the program will average \_\_\_\_\_ copies.  
 No.

GENERAL QUESTIONS: (Please check and fill in appropriate blanks)

XXIX. Preceding the start of my extension television programming, a plan was formulated, including the objectives of the program - a. 50 Yes  
 b. 28 No

c. The objectives are \_\_\_\_\_  
 \_\_\_\_\_

XXX. The county extension committee or council has set up a policy on the amount of time the agents can use in preparing television shows - a. 1 Yes  
 b. 76 No

c. The policy \_\_\_\_\_  
 \_\_\_\_\_

OTHER COMMENTS: (Please include any comments as to the success of television programs used, how the shows can be improved, organizations co-operating, and any assistance desired from the station or extension service).





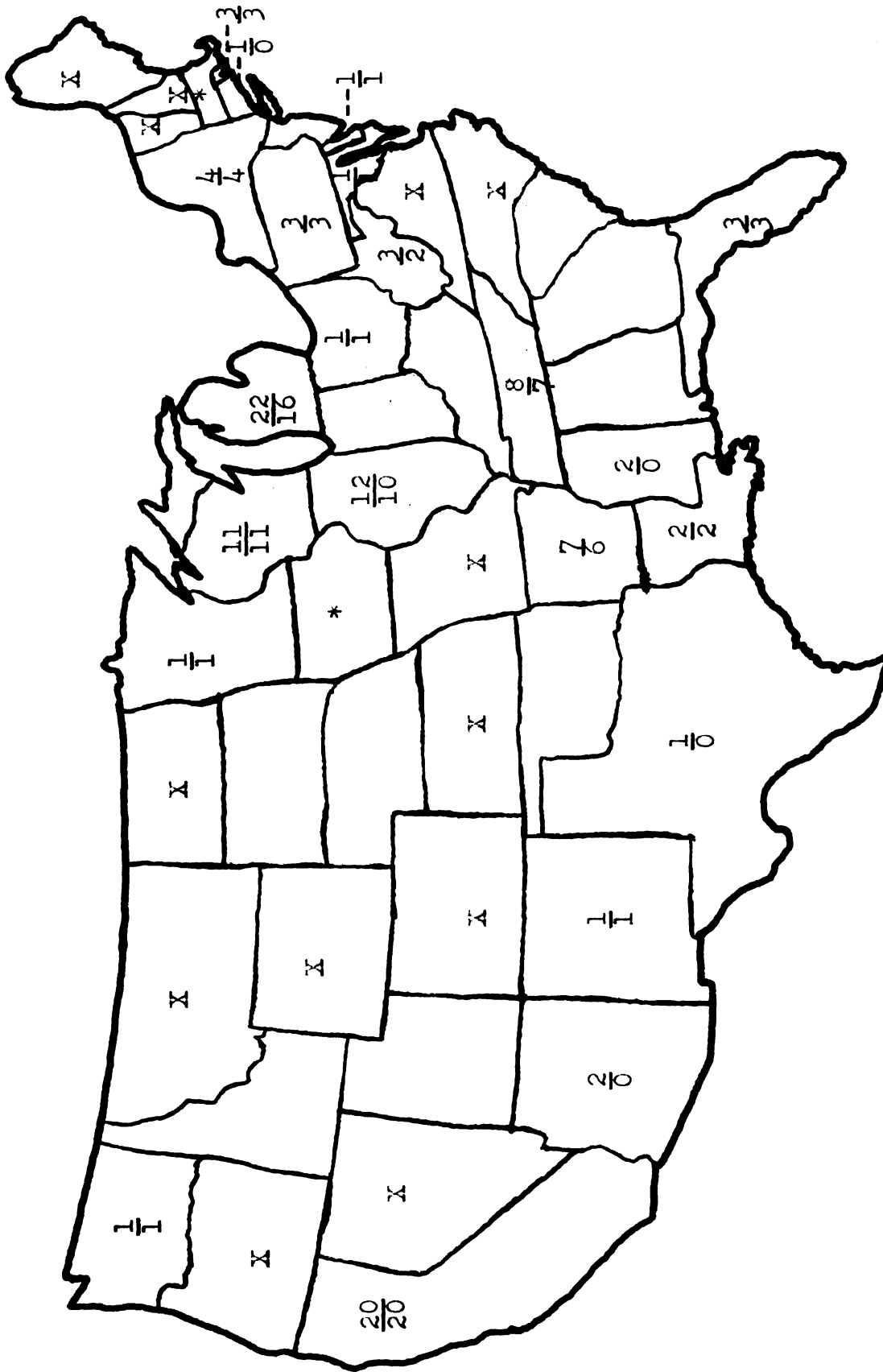
COMMENTS:

I AM INTERESTED IN RECEIVING A SUMMARY OF THE REPLIES TO THIS QUESTIONNAIRE -

\_\_\_\_\_ Yes  
\_\_\_\_\_ No

(Copies of program evaluation sheets, printed or mimeographed material prepared especially for television distribution, show outlines or scripts will be appreciated)

\_\_\_\_\_



X - States where editors reported no extension television programming  
 \* - States where editors reported extension television programming at the college level only  
 number / number - Number of questionnaires returned / Number of usable questionnaires returned

Figure 4. Television programming by extension agents in the United States during the summer of 1953.

TELEVISION SCORECARD

	<u>Good</u>	<u>Fair</u>	<u>Poor</u>
1. Attracts audience	—	—	—
Opening captures attention	—	—	—
Arouses interest in subject	—	—	—
Purpose clear, easily understood	—	—	—
2. Holds interest	—	—	—
Interesting to SEE	—	—	—
Practical facts worth knowing	—	—	—
Appropriate for audience	—	—	—
Clear, logical order	—	—	—
Simple presentation	—	—	—
3. Visual aids	—	—	—
Used to tell a story	—	—	—
Appropriate size--easily, quickly seen	—	—	—
Neatly prepared	—	—	—
Backgrounds satisfactory	—	—	—
Unusual attention-getting device	—	—	—
4. Personal performance	—	—	—
Friendly, informal, natural	—	—	—
Talk easy, well paced, not too much	—	—	—
Enunciation clear	—	—	—
Confident and sincere	—	—	—
Demonstration aids effectively used	—	—	—
Effective action and showmanship	—	—	—
5. Production techniques	—	—	—
Used visuals and props struck	—	—	—
Looked at camera	—	—	—
Talent in proper relation	—	—	—
Transitions smooth	—	—	—
Movements deliberate and necessary	—	—	—
6. Impact	—	—	—
Holds intended audience	—	—	—
Tells story in one idea	—	—	—
Conclusion points up and summarizes	—	—	—
Audience stimulated to action	—	—	—
Entertaining as well as educational	—	—	—
Program helps meet Extension goals	—	—	—

Figure 5. Television Scorecard - Evaluation Sheet

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