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PROBLEMS INVOLVED IN PRODUCTION AND USE OF  
APPROPRIATE EDUCATIONAL TELECASTS BY THE  
MICHIGAN DEPARTMENT OF PUBLIC INSTRUCTION

presented by

Burton Kellogg Thorn

has been accepted towards fulfillment  
of the requirements for

Doctor of Education degree in Vocational Education

  
Major professor

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PROBLEMS INVOLVED IN PRODUCTION AND USE OF APPROPRIATE  
EDUCATIONAL TELECASTS BY THE MICHIGAN DEPARTMENT  
OF PUBLIC INSTRUCTION

by

Burton Kellogg Thorn

AN ABSTRACT

Submitted to the School of Graduate Studies of Michigan  
State University of Agriculture and Applied Science  
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1956

Approved \_\_\_\_\_



THORN, BURTON KELLOG. Problems Involved in Production and Use of Appropriate Educational Telecasts by the Michigan Department of Public Instruction. Thesis, Ed. D., 1956, Michigan State University. 329 p. Library, Michigan State University, East Lansing.

Purpose.--The study had two purposes: (1) to report the problems which occurred in planning, producing, using, and evaluating a series of educational television programs; and (2) to report the solutions which were found for these problems. The series was developed under the auspices of the Michigan Department of Public Instruction.

Method.--A detailed log was maintained throughout the period when the television series was planned, produced, used, and evaluated. The log consisted of a report of the activities which occurred in the following aspects of developing the series:

1. Determining the type of series to produce
2. Securing station facilities
3. Securing an audience
4. Surveying local school administrators and teachers
5. Working with pilot schools
6. Using consultant help
7. Planning the series
8. Securing a budget
9. Obtaining film

10. Using visual aids and props
11. Maintaining station relationships
12. Writing script
13. Rehearsing and broadcasting
14. Using the live broadcasts
15. Using the kinescopes
16. Evaluating the programs

Prior to beginning these developmental phases, selected literature pertaining to each phase was reviewed. A week was spent in Philadelphia studying educational television as used in the public schools. The review of literature and of practice in Philadelphia provided necessary background for the television series.

Findings and interpretations.--A total of twenty-six problems occurred. These were listed, and the solutions which were found were reported. The problems and solutions were stated in terms intended to make them helpful to an individual lacking television production experience but faced with producing a series of educational telecasts. These conclusions were reached:

1. Planning the Series.--Detailed, timely, cooperative planning is essential to the success of a television series. Detailed planning can be responsible for success or failure in (1) securing approval of a series, and (2) carrying a series through to completion. Planning can be detailed to the extent of impeding the effectiveness of a series. Timely planning will make it possible to coordinate the many

detailed operations within the available time limits. Co-operative planning is necessary to secure good relationships between the producer, the members of his organization, people from local communities who are involved in production, the talent, and the station personnel. Cooperation will assure sharing of ideas, decisions, and responsibilities; this sharing is vital to a valuable product.

2. Producing the Series.--The producer, fortified by the advice and counsel of those with whom he plans, must assume the role of the educational authority. He must have sufficient training and experience in the television medium to deserve the respect and confidence of those with whom he works. He must be willing to regard the station personnel as authorities in technical television; he must be in a position to insist upon being regarded as the educational authority.

3. Using the Series.--He must make plans for several types of uses of the series. Failure of one or more anticipated uses is then likely to leave at least one effective use which materializes. If the existence, size, or appropriateness of an audience for the live telecasts is uncertain, and if the programs have repeat value, the series should be kinescoped for use as films.

4. Evaluating the Series.--The series should be evaluated in terms of its purposes by its users and by its intended consumers. Sufficient means of evaluation should be planned to secure dependable results. Early evaluations



should be utilized to improve the unfinished portion of the series. The total results should be analyzed in order (1) to justify the effort and expense of producing the series, (2) to justify the production of future programs or series, and (3) to improve the next program or series.

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OF PUBLIC INSTRUCTION

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## CHAPTER I

### INTRODUCTION

#### The Problem

This study is a report of certain phases of a project in utilization of the television medium for improvement of education in Michigan. The project was carried out under the auspices of the Michigan Department of Public Instruction.<sup>1</sup> It consisted of planning, producing, using, and evaluating a series of educational television programs. The project had two primary purposes: (1) to determine the problems occurring as the series was planned, produced, used, and evaluated; and (2) to find solutions to these problems. As a secondary purpose, the department expected the experiences resulting from the development of the series to provide direction regarding its further use of the television medium. The purposes of the present study have been limited to and are identical with the two primary purposes of the project. The problems which occurred in production and use of this series and the manner in which

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<sup>1</sup> Hereafter referred to as the Department.



these problems were solved, or the degree to which they were solved, have been set forth.<sup>2</sup>

### Importance of the Study

Prior to the start of the project, the Department had produced a few television programs. These programs were produced by individual members of the Department who had a message they wished to bring to a certain group of people, or to the general television audience. There had been no particular coordination of effort within the Department in its television activities. A general recognition of the potentialities of the television medium existed, and the Department wished to use the medium wisely and well or not at all. Certain members of the Department, therefore, believed it advisable to carry out a project which would include the production of a series of programs centered in one area of education and dealing with this area rather comprehensively. It was believed that a report of the problems which occurred in the development of the series

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<sup>2</sup>The writer played the role of stimulator within the Department in initiating and carrying out the project which has been described in part in this study. Since he was employed as a consultant in the agricultural education division of the Department during the course of the project, that division of the Department carried the responsibility for the project. Because of the writer's interest and stimulatory effort, he was assigned the role of Producer-coordinator of the project.

and of the solutions which were found would have value not only to the Department, but to any organization or individual faced with production of a similar series.

### Procedures

The steps of procedure followed in carrying out the present study were as follows:

1. Approval of the project was secured as a result of consultation with a committee of Department staff members who functioned at the policy-making level.

2. A series of agricultural education telecasts was produced as a result of working cooperatively with pilot schools. The purpose of the series was to inform the public about agricultural education as part of the program of the public schools. The series was kinescoped.

3. The kinescopes were used by Department staff members as an aid in working with local schools.

4. The kinescopes were used by teachers of agriculture in classes and in meetings with local groups.

5. As the live telecasts and kinescopes were viewed, evaluations were solicited from the viewers. An analysis has been made of the evaluations which were received.

6. A detailed log of the Producer-coordinator's activities was maintained throughout the project. The primary purpose of the log was to provide a record of the problems which occurred in the course of the project, and the

solutions which were found to these problems. The secondary purpose of the log was to provide a source of data for the present study.

7. The problems which occurred in the production and use of the series and the solutions found were summarized.

8. Conclusions were drawn regarding the experiences which occurred during the period when the series was planned, produced, used, and evaluated.

9. Recommendations were made relative to further research in educational television by the Department.

#### Limitations of the Study

Certain factors tended to establish the boundaries of the study. As a result, its validity and scope are subject to these limitations:

1. Only those phases of the project have been reported which were concerned with the planning, production, use, and evaluation of the television series.

2. Of the several types of educational telecasts which could have been produced and used, only these two were considered: (a) classroom teaching telecasts, and (b) public information telecasts.

3. Since public information telecasts were produced and used exclusively, no experience accrued relative to other types of telecasts.

4. The experiences of the project were limited to the production and use of telecasts in agricultural education.

5. Since the series upon which the study has been based was developed under the auspices of the Michigan Department of Public Instruction, the activities occurring in the development of the series which have been reported were necessarily limited to those which could be carried out under the policies of the Department.

6. The study has not reported efforts to evaluate the results of use of the television series in local communities. Evaluative efforts have been designed only to obtain opinions of users and viewers of the series and the programs within the series as audio-visual aids to accomplish certain defined objectives.

7. Data included in the study have been limited to the short period during which the series has been available. The first program was telecast in April, 1955. The last program went on the air in September, 1955. The kinescopes of the early programs were used experimentally in a very limited way before the series was completed. The complete series became available for maximum use in November, 1955. The closing date for receipt of data to be included in the study was May 1, 1956. Thus the study is limited to the data obtained in the experimental use of the early programs in the series, and to a six-month period when the complete series was available for maximum use.

8. In spite of efforts to secure maximum use of each program in the series, certain programs were used much less than others. For this reason, the evaluative data available for certain programs has been very limited.

Chapter I has defined the problem, described the importance of the study, set forth the methods of procedure followed, and clarified the limitations of the study. The next chapter reviews selected literature and current practice in educational television.

## CHAPTER II

### REVIEW OF SELECTED LITERATURE AND CURRENT PRACTICE

The review of literature was undertaken before attempting to secure the Department's approval of the series. The process of reviewing the literature led to enrollment in Michigan State University's Television Workshop during the summer of 1954, created a desire to see educational television first hand in Philadelphia, and planted the seed that grew into an idea for a television project in the Department. The review of literature, the television workshop, and the trip to Philadelphia proved valuable in stimulating interest in educational television within the Department. These experiences provided a background of facts which were invaluable in making recommendations and answering questions raised by staff members.

In reviewing the literature it was the purpose first to review the opinions of authorities in education and in television regarding the value of television as an educational tool. Since it was intended to request permission to produce a series in the area of agricultural education, a second objective was to assay the literature in regard to uses which had been made of television in this field. Observations of the use of educational television in the Philadelphia public schools comprised a third area of study.

Effective techniques of producing and using educational television programs was the fourth topic of investigation. These four areas of study and their implications for the series make up the content of this chapter.

#### Literature on the Value of Educational Television

The literature reveals that the majority of those who have written regarding the value of educational television have committed themselves concerning only a specific aspect of the medium. A few writers, however, have dealt with the educational value of television in a broad way. The comprehensive opinions have been reviewed first.

#### Comprehensive Opinions Regarding the Value of Educational Television

Television compares favorably with sound film as an excellent means for showing "how," according to Dunham. Television, he points out, has an advantage over sound film in that it is more flexible, easier to revise and improve, and far cheaper per viewer. He claims that television has the ability to attract and hold the interest of the viewer, to stimulate his imagination, and to aid him in retaining what he has learned.<sup>1</sup>

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<sup>1</sup>Franklin Dunham, "Television Aids Education," The Journal of the Association for Education by Radio, 11:3, March, 1953, p. 26.

Dr. Louis P. Hoyer, superintendent of the Philadelphia public schools, writes:

I do not think educators generally realize how valuable an asset television or radio can be first, as an aid to instruction, second, as a device for teacher training, and third, as an aid to publicity and the development of good public relations.<sup>2</sup>

Bate, in writing to vocational educators, emphasizes that much help will come from educational television. He states as follows:

Vocational education is a field to which the non-commercial ETV stations can render incalculable service. It is here that even the least imaginative can see what TV can contribute. . . .

Vocational education can be increased, technical proficiency advanced, and the interest of the public stimulated and multiplied by the programming of non-commercial ETV stations.

Why? In the first place, the high efficacy of television as a training and teaching medium has been irrefutably proved.<sup>3</sup>

Hickey reports allocation by the Federal Communications Commission of a VHF channel for educational purposes in St. Louis. This channel can be received on ordinary television sets without convertors. He points out uses being made of the station and values derived from its use as follows:

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<sup>2</sup>Philadelphia Public Schools, Report of Television-Radio Activities (Philadelphia: Philadelphia Public Schools, 1953), p. 16.

<sup>3</sup>Frederick B. Bate, "Take a Look at ETV," American Vocational Journal, 29:10, December, 1954, p. 14.



Three different kinds of telecasts are being presented--in-school and after-school programs for children, and evening programs for adults.

Those telecasts during school hours are for classroom use altho anybody can tune in. They are produced by the station's staff under the supervision of a school-operation committee made up of representatives of the public, parochial, and private schools.

Each program is offered several times during the week so that all schools in the area have a chance to fit them into their schedule. Each is produced on kinescope so it can be offered semester after semester. As the station continues to produce new programs, it builds up its library. . . .

. . . . .

Our evening programs bring the elements of a liberal education to a wide adult audience. . . .

. . . . .

Surveys indicate that our evening audience ranges, from show to show and night to night, from 5,000 up to 65,000 persons.<sup>4</sup>

Conrad points out that a television lesson can be produced for a fraction of the cost of a motion picture film on the same subject. He is assuming that all of the cost of the motion picture is borne by the producer or producing agency, and that the overhead costs of the television station cooperating with the production of the television lesson are borne by the station.<sup>5</sup>

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<sup>4</sup>Phillip J. Hickey, "Station KETC Reporting," The National Education Association Journal, 44:5, May, 1955, pp. 275-276.

<sup>5</sup>Lawrence H. Conrad, "Research into Classroom Television," The Journal of the Association for Education by Radio and Television, 14:5, February, 1955, p. 14.

Opinions Regarding the Value of Educational Television for  
Specific Uses

High praise has been voiced by many writers for the use of educational television in the classroom. The annual report of television-radio activities for the Philadelphia public schools for 1953 lists educational outcomes derived from summarization of thousands of evaluation reports made by administrators, teachers, principals, and pupils in connection with the utilization of telecasts and broadcasts. In these evaluation reports the following items appear most frequently:

1. Children remember with surprising accuracy the material presented on television.
2. They want to know the meanings, spelling and pronunciation of words they hear on the programs, and the new words concerning television itself.
3. Librarians and teachers report that many children are stimulated to seek out reading material on subjects or stories presented.
4. Supervisors and directors of special subjects are delighted with the rapidity with which new procedures and techniques become general practice through the television and radio demonstrations. The in-service training values are obvious.
5. Teachers find that children's viewing and hearing their contemporaries have increased their interest in speaking clearly and fluently. . . .
6. Teachers report in some cases that children in grades one to three respond better to a 15-minute program than to longer ones. . . .
7. Teachers of pupils who are homebound or in hospitals report that the programs serve not



only as a rich source of information but that the isolated child feels a bond with his classmates in school as he receives the same lessons that they are receiving via television.

8. Teachers and principals who teach the "slow learners" report that such pupils acquire through television some of the facts and skills which they cannot learn through reading and which they are not interested in acquiring through other avenues.
9. The lack of color in television in no way limits the creative variations developed by children in classroom utilization of programs. . . .
10. Teachers report that music appreciation on television results in distractions as the children become preoccupied with mechanical details of performers and the variety of camera movements.
11. Teachers and principals say that dramatic presentations of stories and events. . . on television. . . would be so costly as to be prohibitive.<sup>6</sup>

Educational television, according to Levenson, can effectively supplement a personal relationship between pupil and teacher. He states:

Teaching and learning, especially with children, is essentially a personal relationship. However, it is certainly clear that schools can do a great deal to enrich experience by making use of the best tools available. The TV program is timely. It can help us bring authority into the classroom. It can give our children a sense of participation. It can help us to create attitudes by reinforcing the intellect with emotional qualities. It can certainly

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<sup>6</sup>Philadelphia Public Schools, Report of Radio-Television Activities, op. cit., pp. 10-11.

combat dogmatic teaching by presenting many experts with varying points of view. Some people might insist that whether or not the radio or TV programs are related definitely to the course of study is immaterial. They might argue that the decisive factor is whether the program provides a desirable educational experience but from the perspective of many classroom teachers this is a naive assumption, what with tests, the pressure of time, and the heavy curriculum.<sup>7</sup>

A number of writers express caution regarding the use of educational television as a classroom aid. The writings of some of these individuals provide no positive evidence of first-hand experience from day to day in the classroom or close contact with classroom teachers. Others speak from experience with children or from close contact with classroom teachers. The attitudes of the former group are reviewed first.

The Honorable Earl Warren believes that educational television cannot replace the warmth and stimulus of the pupil-teacher relationship.<sup>8</sup>

The Archbishop of Canterbury is quoted regarding a pilot test of educational programs broadcast to schools by the British Broadcasting Corporation as follows: "TV is a wedge between teacher and pupil and is bad for children who ought to be looking to the teacher for contributions to

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<sup>7</sup>William P. Levenson, "TV in the Classroom," National Education Association Journal, 42:9, December, 1953, p. 562.

<sup>8</sup>Earl Warren, Governor of California, "California and Educational Television," The Journal of the Association for Education by Radio, 12:4, p. 38.

personal growth."<sup>9</sup> A spokesman for the Corporation in replying to the Archbishop took the attitude that television could add to the armor of every teacher as does a textbook or other aid. He stated, "You can't argue good cases from bad teachers."<sup>10</sup>

The words of an unnamed educator in an address to a national education group are given by Siepmann:

I don't want kids watching things. I want them doing things. They should be solving problems, modeling in clay, making things at a workbench, experimenting in chemistry, throwing a ball, playing a trombone, skinning a squirrel. They should be learning skills, skills, skills. Watching is one of the best ways of learning, but not if you just stay and watch. You should see the pattern, then go out and do it.<sup>11</sup>

First-hand contact with students or teachers led to feelings of caution regarding educational television as a classroom aid on the part of several writers. Their comments are summarized at this point.

Cushman, speaking as associate superintendent of schools in Philadelphia and as director of curriculum, said:

The schools and colleges made a significant beginning in the use of TV and in teaching students to use it wisely. An important forward

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<sup>9</sup>"The British Approach to ETV," Courier-Unesco, 6:3, March, 1953, p. 4.

<sup>10</sup>Ibid.

<sup>11</sup>Charles Siepmann, "What Has TV to Say to Us?," Courier-Unesco, 6:3, March, 1953, p. 2.

step is promised by the decision to build and operate a station under school and college control. These are, however, only beginnings and there is no certainty that great good will follow from this. Indeed, schools and colleges have more than average ability to be unimaginative in new areas like this. They still have to win their spurs to demonstrate competency to do an adequate job.<sup>12</sup>

His statement is made as a result of experience in a school system which makes extensive use of television in the classroom. His faith in the proper educational use of the medium is expressed as follows:

. . . used sensibly and with imagination, television today and even for tomorrow, can be a marvelous aid to our attempt to know and to appreciate the world about us.<sup>13</sup>

Klock, speaking from experience in the classroom, expresses fear that educational television programs will be inserted rather than integrated into the curriculum. She writes:

Woe betide the "teacher" who says, "Now let's stop our spelling lesson while we listen to a radio program about Edgar Allen Poe," and then, when the program is over, says, "Now let's get back to our four syllable words!" From such a one I would strip the proud name of teacher.<sup>14</sup>

Witt believes educational television has potentialities for classroom use, but he points out the negative

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<sup>12</sup>The Philadelphia Public Schools, Report of Television-Radio Activities, op. cit., p. 17.

<sup>13</sup>Ibid.

<sup>14</sup>Dorothy Klock, "TV--A Challenge to the Teacher," The Journal of the Association for Education by Radio and Television, 14:4, January, 1955, p. 17.

attitudes held by many teachers toward the medium. He does not wish to impose television upon teachers against their wishes.<sup>15</sup> His discussion of the criticisms of classroom television by teachers is summarized as follows:

1. Television has an impersonal quality.
2. Television is a one-way means of communication.
3. It is difficult for television to present materials at the exact time they are needed in the classroom.
4. Television ignores the pupils' range of individual differences.
5. Very few educational television stations exist.
6. Closed-circuit television facilities are not widely available.
7. It is difficult to utilize commercial stations.
8. Few schools are equipped with television receivers.<sup>16</sup>

One of the most discouraging experiences in the use of classroom television is reported from Washington, D. C., by Hansen. It is significant that his report follows a comprehensive attempt to use the medium, and this attempt was based on an educational television philosophy generally accepted by many authorities.

He points out that during the school year two years prior to his report 34,815 youngsters in one thousand

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<sup>15</sup>Paul W. J. Witt, "TV in School? Not Until the Teachers are Convinced!", The Journal of the Association for Education by Radio and Television, 14:6, March, 1955, p. 6.

<sup>16</sup>Ibid.



fourteen classes used television lessons, while during the following year only 12,833 youngsters in three hundred ninety-two classes used television lessons.

This situation occurred in spite of the prevalence during the second year of better programs, more experienced television teachers, more television sets in schools, and a reputation of success resulting from receipt of three national awards for producing successful television lessons.

Hansen emphasizes that this apparent failure occurred in spite of adherence to these three philosophical principles generally accepted by educational television authorities:

1. Television lessons should bring to the classroom materials, skills, and personalities which the teacher cannot provide by other means.

2. Television lessons ought to relate to the curriculum.

3. Television lessons should be taught by master teachers selected from the classrooms.

He points out that (1) Washington's basic curriculum is recommended to teachers as a general guide, with encouragement to be flexible in its use; and (2) teachers are not required to use educational television. Thus teachers who plan cooperatively with their youngsters and who are concerned with problems important to their groups find it difficult to coordinate the scheduled broadcasts with their

current plans. As a result television lessons are most likely to be used by teachers who are not greatly concerned about cooperative planning. Educational philosophy as it is interpreted in Washington, D. C. appears to be in conflict with principle 2.

Hansen finds difficulty with principle 3 in that even master teachers fail to be as interesting on television as are commercial performers. Children see so much commercial television at home that they are merely a "captive" rather than a "captivated" audience at school.

He concludes that if television lessons are to be used in the classroom these steps must be taken: (1) abandon the idea of television as a teaching aid to supplement the curriculum unless teachers agree on a common area of subject matter and teach this area simultaneously throughout the school system; (2) lacking common agreement on the part of teachers, each program should be self-sustaining content-wise; and (3) television teachers must become highly specialized in the medium.<sup>17</sup>

Much has been written about the use of educational television as a public relations or public information<sup>18</sup> device. The attitude of the majority of educators who

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<sup>17</sup>Carl F. Hansen, "Washington TV Goes from Boom to Bust," The School Executive, 75:3, pp. 78-80.

<sup>18</sup>Because of undesirable connotations associated with the term "public relations," the term "public information" is used in the present study.

have written regarding the importance of the public being informed of the schools' activities, needs, and problems is represented by comments from two sources.

Publicity is respectable, according to Brownell, Gans, and Maroon, but they believe there is no place for high-powered press agents in education. They write in part:

Good school publicity furnishes timely and accurate information--spoken, written, demonstrated, or shown--that is of interest and significance to the public.

There is . . . an urgent need for school publicity with the objectives of (1) informing the public of work contemplated or being done, (2) establishing confidence, (3) rallying support, and (4) correcting misunderstandings.<sup>19</sup>

James T. Reiva, a member of the National Education Association's Commission for the Defense of Democracy through Education, claims the schools can protect themselves from public criticism if, among other things, they will heed these recommendations:

1. Much more effort must be put forth to interpret what the schools are doing, and the more the community is taken into the planning the less interpretation is necessary.

2. Better relationships with the press, radio and television must be developed.<sup>20</sup>

Thus Reiva not only stresses the importance of interpreting the schools to the public, but he believes mass

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<sup>19</sup>Clifford L. Brownell, Leo Gans, and Tufie Maroon, Public Relations in Education (New York: McGraw-Hill Book Company, 1954), p. 24.

<sup>20</sup>News item in the State [Michigan] Journal, July 15, 1955.

communications media including television are imperative to the task.

The American Vocational Association has taken a position favoring utilization of educational television for informing the public about the schools. The Association states:

Administrators and teachers in every field recognize the impact of television both as an educational and as a public relations medium. . . .

It is the public relations value of TV with which we are concerned here. Television can increase knowledge of the schools on the part of the people in the community and inculcate in them greater understanding and interest. Any resident of the area who watches a school telecast is able to see and hear something of what goes on in the classrooms and shops. The walls are figuratively knocked down to reveal exactly what is happening in the vocational school.<sup>21</sup>

A number of school systems in this country have taken advantage of the television medium as a public information device. According to Callahan:

Most of the programs produced under public-school auspices have been in the nature of public-relations programs designed to acquaint parents and taxpayers with the objectives of the curriculum.<sup>22</sup>

Values the schools can expect to derive as a result of presenting themselves to the public via television are stated by Callahan as follows:

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<sup>21</sup>American Vocational Association, Incorporated, Your Public Relations (Washington, D. C.: American Vocational Association, 1954), p. 52.

<sup>22</sup>Jennie W. Callahan, Television in School, College, and Community (New York: McGraw-Hill Book Company, 1953), p. 130.

Television is serving the schools as an excellent public-relations medium, interpreting their needs, their curriculum materials, methods, the personalities of the teachers and administrators, even the school "characters" of the pupils. These programs also fill a great need on the part of the parents. They open the way for parents to come closer, intellectually and emotionally, to their children. . . . Television comes to . . . show their own children at school, with unending subject matter to develop into conversational fodder with their children. New interest lines awaken. Parents themselves find interests in new hobbies, meeting the challenge of education to investigate continually and to think of all things creatively. . . . Interpreting the schools to community in lively informal telecasts answers the questions of parents, who now see for themselves and can show their appreciation and pride in the schools by forwarding the efforts of the parent-teacher groups and by truly serving education to the best of their ability.<sup>23</sup>

The reaction of a first grade teacher after an initial venture in television is reported by Callahan:

We, who work in the field of education are well aware of the detractors who would undermine the public faith in the great American public-school system. I can think of no better way to put the facts before the public than through the medium of television.<sup>24</sup>

Callahan further characterizes the public information use of television in these words:

Through the day and into the early evening hours hundreds of school children, their teachers, and supervisors and administrators are appearing before television cameras to bring the story of their schools to parents and other taxpayers of their communities. Using television as a realistic eye, the typical "Know Your School" series educates viewers to the problems and activities of the school.<sup>25</sup>

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<sup>23</sup>Ibid., p. 133.

<sup>24</sup>Ibid., p. 124.

<sup>25</sup>Ibid., p. 119.

Many specific examples of informing the public through use of educational television are reported by Callahan from all over the country. A few cases from the east, the midwest, and the west coast are cited as being representative of this use of the medium.

In the east, the Newark, New Jersey, school officials were so successful in briefing parents for civil defense by means of television that they decided to present a community series designed to interpret the schools. "Report to Parents" was the result. This was a weekly half-hour morning series. The classroom was the setting, with teachers, pupils, maps, books, handwork, exhibits, and movie projectors transplanted to the studio to give the parents a true picture of methods and materials used in teaching.<sup>26</sup>

King reports that this series in Newark was very successful in helping parents to see the kind of instruction their children receive. As a result, he states, a better understanding of the work of the schools exists.<sup>27</sup>

The public schools of Arlington County, Virginia, produced a series called "Family Affairs." A typical program in this series showed sixteen-year-old Johnny, his

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<sup>26</sup>Ibid., p. 131.

<sup>27</sup>William H. King, "What Teachers Expect from Educational Television," The Instructor (Audio-Visual Supplement), June, 1954, p. 6.

younger sister, and his parents in a scene which brought out information about the driver's course Johnny was taking at school. The scene ended with father and son starting off with the car, the son driving, and the father doing some teaching. At this point, a panel of experts discussed such questions as: "How can parents judge whether a boy is really ready to drive?"

The Arlington schools produced two additional public information series called "Across the Potomac," and "Bettering Human Relations." The three series are reported to be so popular that many requests come from community listeners to include their special problems in future telecasts.<sup>28</sup>

From the midwest, the Minneapolis public schools pioneered in educational television by producing a weekly fifteen-minute series which interpreted the schools to the public.<sup>29</sup> The Minneapolis Council of Parent-Teacher Associations reported:

They [the school programs] were a most effective form of community school relations and did more than reams of paper and endless speeches to show people what the schools are actually doing and how effective current methods of teaching are. . . . It is a most effective means of increasing public support for our school systems.<sup>30</sup>

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<sup>28</sup>Callahan, op. cit., pp. 128-29.

<sup>29</sup>Ibid., p. 125.

<sup>30</sup>Ibid., p. 119, citing a resolution passed by the Minneapolis Council of Parent-Teacher Associations.

A later report on the same series by Putnam leads to the conclusion that this public support became rather substantial since Minneapolis is building its own educational television station. He cites three types of public information programs in use in that city:

1. Units in various subject fields presented much as they would be in the classroom
2. Demonstrations of certain types of work carried out in the Minneapolis public schools
3. Excerpts from assemblies, plays, and skits <sup>31</sup>

The Cleveland schools have made wide use of educational television for public information. Callahan summarizes these efforts as follows:

The Cleveland schools began their use of television with a fifteen minute public-relations series, "Meet Your Schools," presented weekly in the evening, then added a series of fifteen-minute telecasts in the general field of adult education, also broadcast in the evenings. The community-school series opens with a program devoted to kindergarten, the next the primary division, on through the senior-high level. Then the special services in health, conservation, and recreational activities are presented in individual telecasts. The elementary-school curriculum is covered with programs on music, art, reading, arithmetic, social-science studies, and handcraft. The junior and senior-high-school subjects selected for telecasts are music, composition, French, social studies, business education, safety, English, science, home economics, and gardening. The commencement exercises are telecast, as are basketball and football events from time to time. <sup>32</sup>

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<sup>31</sup>Rufus K. Putnam, "Minneapolis Builds Its Own ETV Station," The School Executive, 75:3, November, 1955, p. 75.

<sup>32</sup>Callahan, op. cit., p. 131.



This brief summary of nationwide use of educational television for public information has been concluded with examples from the west coast:

Los Angeles educators have concentrated on preparing good programs for out-of-school viewing. Saturdays are full of unusual programs planned by teacher groups in which students actively participate. "Campus Farmers," broadcast over KECA-TV at 3 in the afternoon, shows teachers and students from various schools demonstrating what they are studying in agriculture. Suggestions on raising turkeys, livestock and rabbits, testing soil, growing plants, and the like make the program most practical. It is presented by the California Teachers Association in cooperation with the Office of the County Superintendent of Schools.

The County Superintendent of Schools, the California Teachers Association, and the Audio-Visual Education Association sponsor a Saturday afternoon series devoted to interpreting the work of the public schools. Guidance, counseling, science courses, and the three R's are typical of the material selected for demonstrations by teachers, students, and often administrators.<sup>33</sup>

In San Francisco and Oakland . . . demonstrations of the school curriculum and student activities made up the interesting initial series "Operation Education" over KRON-TV. In the Oakland Schools, adult education was also covered. Station KPIX carried the Tuesday afternoon series "Partners in Progress," showing how students learn about business and industry by demonstrating the interrelations between business and education. The paper industry, the story of electricity, and special programs on civil defense were included in the subject matter making up the series.

. . . . .

Officials of the San Francisco and East Bay public schools opened their "Operation Education" series with an introductory program describing the weekly telecasts to come. A tremendous upswing in the size of audience took place after the following announcement was distributed . . . : "Each Monday, Tuesday,

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<sup>33</sup>Ibid., p. 120.

and Friday at 1:30 P.M., a series of programs known as 'Operation Education' is being telecast over KRON-TV. The combined Alameda and San Francisco School Districts present the Friday, thirty-minute program under the subtitle 'Children at School'. . . Viewers will be acquainted with the school systems, what subjects are taught, why they are taught.<sup>34</sup> The programs are dramatized as fully as possible."

The Alameda schools also interpret their educational goals through half hour telecasts.<sup>35</sup>

### Implications of the Literature on the Value of Educational Television

Educational television for classroom use has many proponents, but a substantial number of authorities express caution regarding this use of the medium. The latter group believes that television may come between the teacher and the pupil particularly in those areas of relationship involving the practice of democratic living in the classroom. Evidence exists that such interference has actually occurred in some school systems in spite of intelligent effort to use classroom television in a climate of democracy.

Since it is the Department's philosophy that children will be most likely to learn to be good citizens in a democracy by practicing democratic living throughout their school years, careful attention was paid to this caution in planning for the series.

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<sup>34</sup>Ibid., pp. 121-23.

<sup>35</sup>Ibid., pp. 122.

Widespread, enthusiastic use of educational television for public information purposes prompted serious consideration and eventual adoption of this use of the medium by the Department in its series.

### Literature on the Use of Television in Agricultural Education

Since it was likely that the Department's series, if it materialized, would be carried out by the agricultural education division of the Department and in the area of agricultural education, a review of the literature in this field seemed important.

The literature reviewed revealed only two significant situations where educational television was used in the field of agricultural education in the public schools.

Decker reports his experiences in the role of area supervisor and television producer in the twelve schools offering vocational agriculture in Erie County, Pennsylvania, as follows:

The Future Farmers of America in Erie County, Pennsylvania, have completed over two years of regularly scheduled shows at the rate of 1 to 2 per week. The show is scheduled for each week at the same period. A total of 109 shows have been presented and subject matter has not been difficult to find.

It has become evident that one person must be responsible for organizing, producing, (coaching) and coordinating the entire program. This same person must and can serve as "emcee" for the show to the ultimate advantage of the program. There is no other person who is familiar with the Agricultural Education Program. . . . Unless the directing engineer, the

camera men, and all staff members are familiar with the objective involved in each show, the points will not receive proper attention. . . .

The Erie County TV shows were organized for 12 schools each to appear every 12 weeks. By common agreement, subjects were selected and assigned to each school. This list was duplicated and copies mailed to people interested in the program. The Area Supervisor served as producer and "emcee" as well as coordinator. He writes 95% of the shows and suggests the necessary visual aids. The program assumes that whenever possible, regardless of the inconveniences, the "show-how" technique must predominate over the "tell-how" technique, i. e. use visual aids, real things and in real life size. . . .

Although the Future Farmer of America members are never allowed to read their script, they do receive a general outline which includes the key points of the show. . . .

The agricultural teacher and his entire class will develop the show. They rehearse the various angles and acquire all of the information needed to answer almost any question that one might ask concerning the show. Fortified with an overall knowledge of the subject, the producer (area advisor in this instance) visits the school and assists with the matter of eliminating every unnecessary action or word. The boys must be taught to work at any disadvantage that will favor the camera. . . . Recently, a telecast involved showing how bees are put into the hive and how they govern the colony. . . . In such a demonstration one must speak to the person who knows absolutely nothing about the subject. All people between the least informed and the expert on the subject will make up the audience. It is a common practice to talk over the heads of too many pupils in school work. This is an easy error to commit in TV.<sup>36</sup>

Whether or not these programs were viewed by classes in vocational agriculture in the eleven schools not on the air is undisclosed by Decker. It is apparent that one of

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<sup>36</sup> Biron E. Decker, "TV is Show-Business," The Agricultural Education Magazine, 27:1, July, 1954, p. 10.

his objectives was to inform the public about vocational agriculture. He makes no statement regarding the effectiveness of the series for this purpose.

King reports the use of a series titled "Talking Sense" by ten teachers of vocational agriculture in Michigan with adult farmer classes, young farmer classes, and high school classes. This series was produced by the Agricultural Economics Department at Michigan State University. Selected programs from the series were viewed by these classes. Each teacher and his class viewed those programs which were appropriate to the course of study being pursued. In seven of the schools, the courses of study were planned to make use of certain programs. In the remaining three schools the television programs were used as the course of study. One of the schools was unable to receive the telecasts while the cooperating class was in session. In this case, incidental use was made of the series by asking class members to view the programs at home.

The class discussions following the telecasts were based to a greater extent upon the television programs than upon the problems of the students. A majority of the teachers appeared to have difficulty in determining the farming practices which might have been drawn from the programs. The needs of different teachers, classes, and class members did not seem to be met by the information presented

in the programs. The television programs possessed limitations in programming techniques and format.<sup>37</sup>

These weaknesses in the programs and their use by the ten teachers constitute no criticism of classroom television per se. Better programs and teachers who were more familiar with use of the medium might have produced highly effective results.

### Implications of the Literature on the Use of Television in Agricultural Education

Very little has been written about the use of television in agricultural education. The present study can, therefore, be a significant contribution to the literature in this field.

The literature reviewed provided little encouragement to use television for classroom teaching. It provided no evidence to discourage use of the medium for public information purposes.

### A Study of the Philadelphia Program of Educational Television

Prior to approval of the series described in the Present study, the Department's attitude toward educational

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<sup>37</sup> Charles E. King, "A Case Study of the Evaluation and Use of Special Television Programs as an Instructional Aid in Vocational Agriculture" (unpublished Doctor's dissertation, Michigan State University, East Lansing, 1955), 330 pp., passim.

television as a classroom aid was one of skepticism. In order to learn more about this use of the medium, however, a member of the staff of the agricultural education division was sent to Philadelphia to spend a week studying classroom television.

Philadelphia was chosen because of the many fine reports emanating from that city. Two examples will serve to illustrate. Hainfeld writes, "There can be little doubt that Philadelphia leads the nation at present with educational television."<sup>38</sup> Another writer states:

According to many persons, Philadelphia is the outstanding example in the United States of experimentation in the use of school TV. It has . . . attracted visitors from forty states and at least ten foreign countries.<sup>39</sup>

Furthermore, the general objectives listed by the Philadelphia public schools promised that an opportunity would be provided to study educational television not only as a classroom aid, but also as a public information medium, a tool for adult education, a device for developing citizenship responsibilities, and a means of bringing teachers and parents together.

These objectives are as follows:

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<sup>38</sup>Harold Hainfeld, "From What I Hear," Journal of the Association for Education by Radio and Television, 13:6, March, 1954, p. 15.

<sup>39</sup>"The Case For and Against School TV," Courier-Unaeco, 6:3, March, 1953, p. 10.

1. To provide new and effective supplementary teaching aids in the classroom--
  - a. By bringing to the classroom outstanding personalities, experts, demonstrators and performers, with materials, skills and processes not usually available.
  - b. By motivating pupils and assisting teachers through demonstrations by recognized master teachers in a wide variety of subjects with emphasis on skill of performance, creativity, and imaginative approach.
2. To utilize these tools as public relations media by presenting programs which interpret school activities to parents and other citizens.
3. To offer the rich resources of schools and community for adult education.
4. To develop the concept in both children and parents that television and radio are more than fine entertainment media; they are potent tools for education.
5. To help children and parents understand their responsibilities as citizens for the development and control of programming trends on both commercial and educational stations.
6. To stimulate among pupils, teachers and parents, discussions of program quality and of worthwhile selections for home viewing.<sup>40</sup>

A survey form was developed and used in Philadelphia.

The following information from the survey summary is pertinent to the present study:

1. Financing of television activities is through school funds except for the purchase of television receivers.

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<sup>40</sup> Philadelphia Public Schools, Report of Television-Radio Activities (Philadelphia Public Schools, 1953), pp. 2-3.



These are purchased by the home and school councils which are similar to parent-teacher associations.

2. The two hundred fifteen home and school councils were asked to suggest any changes they wished to be made in programming. The summary of their responses includes these recommendations:

- a. The fathers as well as the mothers would like to see . . . . in-school presentations of general interest which are given only in the mornings. Can't they be shown at nights sometimes?
- b. Why can't the school shows be put on film and repeated during afternoon hours so that more classes in school can see them?<sup>41</sup>

3. Elementary teachers are generally enthusiastic about teaching opportunities growing out of television programs. Secondary teachers, because of fixed class schedules which do not always coincide with program time, are generally passive to the programs.

4. Classroom teachers are not called upon to serve as television teachers. The eight producers were formerly successful classroom teachers, and they teach on television. They are able to call upon teacher and lay specialists.

5. The most successful programs have been at the elementary level and have dealt with "problems of the day."

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<sup>41</sup> Philadelphia Home and School Council, Report of Television Evaluation Committee (Philadelphia: Philadelphia Public Schools, 1953), p. 5.

6. Vocational programs are not believed to be needed. Vocational schools are reported to be well equipped, and to have facilities for students to see what television could show.

7. Educational television in Philadelphia started with public information and interpretative programs. Some of the present programs, such as the "Classroom Playhouse" series, are intended for general audience viewing.

8. Television is regarded as only another teacher aid. It supplements other good methods of teaching.

9. Television's factor of immediacy, which involves suspense and an attitude of "anything can happen," seems to have a desirable psychological effect from the standpoint of interest. Thus live programs are preferred to films and kinescopes.

Observations made and information obtained in Philadelphia which are related to the present study follow:

1. Principals use no coercion to secure use of television by teachers. This was verified by all the teachers who were interviewed.

2. An elementary principal stated that if television programs are centered around "problems of the day," and if teachers are teaching "problems of the day," programs almost magically fit and are useful. The textbook-centered teacher finds this type of program inappropriate to the lesson at hand.

3. A first-grade teacher stated in an interview that there are so many things to do that she, particularly at first, felt her youngsters had little time for television. She questioned her own attitude, however, and her children have been viewing the one program available at their level. She reported further that the children see so much television at home that they are passive toward the school programs and do not observe very carefully. As these children were leaving their room for the auditorium, one youngster asked if they would not be able to finish their drawing. The teacher stated that this attitude of interest in areas other than television is common with her children.

4. A high-school English teacher who is television representative for his school was interviewed. He stated that the biggest problem of using television in high school is fixed class schedules. His tenth-grade composition class, for example, begins at 10:35 A.M. The program he would like to have this class observe regularly starts at 10:30 A. M. This teacher states that only five of the one hundred twenty-nine teachers in his school use television in their classes. Teachers believe they are able to provide what their students need without television.

5. Miss Martha Gable, director of radio-television activities in the Philadelphia public schools, was informed of possible interest by the Department in classroom use of educational television in agricultural education in Michigan. When she learned of the wide differences in the

classes and in the individuals within the classes which would see the programs, she expressed doubt as to the feasibility of this use of the medium. She advised that interpretative programs would be more feasible and useful. She believed they should at least precede teaching programs.

6. Miss Gable advised that any program worthy of re-use should be kinescoped for use on other stations, and in order to build a film library for distribution to schools.

7. When Miss Gable was asked about the practicality of producing sound motion pictures in lieu of using television, she pointed out that a fifteen-minute, sound, black-and-white sixteen millimeter film would cost approximately eighteen hundred dollars when produced with school equipment. Approximately the same type of teaching aid can be produced live on television, when station facilities are gratis, for one hundred dollars. Kinescoping would add to the cost.

The strengths observed in the use of educational television in Philadelphia have been summarized as follows:

1. The programs are quite effective at the elementary level.
2. The majority of programs are of current nature and provide a good resource in teaching "problems of the day."
3. Programs are revised in the light of new needs if they are repeated.
4. Programs bring outstanding personalities to the classroom with materials, skills, and processes not usually available.

5. In general, no program is presented unless it provides something which the teacher cannot duplicate or do as well in the classroom.

6. Programs have brought parents and other taxpayers closer to the schools.

7. Parents, teachers, and children are becoming increasingly aware of their responsibilities for development and control of programming trends on both commercial and educational stations.

8. Parents, teachers, and children are looking at all programs more critically and viewing with increased discrimination.

9. Effective in-service teacher education occurs when teachers observe programs involving a master teacher.

10. Parents have a stake in the programs through provision of television receivers by the home and school councils.

11. Use of television by teachers is voluntary.

12. The better elementary teachers seem to make more use of television than less capable teachers. This correlation is not apparent in secondary schools.

13. Classroom teachers have no responsibility for preparation or production of programs.

14. Teachers have a voice in program offerings through their personal program evaluations, and through their school representatives on the city-wide television committee.

15. The staff of television producers consists of successful former classroom teachers.

16. A summer workshop is available for in-service education in effective use of television.

17. Skills and processes presented on television are not generally copied by children but adapted for projects chosen by the teacher and her group.

The apparent weaknesses in the use of the medium in Philadelphia have been listed also:

1. Fixed schedules make present programs quite ineffective at the secondary level; this has inhibited production of many programs at this level.

2. Good teachers frequently find the programs coming at a time when they interfere with timely activities already underway.

3. No provision is made for preservation of outstanding programs for future or repeat use through kinescoping.

4. Little adult education is offered.

5. Good and adequate air time is becoming increasingly hard to obtain through the commercial channels.

6. Provision of television receivers by the home and school councils results in poorer reception facilities in some less wealthy neighborhoods.

7. An individual teacher would be unable to obtain a program or series of her choice.

8. Rehearsal time at the commercial studios is inadequate.

### Implications of the Philadelphia Program of Educational Television

Educational television has met with general favor in Philadelphia at the elementary level. A few elementary teachers were less than enthusiastic about classroom television. They found that programs frequently interfered with activities already under way. These teachers are believed to be among the most creative of the teachers who were interviewed. To encourage use of an aid which would tend to stifle creativity on the part of teachers is contrary to the Department's policy. This undercurrent of reaction in the elementary schools of Philadelphia did not, therefore, encourage Department use of classroom television.

Secondary teachers in Philadelphia found little use for classroom television. Fixed class schedules which were not synchronized with air time were responsible for this in part. Rigidity of scheduling is a characteristic of secondary schools, and a case could be developed that schedules should be relaxed to accommodate the medium. The feeling that student needs were being met without television, however, was more pronounced in Philadelphia in the secondary schools than at the elementary level. This was particularly true in the case of vocational teachers. The belief that a well equipped vocational department can actually show the things firsthand which can be seen on television is generally accepted by even the television staff in Philadelphia.

Certainly this secondary-school reaction left no favorable impression upon the Department as far as its own use of classroom television was concerned. Since the series under consideration was in an area of education offered at the secondary level, the Philadelphia visit acted as a strong deterrent upon the Department in approving a series for classroom use.

On the other hand, the experience of the Philadelphia public schools with television as a public information device was entirely positive. This fact, coupled with Miss Gable's recommendation that the Department experiment with educational television to interpret the schools to the public, was a positive factor in the Department's eventual decision to approve a series having the objective of informing the public regarding agricultural education.

#### Literature on Techniques of Production and Use of Educational Television Programs

In this section of Chapter II a review has been made of selected literature regarding (1) the role of the Producer-coordinator,<sup>42</sup> (2) program planning, (3) program preparation, and (4) production and performance of programs.

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<sup>42</sup> Usually referred to in the literature as the producer.



### The Role of the Producer-coordinator

In writing about the Producer-coordinator's function, Seehafer and Laemmer emphasize its importance by saying:

Production is an administrative job. Long before the program goes on the air a producer will determine, in general, how the broadcast or telecast will be presented. He will visualize how certain portions of the show will be handled. Over-all supervision and responsibility for the success of the program rests on the shoulders of the producer.<sup>43</sup>

Hoddap stresses the vital role of the producer when he says:

The producer can be the most creative person in television provided he is imaginative, ingenious, a good administrator, and meticulous in his bird-dogging of details from conception to telecast.<sup>44</sup>

He states that the producer operates in the following chronological order:

1. He conceives the idea for a single program or a series.
2. He selects a script writer or writers.
3. He selects a director and a set designer.
4. He sets up a budget.
5. He arranges for script duplicating and distribution. . . .
6. He maintains liaison with agencies concerned with the production and informs them of developments.

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<sup>43</sup>E. F. Seehafer and J. W. Laemmer, Successful Radio and TV Advertising (New York: McGraw-Hill Book Company, Inc., 1951), p. 251.

<sup>44</sup>William Hoddap, The Television Manual (New York: Farrar, Straus, and Young, 1953), pp. 82-83.

7. He plans the publicity campaign.
8. He maintains constant communication with the director.
9. At final rehearsal, the producer checks the show, makes notes, and has a conference with the director to clear up any last-minute contingencies.
10. The producer takes responsibility for all . . . talent, music, script, and so on.
11. The producer finds himself working from one month to six weeks in advance on programs, and should develop the kind of agile mind that can separate details of this week's program from those of next week's and so on.<sup>45</sup>

In writing to extension workers, the authors of Television Is for You list the extension worker's responsibilities as producer of television programs, and the station's responsibilities in broadcasting the programs. Since it was important for the Producer-coordinator to understand this division of responsibility, both have been reported. The producer's responsibilities are summarized as follows:

Before the show, arrangements should be made (1) for a program conference; (2) regarding the number of copies of script needed; (3) regarding use of props and technical equipment; (4) regarding suitability of slides, film, and still pictures; and (5) relative to the proper time to arrive at the studio on the day of the program.

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<sup>45</sup> Ibid.

While on the air, the talent must be prepared to follow directions from the floor director. His directions usually relate to facing the camera, staying in the picture, and getting the show on and off the air on time.

The station's responsibilities include (1) furnishing a director, (2) informing the talent of production limitations, (3) furnishing technical equipment and personnel, (4) furnishing adequate rehearsal time and facilities, and (5) controlling the program while it is on the air.<sup>46</sup>

The United States Department of Agriculture's report Program Methods clarifies the relationship which should exist between the producer and the director. The nature of this relationship is described in this way:

Probably the most important individual to the . . . producer . . . is the "director" assigned by the television station to put the program on the air. The director is responsible for coordinating a rather sizable team of technical people who will assist him in the actual televising. It is absolutely necessary that he have an understanding of what is to be done and the manner and sequence in which the action will take place. The director is a part of the station staff and he is a technician with a great deal of skill and experience. He can do more with technical problems than any other individual with whom the producer may come in contact.

Experience indicates that a conference with the director is a prerequisite to any detailed program planning. . . .

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<sup>46</sup> National Project in Agricultural Communications, Instructor's Manual: Television Is for You (East Lansing, Michigan: National Project in Agricultural Communications, n. d.), p. 15.

After this conference, the producer will usually know the date, hour, and length of program, the type of audience he can expect to have, the equipment, sets, and properties the station can provide, and perhaps the style or format the program will take. In addition, he can begin to think in a little more definite terms about the budget.<sup>47</sup>

The producer may be working with educational or commercial stations. If he is prepared to face the problems of working with commercial stations he should be able to work without difficulty in the more sympathetic atmosphere which an educational station usually provides. Suggestions for working with commercial stations given by Crawford have been summarized as follows:

1. One person should serve as liaison between the school and the station.
2. Program ideas may originate in the school or with someone in the station.
3. Before contacting the station, it is wise to have definite plans for the type of program, format, talent, and so forth. These should be in writing.
4. Accept suggestions concerning production from station personnel, but educators should dictate content and treatment.
5. Keep production simple. Do not overburden the show with visual elements, "gimmicks," and complex routines that require a great deal of time spent in rehearsal.

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<sup>47</sup>United States Department of Agriculture, Television Report: Program Methods, Section III (Washington: Office of Information, 1953), pp. 6-7.

6. Become acquainted with station policies. Make every effort to abide by them.

7. Physical form of the program should conform to studio facilities.

8. Script or rundown sheets should be prepared to suit the convenience of the station director. Do not try to dictate camera coverage.

9. Have an understanding about what the station will furnish in the way of props and materials.

10. Do not interfere with the normal operation of business at station.

11. Often shows are "back to back"<sup>48</sup> in the studio. Leave immediately after your program is over.

12. Hold all discussions outside the studio.

13. Remove all props and materials immediately.

14. If schools provide good programs and are cooperative, commercial stations will be willing to work with them.<sup>49</sup>

### Program Planning

Educators should plan telecasts to utilize sound educational and psychological learning principles, according to Wigren. He emphasizes that this type of planning should

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<sup>48</sup>One program following another immediately in the same studio.

<sup>49</sup>Notes taken from lectures given by Robert Crawford, Michigan State College's Fourth Annual Television Workshop, 1954.

go hand-in-hand with the best techniques known to those trained in television as an art of communication.<sup>50</sup>

Wigren lists these specifications of an educational telecast:

1. It should have an educational purpose.
2. It should provide for presenting ideas and concepts in sequence from week to week.
3. It should present an educational philosophy consistent with democratic values.
4. It should build on the needs and problems of the viewers.
5. It should be a means of growth and development for the viewer.
6. It should involve the viewer as a participant.
7. It should be designed for a particular group of viewers rather than for general audiences.
8. It should at all times maintain a devotion to truth.
9. It should be flexible in its design, approach, and method of presentation.
10. It should be "natural," not necessarily ornate or polished, in its presentation.<sup>51</sup>

Considerations for the producer in planning an educational television program are listed by the United States Department of Agriculture in its report Program Methods as follows: The audience, the subject matter, talent, visuals,

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<sup>50</sup> Harold E. Wigren, "Educational Television: Some Suggestions," Teacher's College Record, 54:23, October, 1952.

<sup>51</sup> Ibid.

format, properties, conferences, script, budget, transitions, time of day, length of program, station facilities, cueing, and rehearsals.<sup>52</sup>

The following comment regarding audience is selected as having special significance:

As the producer plans his television program he must keep two thoughts in mind: Who are the people I am trying to reach and what do I want them to do? To some degree, the producer can select the specific audience he wishes to reach. Time of day is the most important factor in determining the type of audience.<sup>53</sup>

Michigan State University's television station WKAR-TV provides helpful suggestions in program planning which have been summarized as follows:

1. A series should be limited to a specific content area. The more complex the content the longer the series of programs should be. If the content is quite simple a single program may suffice.
2. Each program within a series should be limited to a single idea, fact, or principle which is complete within itself.
3. Select a general title for the series and a specific title for each program. For example; a series title: "Science and Civilization"; a program title: "Industrial Use of Atomic Energy."

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<sup>52</sup>United States Department of Agriculture, op. cit., p. 4.

<sup>53</sup>Ibid.

4. Standard program lengths are (a) five minutes, (b) fifteen minutes, (c) thirty minutes, and (d) one hour. Effort should be made to conform to these standard periods.

5. Decide what audience should be reached with the program or series. Analyze the characteristics of the desired audience and plan the series or program to be of interest to individuals possessing these characteristics.<sup>54</sup>

The selection of participants, or "talent," for telecasts is discussed by Tonkin and Skelsey. They make these comments:

The same qualities that make a good extension worker apply to you and your guests on television: friendliness, enthusiasm, sincerity, and simplicity. Most of the people with whom you work are naturals for television. . . . People who are used to conducting meetings, giving demonstrations, and speaking in public are all good television talent. They have subject-matter knowledge and experience in demonstrating, and these are the two most important factors in selecting guests. Beyond that, showmanship is what you want. This doesn't mean pulling rabbits out of a hat, or song and dance routines. Showmanship means polish. It is a pleasant, friendly manner; a smooth, unhurried performance; and the breathing of entertainment values into your story.<sup>55</sup>

An anonymous writer recommends these program formats as being helpful when operating on a limited budget:

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<sup>54</sup>Michigan State University, General Information Sheet for the Planning and Preparation of Television Programs (Mimeographed, n. d.), p. 1.

<sup>55</sup>Joseph D. Tonkin and Alice D. Skelsey, Television for You, United States Department of Agriculture, Agriculture Handbook No. 55 (Washington: Government Printing Office, 1953), pp. 8-9.



(1) rear screen projection of suitable backgrounds, (2) integrated films with a narrator, (3) effective panel discussions, and (4) demonstrations.<sup>56</sup>

Lawton points out that a complicated format is not always necessary, and he gives this illustration:

. . . We did a sample interview--no props, effects, anything. Just a radio interview with the camera on it. The . . . telephones were loaded. Dominant interest should be in the subject and the guest; sometimes these things, if good, are enough.<sup>57</sup>

Translucent (rear) projections are regarded as useful by Lawton. Their effectiveness increases, he says, if related objects are placed in front of them.<sup>58</sup>

The United States Department of Agriculture makes this helpful suggestion for use when finances are limited:

Standardization is another means of saving money available to the producer. . . . standardization of procedure in program preparation and in visual aids, if program quality is not sacrificed. For example, a standard opening and closing--where the video part remains the same week after week, thus building identity for the programs--is an obvious saving.<sup>59</sup>

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<sup>56</sup> "An Educational Television Experiment," The Journal of the Association for Education by Radio, 11:5, May, 1952, p. 53.

<sup>57</sup> Sherman P. Lawton, "Jottings From a Production Notebook," The Journal of the Association for Education by Radio and Television, 14:4, January, 1955, p. 13.

<sup>58</sup> Ibid.

<sup>59</sup> United States Department of Agriculture, Television Report: Program Methods, op. cit., p. 7.

### Program Preparation

The importance of planning programs in such a way that the viewer will be stimulated to appropriate action is emphasized by the Continuing Education Service of Michigan State University. The following statement should serve well as a rationale in program preparation:

It would perhaps be well to note that a teacher infuses the instruction with a contagious personal quality and attempts to arrange the environment in a way that will stimulate the learner to efforts and activities, which, if continued, help the learner progress in the acquisition of knowledge, attitudes, skills, and habits. Thus the learner is helped to conform socially and intellectually. However, educational outcomes are the direct product of the learner's activities and not the teacher's activities.<sup>60</sup>

Veeder takes a simple approach to script writing when he says:

Write the opening, and the closing of the program including the action and the talk that will take place. Put an attention-getter in the opening and make the end equally strong.<sup>61</sup>

Michigan State University provides aids in program preparation. One or two minutes at the beginning of the broadcast should be devoted to introducing the subject of the program and the nature of the material or content. The first program of a series should outline the nature and

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<sup>60</sup>Michigan State College, A Guide for Persons Teaching Television Courses (A Mimeograph of the Continuing Education Service, East Lansing: Michigan State College, n. d.).

<sup>61</sup>James T. Veeder, Television Handbook for Extension Workers, Department of Extension Teaching and Information (Ithaca, New York: Cornell University), p. 10.

purpose of the series as a whole. The content and material of the individual program should be clarified at the beginning of each broadcast. One or two minutes at the end of the program should be used for a summary of the ideas and material presented in the broadcast. In the case of a series, the subject of the next unit should be previewed to motivate continued "tune-in."<sup>62</sup>

Tonkin and Skelsey state that some directors require a more detailed script than others. They recommend that enough space be left on the video side of the script for the director to make notations on such things as camera and lens shots. Usually, they point out, as the producer and director gain experience in working together, the director will require less and less detailed information in the script.<sup>63</sup>

Crawford gives further suggestions in relation to scriptwriting. These have been summarized as follows:

1. If the talent is not familiar with the subject matter, write a verbatim script. Then rehearse until the talent is able to speak extemporaneously.
2. Try to think visually in script preparation.
3. The video portion will have the viewer's prior attention; use the audio to reinforce and extend the video.

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<sup>62</sup>Michigan State University, General Information Sheet for the Planning and Preparation of Television Programs (Mimeographed, n.d.), p. 2.

<sup>63</sup>Tonkin and Skelsey, op. cit., p. 14.

4. Scene-to-scene transitions should be smooth.
5. The director will indicate the number of copies of script needed.
6. Script should be double spaced with everything capitalized except speech.
7. Place video on the left and audio on the right; they should always be in proper vertical relationship to each other.
8. Indicate only special camera shots for the director; he will fill in other camera directions.<sup>64</sup>

Advantages and techniques of using sixteen millimeter silent motion picture film is discussed by the United States Department of Agriculture. This agency reports as follows:

In some instances, film footage is more economical to use than the live object. . . .

. . . film footage is used to bridge time and space, and to record events that may be difficult or impossible to duplicate later. It is used as a substitute for things that may be too big, too heavy, too valuable, or too fragile to use in the studio. It is also used for . . . inaccessible objects. . . .

Film footage is used for transitions between segments of a show, for titles and credits, for commercial announcements, and for the opening and closing scenes. . . .

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<sup>64</sup>Notes taken from lectures given by Robert Crawford, Michigan State College's Fourth Annual Television Workshop, 1954.

Experience and observation shows that film footage loses considerable quality when reproduced on television. This loss of quality is even more pronounced when the program is "kinescoped" and run on isolated stations that are not "hooked" to network. It is therefore advisable to start with high-quality films since loss in reproduction is inevitable.<sup>65</sup>

The United States Department of Agriculture in speaking of film use, emphasizes the priority which the video portion of a telecast takes over the audio portion in this way:

The film maker must first commit himself to a specific picture. . . . The accompanying words may qualify it, but little credence can be given to verbal qualifications from the sound track. . . . a picture makes such an impression that verbal qualifications are seldom effective. People. . . tend to accept, believe, and remember what they see.<sup>66</sup>

With regard to television visuals of any kind, Crawford reminds that a visual should be used only if it adds something which could not be done otherwise. A pleasant, animated person is the best visual, he believes.<sup>67</sup>

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<sup>65</sup>United States Department of Agriculture, Television Report: Visual Aids, Section II (Washington: Office of Information, 1951), p. 10.

<sup>66</sup>Ibid., citing a United States Office of Education Report "Training Films for Industry."

<sup>67</sup>Lecture notes, Crawford, op. cit.

### Production and Performance of Programs

A good approach to this section of Chapter II is provided by Hard and Watson. Their suggestions to television teachers should help both producer and talent in becoming oriented to the television studio. Their advice is summarized as follows:

Be Natural. Television is intimate; it demands personalized contact. . . . The faintest display of self-consciousness and fear of criticism are quickly detected by a viewer.

Be Relaxed. . . . Thorough knowledge of the subject matter as well as television techniques will build confidence. . . . Plenty of mental and physical rest prior to a performance . . . can . . . reduce . . . bad showmanship.

Be Sincere. Sincerity . . . can be reflected in the tone of voice and the selection of words. . . . Be friendly at all times.

Be Direct. Clarity and conciseness are key words . . . .

Be Convincing. Doubt may be expressed unconsciously by the tone of voice. . . . [Use a] tone of modent, but firm authority. . . .<sup>68</sup>

Tonkin and Skelsey have summarized the techniques of television production and performance rather comprehensively. They offer these suggestions on "how to show" via television:

Have an interest-getter in your first 60 seconds.

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<sup>68</sup>C. Gustav Hard and Donald P. Watson, "How to Be a Good TV Teacher," The Journal of the Association for Education by Radio and Television, 14:3, December, 1954, p. 24.

Talk more slowly on television than you do on radio. . . .

Look at the camera and talk to it when you are speaking or showing. . . .

. . . . .

Don't ignore obvious accidents. Explain what happened if necessary, and go right on which your program.<sup>69</sup>

Tonkin and Skelsey give helpful comments on pre-studio rehearsals. They emphasize the importance of providing as much rehearsal as possible before the final rehearsals in the studio. Use of an area where the actual studio set can be simulated is advised. Suggestions which will help the participants to (1) talk to the camera and to other guests appropriately, (2) pace their comments properly, (3) display visuals appropriately, and (4) perform informally are given.<sup>70</sup>

These writers point out that opportunities for camera rehearsals are seldom available. If a camera rehearsal is possible, they say, advantage should be taken of it.<sup>71</sup> They recommend that whether the dress rehearsal is with cameras or outside the studio, the director should be present. The rehearsal should be helpful in these ways:

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<sup>69</sup>Tonkin and Skelsey, op. cit., p. 8.

<sup>70</sup>Ibid., pp. 9-13.

<sup>71</sup>Ibid., p. 14.

You will have the actual props and visuals to use, just as you will on the air. You will also go through the demonstrations, just as you will on the air.

You can pick up valuable experience . . . and thus avoid making costly mistakes on the air . . . You will also have a check on whether the necessary props are complete. . . .

In addition, dress rehearsals are the only means of accurately timing your program. . . .

. . . Allow for a "time cushion." This can be a summary or "recap"; a few additional pointers on the material or equipment used in conjunction with what you have shown; or a special announcement. The time cushion is a safety measure to allow for unexpected incidents on the air that use up time.<sup>72</sup>

The importance of two-way cueing where the director cues the talent and the emcee or other talent cues the director is discussed as follows:

. . . The director gives the floor man the necessary time cues to pass on to you. . . . The floor man, through the sign language, cues you regarding position, action, pace and the best display of visuals. . . Cues may be either visual or spoken. Spoken cues . . . should be used sparingly--they may require memorization on your part and close concentration on the director's part. . . . Such spoken cues as "Now we'll see some slides which I made the other day at Sam Jackson's farm" . . . are used a great deal in informal program situations. But, if used, they should be consistent with the style of the show.<sup>73</sup>

The American Vocational Association provides these further suggestions relating to program production and performance:

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

<sup>73</sup> Ibid., p. 14.



All live or recorded music must be cleared with the station. . . .

Don't worry about forgetting statistics, names, etc.--they can be printed in large letters on a sign out of camera range.

Make sure you and all participants understand the hand signals . . . to indicate, for example, "speak slower," "look at camera," "speed it up" . . . .

If you use TV, be sure to accompany it with some publicity . . . so that you create an audience.<sup>74</sup>

In addition to the suggestions already listed in this section of Chapter II, the Continuing Education Service of Michigan State University offers these helps:

. . Performers should not enter the set until the floor manager so instructs. . . .

Men wear medium shades. . . .

Women wear pastels and medium shades.

White and dark positive colors should be avoided. . . . Shiny ornaments should not be worn. Be neat and well dressed.

. . . Ordinary street make-up will be adequate for women. Men will not wear make-up unless complexions are very spotty or beards particularly heavy. . . .

Speak at a moderate rate, clearly, smoothly, naturally in your normal voice. . . . Repeat for emphasis when necessary. Correct errors comfortably. Move easily. . . . Avoid unnecessary talking.<sup>75</sup>

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<sup>74</sup> American Vocational Association, Incorporated, Your Public Relations (Washington, D. C.: American Vocational Association, 1954), p. 53.

<sup>75</sup> Michigan State College, A Guide for Persons Teaching Television Courses (A mimeograph of the Continuing Education Service, East Lansing: Michigan State College, n. d.).

Another source from Michigan State University provides these details of production and performance which have not been listed by other writers:

Two red lights, called "tally lights," will burn on the front of the camera which is on the air at any given moment. When speaking directly to the viewer, look at the top of the lens of the camera. The approved technique of talking directly to the camera is this: talk to burning tally lights; when they go out (indicating that the director has switched to the other camera), lower the eyes and bring them up, on the other camera.

The camera magnifies lack of ease and formality. Be direct, easy, friendly, spontaneous. The question of whether to stand, sit at a desk, sit on a desk, or to sit on a chair is determined by the nature of the program and the performer. Movement is acceptable if it is direct, smooth, and easy; it must also be planned in rehearsal and followed "on the air". Avoid particular physical mannerisms which the camera will exaggerate; do not weave, sway, shift, or change repeatedly from foot to foot, etc.

When pointing out objects or parts of diagrams, move the hand or pointer slowly. The director will be getting a close-up of the object, which will tend to magnify any movement in the picture. Move the hand or pointer slowly to the first location, discuss it, move the pointer slowly to the next location, discuss it, and so on.<sup>76</sup>

The American Vocational Association offers these further helps to the participant when on camera:

. . . Smile often, relax, and address the camera with all your attention.

. . . the microphone is above you on the audio boom. Don't worry about whether it arrives above you as you begin to talk and start looking for it--others are paid to see that it is there on time.

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<sup>76</sup>Michigan State University, General Information Sheet for the Planning and Preparation of Television Programs (Mimeographed, n. d.), p. 3.

Watch and listen to others who are talking.  
Never look at . . . people in other parts of the studio.

Be on guard at all times, since you can never be sure whether a camera is on you or on other participants in the show.

Stay in place until you get a signal from the producer that you are off the air, then move quickly as he directs you. . . . <sup>77</sup>

After the show is over, these evaluative helps offered by the Continuing Education Service of Michigan State University should aid in performing more effectively next time:

1. Was the organization of content logical, economical, and clearly set forth?
2. Was the program well timed in relation to content; in relation to the time limits imposed by programming?
3. Was the interest of the audience caught in an attractive way; was that interest sustained; did the program seem vital, alive, sparkling?
4. Were the devices used (visuals, dramatizations, etc.) practical and economical; did they serve well the purpose intended?
5. Were emergencies well handled?
6. Did the program achieve what it set out to do?<sup>78</sup>

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<sup>77</sup> American Vocational Association, op. cit., p. 54.

<sup>78</sup> Michigan State College, A Guide for Persons Teaching Television Courses, op. cit.

### Implications of the Literature on Techniques of Production of Educational Television Programs

It is apparent from the literature reviewed that the producer is responsible for every phase of development of the programs or series assigned to him from conception of the idea to the conclusion of the broadcast. He is responsible for every detail, including those delegated to assistants, if he is fortunate enough to have help.

Liaison must be maintained between the school or organization presenting the program or series, other co-operating agencies, and the station personnel. Reliance must be placed on the director assigned by the station to work with the programs for technical help in television techniques. In relationships with the director, the producer is the educational authority, and the director is the authority in the technical television area.

In order to plan educational telecasts effectively, a producer must be secured who is an educator of high type. He must have thorough understanding of and experience with sound educational and psychological principles of learning. He must possess sufficient knowledge of the subject matter of his telecasts so that the specialists with whom he works will have confidence in him. He must be an administrator capable of working easily with people, coping with budget problems, and attending to a myriad of details. He must maintain rapport with his audience, and continually strive

to meet their needs. He must understand the television medium thoroughly enough to cope with details of selecting talent, choosing formats, and planning suitable visuals.

After programs are planned, they must be prepared for telecasting. This necessitates a skilled scriptwriter. It must be possible to secure film and other visuals of suitable quality. After all stages of planning and preparation are completed, an adequate performance is necessary. Talent must be effectively oriented to television techniques, they must be directed in the rehearsals, and made to feel at ease throughout preparation and execution of the telecast. The completed performance must be evaluated and advantage must be taken of the successes and failures in order to make the next program and the next series more effective.

Chapter II consists of a review of selected literature pertaining to (1) the value of television as an educational tool, (2) uses which have been made of educational television in agricultural education, and (3) effective techniques of producing educational television programs. In addition, observations of the use of educational television by the Philadelphia public schools have been reported. Implications for the series have been drawn from each of these four areas of research. These implications have been reported in the present chapter following the discussion of each of the four areas. The next chapter deals with the development of the series.

## CHAPTER III

### DEVELOPMENT OF THE SERIES

It was necessary before starting the project to secure permission of the chief of the division of agricultural education, the state director of vocational education, and the superintendent of public instruction to use staff time and Department funds for production of a comprehensive series of programs. A plan was prepared and submitted to these persons for consideration. The plan dealt with three areas: (1) choosing the type of series to be produced and used, (2) laying out a plan for the series, and (3) considering the use of local schools for counsel and material help in planning and producing the television series. Following the Department's approval of the project, further planning was needed before production of the series could begin. The process of securing approval and the many phases of the planning process have been presented in this chapter.

#### Choosing the Type of Series to be Produced and Used

Only two types of educational television programs were considered for the series. These were (1) direct classroom teaching programs, and (2) public information programs. The threefold plan had been submitted to the

chief of the Department's division of agricultural education. He had expressed interest in the plan, and presented it to his superior officer, the state director of vocational education. The director had, in turn, referred it to the deputy superintendent of public instruction who had the authority to approve or disapprove the plan. The deputy superintendent called a meeting of members of the Department staff and acted as chairman of this meeting. The following people attended and served as a committee to assist with the decision: the assistant superintendent in charge of the division of school organization and plant, the chief of the publications and visual aids division, the chief of the teacher certification and higher education division, the chief of the curriculum services division, the state director of vocational education, the assistant director of vocational education, and the chief of the agricultural education division.

The committee considered the possibility of producing a series of classroom teaching programs. Certain questions were discussed; these questions and the committee's reactions to them follow:

1. Can the Department produce teaching programs in agricultural education for use in local schools which will provide the teacher of agriculture with material he cannot produce on his own resources?

Doubt was expressed that the Department could produce agricultural subject-matter programs with enough

uniqueness to meet the criterion of this question without drawing upon the personnel of the school of agriculture at Michigan State University. If these subject-matter specialists were to be called upon, it seemed more appropriate that the agricultural education service of Michigan State University's school of education should work with the subject-matter specialists and should, therefore, produce the classroom teaching type of television program if it were to be produced.

2. Is it a proper function of the Department to prepare direct teaching aids for the classroom teacher or is this more properly a function of the teacher-education institutions?

The committee decided that the production of classroom teaching programs was not the Department's function and to enter this role would be infringing upon the responsibilities of the teacher-education institutions.

3. Can the Department, believing in local school autonomy and local curriculum development to meet local needs, produce classroom teaching programs which will be useful in local situations throughout the state? Or, for that matter, can anyone at the state level do this?

The committee believed it impossible for any agency or individual at the state level to produce teaching programs which would be useful in very many communities on



the same date at the same hour. It was decided further that to offer such teaching programs to the schools of the state with the sanction of the Department would tend to counteract the efforts of the Department over the years to encourage local curriculum development. A few teachers, it was believed, would use the programs when they were broadcast whether or not they served as a teaching device to implement the teaching of an important current problem scheduled to be taught on the date of the broadcast. Some more conscientious teachers would, it was believed, plan their teaching schedules around the subjects and dates of the broadcasts as announced. It was feared this would lead to poorer planning in the light of current local needs than should occur. These decisions ruled out the use of live or kinescope broadcasts over television when intended for classroom use.

4. Would kinescoped films, used locally as any 16 millimeter sound motion picture films are used, serve a useful purpose in the classroom?

The committee was aware of the problem which always exists in a local school of obtaining any film from a remote source and having it available on the day when it is needed. It was agreed, however, that the local use of kinescoped films could be more helpful than to attempt to use live or kinescoped broadcasts.

Three factors brought about a decision that the Department should avoid the production of classroom teaching

programs: (1) the difficulty of scheduling films for timely local use; (2) the belief that it was more appropriate for the teacher-education institutions to produce classroom teaching programs; and (3) the belief that the Department could better expend its time, money, and energy in the production of a series of public information telecasts. The committee asked that the plan previously submitted be revised and that the revision consist of a detailed plan for the production of a series of educational telecasts designed to acquaint the school-supporting public with desirable programs of agricultural education as provided by many of the public schools. The revision was made and the new plan was again submitted to the same committee for approval. The major provisions and purposes of the plan were as follows:

1. WKAR-TV, the Michigan State University station, to be asked to broadcast the series.
2. A staff member of the agricultural education division of the Department to be made available on a quarter-time basis for twelve months to serve as Producer-coordinator of the series. It was proposed that the twelve-month period begin October 1, 1954, and end September 30, 1955.
3. The superintendents and teachers of agriculture of all schools offering vocational agriculture in Michigan to be surveyed to learn (a) the areas of agricultural education, if any, in which they believe educational television

programs will be helpful in strengthening local school programs; and (b) their ideas for specific programs within these areas of agricultural education.

4. The schools to be informed during the course of the survey that television programs, if produced, will be available in the following forms: (a) live broadcasts, (b) kinescopes for rebroadcast over other stations, and (c) kinescopes to be used as sixteen millimeter sound motion pictures.

5. Information accompanying the survey to schools to make clear that the programs will not be intended for classroom teaching, but they will be designed to clarify to parents and the public such phases of agricultural education as: (a) supervised farm practice, (b) young-farmer education, (c) adult-farmer education, (d) Future Farmers of America, (e) part-time farming programs, (f) buildings and facilities for agricultural education, and (g) other similar phases.

6. Six schools to be invited to serve as pilot centers.

7. The teachers and administrators in the pilot schools to be asked to serve as a committee to work with the Producer-coordinator in the following steps: (a) reviewing the results of the survey and assisting with the final decision of subject matter for the series and the programs within the series, (b) determining the objectives

for the series of programs and for the programs within the series, (c) setting up the format for each program, (d) recommending a moderator for the series, (e) formulating evaluative criteria for the programs, and (f) attending planning meetings while the series is in progress.

8. Citizen members of agricultural advisory councils, in those pilot schools having such advisory councils, to be regarded as key people to help plan, view, and evaluate the programs.

9. To clarify that the primary purpose of the television series is to determine how to produce and how to use educational television programs to improve community programs of agricultural education. In the development and use of the series of programs the purpose would be to answer these questions: Which techniques worked effectively and which did not? Which techniques offer most promise in application of content? Which techniques are most effective in evaluating the programs and their results? Which techniques have application in other areas of education?<sup>1</sup>

10. To set forth a proposed schedule of the Producer-coordinator. This included an average of five days per

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<sup>1</sup>It was decided that the evaluation of results of the programs, as far as the application of the content of the programs in local communities to improve programs of agricultural education, and the application of techniques in other areas of education would not be a part of the present study.

month for the twelve month period. The plan was written in late October of 1954. The trip to Philadelphia to study educational television in the Philadelphia public schools had already taken place in early October. However, it was proposed that the Producer-coordinator's work schedule include the Philadelphia trip and that the Television project year start October 1, 1954. The schedule for the balance of the year was as follows:

November, 1954      Survey schools offering vocational agriculture to determine types of programs which would be helpful.

December, 1954      Plan the series of programs.

January, 1955 to  
July, 1955          Produce one program each month.

August, 1955 to  
September, 1955      Evaluate the project and prepare a report for Department use.

11. To set forth an estimated budget for the project.

A trip was made to Philadelphia to study educational television in the public schools of that city. A brief report of that trip appears on pages 30 to 40 of Chapter II. As reported in Chapter II, Miss Martha Gable, director of radio and television activities for the Philadelphia public schools, had advised that the Department begin its work in educational television with public information programs rather than with classroom teaching programs. A few days after the Philadelphia visit, the committee met and listened to a report of the trip, including Miss Gable's

recommendation. The plan for producing public information programs was discussed in detail. The plan was generally acceptable, but one question remained. Would it be possible for the agricultural education division of the Department to produce a series of public information programs of suitable quality and usefulness to justify the cost and the diversion of one-fourth of a staff member's time from other duties for a twelve-month period?

During the previous summer a member of the staff of the agricultural education division had assisted in the production of a fifteen-minute public information type of program entitled, "A Farmer Now!"<sup>2</sup> This program was available as a kinescope. It had been produced with the objective of informing parents and other citizens about one phase of vocational agriculture. It was agreed that the kinescope would be viewed by the committee at an early meeting. This was done and the committee's reaction was favorable. At this point the plan was accepted subject to

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<sup>2</sup>During Michigan State University's Fourth Annual Television Workshop held in the summer of 1954, Charles E. King and Burton K. Thorn jointly produced a fifteen minute agricultural education program. This was kinescoped under the joint auspices of the National Project in Agricultural Communications and the Michigan Association of Future Farmers of America. The program dealt with the home-farm visit of an agricultural teacher to a beginning student of vocational agriculture and his parents. The program was designed to acquaint parents of beginning students of vocational agriculture with the need for and possibilities of a good supervised farming program as an essential part of the high school course in vocational agriculture.

the availability of funds to meet the estimated budget. The state director of vocational education was asked to examine his budget for the balance of the fiscal year and determine whether or not sufficient funds were available to produce the series. Within a few days the director reported that funds were available and the project was under way.

### Planning the Series

With the series approved, it became necessary for the Producer-coordinator to (1) determine the objectives of the project; (2) lay out a production plan for his own guidance; (3) secure station facilities; (4) take steps to secure an audience; (5) survey the Michigan schools offering vocational agriculture to learn (a) of their interest in a television series in agricultural education, (b) about the areas of agricultural education in which they believed television programs would be most helpful, and (c) of their ideas of specific programs they would like to have produced; (6) select and decide how to work with pilot schools; and (7) make plans to utilize the consultant services of members of (a) the staff of the agricultural education division of the Department, (b) the Department staff as a whole, and (c) the agricultural education staff of Michigan State University.

This section of Chapter III reports the process of planning in each of these areas.

### Objectives of the Project

The Producer-coordinator raised these questions informally with the members of the Department committee:

1. What should be the primary purpose of the project?
2. What secondary purposes should be achieved?
3. To whom should the series be specifically directed?
4. What should be the purposes of reaching these individuals and groups with the series?
5. Should the Department be concerned with applying the experiences met in developing this series to other areas of education?

Following these conversations the Producer-coordinator wrote the following objectives and submitted them to the Department committee for consideration:

#### Primary objective:

To improve local programs of agricultural education within the framework of complete programs of education for local communities

#### Secondary objectives:

1. To assist school people (administrators, all teachers, and boards of education) in their understanding of agricultural education within the framework of the complete program of education for their community



2. To assist parents of present and prospective students of agriculture to understand the possible values of agricultural education as part of the school's offering to their children

3. To assist citizen-advisory groups working with local programs of education to understand agricultural education and its relationship to the complete program of the schools in their community

4. To assist the general school-supporting public (parents of students not interested in agricultural education, community organizations such as the parent-teacher association, service clubs, farm organizations, and all others whose interest in education is important to the welfare of the public schools) to understand agricultural education and its relationship to their community's program of education.

5. To explore the role of the Michigan Department of Public Instruction, working cooperatively with local schools, in utilizing educational television to accomplish the above objectives

6. To determine as a result of the experiences with this series the feasibility of utilizing educational television to accomplish similar objectives to those stated above for other areas of education <sup>3</sup>

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<sup>3</sup>The present study has limited its concern to secondary objectives 1 to 5.

The Department committee approved the objectives without modification.

### The Production Plan

A production plan was developed by the Producer-coordinator as soon as the series was approved. It was developed to assist him in carrying out the many details of producing the series. It was used constantly as a checklist. Dates were placed in the margin opposite each item to indicate when work should begin and when it should be completed in each area. Items were crossed off the plan as they were completed.

The majority of the details of the production plan have been discussed in appropriate portions of this section of Chapter III. The plan included certain items which related more directly to production than to planning. The following items, therefore, have been discussed in Chapter IV which deals with production.

1. Conduct research to determine principles of agricultural education which may be illustrated in the series.
2. Set up schedules with the station, with the talent, and with the audience.
3. Write scripts.
4. Clarify anticipated studio problems.
5. Evaluate programs.

It is difficult to see how the series could have been carried out without a production plan similar to this.

The plan proved to be sufficiently detailed and inclusive. No improvements are apparent which would have resulted in a more useful plan.

#### Securing Station Facilities

The Producer-coordinator had, prior to approval of the project, talked with Dr. Armand Hunter, director of television development at Michigan State University, about possible air time in the event the series was approved. Dr. Hunter assured cooperation and indicated a keen interest in participating with the Department in whatever materialized. He referred the Producer-coordinator to Mr. Kenneth Richards, program director at the University's station WKAR-TV. Since nothing specific could be said regarding a starting date or the nature of the programs to be broadcast, Mr. Richards spoke in general terms indicating that air time would no doubt be available. He suggested that the series might be broadcast between 1:30 and 2:00 P.M.

After the series was approved, Mr. Richards was contacted by telephone. He stated that 1:30 to 2:00 P.M. time was no longer available. He suggested that the Department's series might be fitted into a one-hour miscellaneous show which was expected to start on January 17, 1955, and to be broadcast from 2:00 to 3:00 P.M. on Wednesdays. This show anticipated use of a master of ceremonies for the entire hour. The Department's series

would be part of this one-hour show. Mr. Richards assured that, under this arrangement, it would be possible to kinescope the series. He asked the Producer-coordinator to telephone him in ten days to verify this time or to determine if a more suitable time had materialized.

The Producer-coordinator questioned the advisability of the series being part of a one-hour emceed show because of the difficulty of using the appropriate lead-ins, closes, and credit lines he believed necessary for a good kinescope. He discussed the problem with his superior, the chief of the agricultural education division, suggesting that it might be advisable to attempt to broadcast the series over a local commercial station. It was agreed that this step should not be taken until every possibility of working with WKAR-TV had been explored.

Although the original plan called for the series to start in January, no favorable action on the part of WKAR-TV occurred immediately. Plans were revised to start the series in April. In early February, tentative script outlines for two programs were presented to Mr. Richards. He reviewed them and stated that the nature of the programs would require considerable rehearsal and deserved evening time. He suggested Friday evenings from 8:00 to 8:15 P.M. on a once-a-month basis, or as frequently as desired. He stated this would permit an hour of rehearsal prior to the broadcasts. He asked to be contacted on February 25 for confirmation of this time.

On that date it was learned that the station had found it necessary to cancel its week-end broadcasts and consolidate all programs into five days per week. This completely filled all available air time. Mr. Richards stated he would be unable to take on additional programs in the immediate future. He suggested delaying the series until the following fall. Considerable work had been done in the schools leading the school people to believe telecasts would start in April. It was decided that if air time could not be secured from WKAR-TV within a week, a commercial station would be approached. On March 3 the Producer-coordinator visited WKAR-TV but he was unable to see Mr. Richards. Dr. Hunter was available, however, and the problem was discussed with him. He agreed to take the matter up with Mr. Richards in the afternoon. On March 7 Mr. Richards telephoned the Producer-coordinator and stated a cancellation had occurred. He offered Friday evening from 8:00 to 8:15 P.M. on a once-a-month basis starting either April 8 or April 15. The time from 7:00 to 8:00 P.M. was offered for studio setup and rehearsal. This broadcast time would be available through June. If it was desired to continue the series through the summer a change of time would be necessary since the station did not plan to operate during the evening in the summer months.

In June Mr. Richards offered the time from 5:00 to 5:15 P.M. on Friday for the summer programs of the series.

This arrangement also provided studio time for rehearsal.

Mr. Richards made the station conference room available for pre-studio rehearsals on the dates of the telecasts. In April, May, and June the conference room was made available from 3:00 to 7:00 P. M.; during July, August, September, and October from 1:00 to 4:00 P. M. He scheduled a 16 millimeter motion picture projector for these periods to enable the talent to rehearse with the film to be used in the broadcasts.

These arrangements worked out very well. Sometimes the studio rehearsal was cut short because a preceding program could not be cleared away quickly, but this was unavoidable.

### Securing an Audience

Since the series was designed to be of public information value, an adult audience was desired. Plans were made to secure (1) an audience for the live telecasts, (2) an audience for the kinescopes if used by other stations than WKAR-TV, and (3) an audience for the kinescopes used as films in local schools and communities. The plans to secure these three types of audience have been set forth in this section.

Securing an audience for the live telecasts. The majority of the residents of the area within range of WKAR-TV had failed to convert their television receivers to receive the station's UHF channel 60. This is claimed to be

for two reasons: (1) those who had converted were unable to receive the station satisfactorily, and (2) the University's pending application for VHF channel 10 had caused many people to decide against conversion. The paucity of audience viewing WKAR-TV was pointed up by the editor of the University's magazine in this way:

The University. . . operates WKAR-TV, a UHF station. (UHF . . . means Ultra High Flop.) President John Hannah at an FCC hearing last April stated the case very clearly when describing why the University was seeking a VHF license to operate. "WKAR-TV is costing almost 1000 dollars a day and hardly anyone is looking at us, even though I think we have the best educational station on the air."<sup>4</sup>

Because of this situation, the Producer-coordinator was advised by the Department committee to plan the series to be of maximum value for re-use as kinescopes, but at the same time, to take reasonable steps to secure audience for the live telecasts. These are the steps which were taken:

1. An article announcing the series was printed in the Department's News of the Week which is sent to every local and county school superintendent in Michigan.

2. A letter was written to the superintendent of each of the six pilot schools,<sup>5</sup> and a copy of this letter was sent to the teacher of agriculture in each of these schools. The superintendents and teachers were urged to

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<sup>4</sup>Editorial, Michigan State University Magazine, 1:2, October, 1955, p. 1.

<sup>5</sup>Throughout the project many activities were carried on simultaneously. Although the pilot schools had been selected before writing this letter, the process of their

secure adult viewers for the programs, and to give them an evaluation form to be completed and returned for each program.<sup>6</sup>

3. Forty additional schools offering vocational agriculture and located within range of WKAR-TV were sent a letter announcing the series. The letter was written to the superintendent and a copy was enclosed for the teacher of agriculture. These schools were invited to secure adult viewers, they were supplied with copies of the evaluation form to distribute to viewers, and they were informed that the series would be available later as sound films. In addition, a copy of the Department's objectives was enclosed.<sup>7</sup>

4. In early June, the broadcast time for the last four programs of the series was established by WKAR-TV. At that time, the News of the Week carried a second article announcing the last four programs and the dates and hour of the telecasts.

5. On June 20 a second letter was written to the superintendents of the forty schools giving the schedule for the last four programs. They were again invited to secure viewers and evaluations.

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selection has not yet been described in the present study. It was believed advisable to report each activity separately from its beginning to completion rather than to attempt a chronological report of the many simultaneous activities.

<sup>6</sup>See Appendix B, pp.283-284 for a copy of the letter and evaluation form.

<sup>7</sup>See Appendix B, pp.290-291 for a copy of the letter and materials which were sent to these schools. The Department's objectives have not been included since they are available on pp. 72-73.



Securing an audience for the kinescopes if used by other stations. It was planned to take these steps at the completion of the series:

1. Write to all of the television stations in Michigan announcing the series and offering it for their use.
2. Write to the schools offering vocational agriculture and suggest that the local stations might be willing to show the series if requested to do so by local educators and other citizens.

Due to film problems, these steps were not taken. The quality of film obtained in the pilot school communities and incorporated into the programs left much to be desired. The kinescopes obtained were satisfactory for use when projected through an ordinary 16 millimeter projector. Technicians at WKAR-TV advised, however, that the film portions of the kinescopes were not satisfactory for rebroadcast over a television system. This value of the series, therefore, was lost.

Securing an audience for the kinescopes when used as sound films by local schools and communities. The first article in News of the Week and the first letter to the forty schools referred to on pages 79 and 80 each stated that the programs would be kinescoped and that the kinescopes would be available to local schools for their use. The superintendents and teachers of agriculture in the six pilot schools understood that kinescopes would be made available

to them. The following additional steps were taken to encourage schools to use the kinescopes:

1. The 1955 annual conference for Michigan teachers of vocational agriculture was held in July. At a general session on the first day of this conference, it was announced that the kinescopes of the four programs which had been completed would be shown to those who wished to see them on Tuesday and Wednesday evenings after the evening program. It was believed that by providing two opportunities to see the kinescopes more teachers would be able to view them.

The teachers were free to come in and to leave during the showings. On the two evenings the four kinescopes were viewed by eighteen, thirty-three, twenty-eight, and twenty-six teachers respectively. The teachers were asked to indicate anonymously if they would like to use each kinescope viewed at some time during the coming year. A total of thirty-six requests was received.

2. After the series was completed in September a letter was written to the superintendents of the two hundred twenty-five Michigan schools offering vocational agriculture.<sup>8</sup> A copy of the letter was enclosed for the teachers of agriculture. This letter announced the availability of the kinescoped series, made suggestions for use of the series, and invited superintendents and teachers to place their orders.

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<sup>8</sup>See Appendix A, pp. 292-293.

### The School Survey

Since the purpose of the series was to provide public information television programs which would be helpful to local school people in building more effective programs of agricultural education in school communities, the decision to secure the opinions of school people regarding the value of such programs and the areas of agricultural education in which such programs would be helpful was a natural one. It was decided to survey the superintendents and teachers of agriculture in all of the two hundred twenty-five Michigan schools offering vocational agriculture as part of their school programs. A letter and a survey form were sent to these superintendents, and a copy was enclosed for the teachers of agriculture. The letter<sup>9</sup> announced (1) the possibility of the series; (2) the public information objective of the series; and (3) the intention to make the series available as live telecasts, kinescopes for rebroadcast by other stations, and kinescopes for use as sound films in local communities. Both the superintendent and the teacher were invited to complete the survey form accompanying the letter.

The preparation of the survey form<sup>10</sup> required a great deal of study by the staff of the agricultural education

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<sup>9</sup>See Appendix A, p. 283.

<sup>10</sup>See Appendix A, p. 284.

division<sup>11</sup> of the Department. The Staff believed it should not conduct a survey unless it was willing to abide by the results obtained. It hesitated to ask an open-ended question regarding the areas of agricultural education in which television programs would be helpful to local schools. The Staff feared that the question would be misunderstood and many of the responses would be without value.<sup>12</sup> It appeared that the best way to make the question clear was to list several examples of areas of agricultural education in which public information programs might be produced. Other dangers, however, were inherent in this procedure. Would not many respondents select one or more of the examples and not give thought to other areas which might be more important? Would not the survey result in a series following the pattern of the suggested examples?

The Staff believed that certain areas of agricultural education were more important than others. These areas could have been listed as examples thus weighting the survey in favor of the Staff's opinion. No desire existed to do this, since there could be no assurance that the Staff held the correct opinion in light of local needs.

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<sup>11</sup>Hereafter referred to as the Staff. It should be pointed out that the entire division Staff participated in these deliberations. This was the practice throughout the project. The Producer-coordinator made decisions alone only when forced to do so by press of circumstances.

<sup>12</sup>In spite of the effort to make the question regarding program areas clear, about ten per cent of the responses indicated misunderstanding of the question. These responses were not used.

The dilemma was resolved by the Staff in this way: A list of areas was developed and all of these areas were included on the survey form. The list included all areas of agricultural education believed worthy of the effort and expense required to produce a telecast. The respondents were asked to choose one or more areas from the list and rank them in the order of their choice.

The results of the survey appear in Table I. It was not anticipated that many superintendents would respond to the survey. The majority of superintendents are believed willing to be represented by their teachers of agriculture in matters of this kind.

Of the 225 schools surveyed, 79 responded. No doubt a follow-up letter would have brought additional responses. It was decided not to write a follow-up letter. The Department's policy is to recognize the local superintendent's right to administer his school as he sees fit. Every school responding to the survey expressed positive interest in the series by indicating interest in programs in one or more of the suggested areas. A favorable response from thirty-five per cent of the schools without a follow-up letter was regarded as a good return.

The results of the survey indicated that, without question, at least one program in the area of supervised farming and one program in Future Farmer activities could be justified. It appeared that the areas designated as "a complete program of agricultural education for a community,"

TABLE I  
SUMMARY OF CHOICES FOR PLANNING RESULTING FROM  
THE SCHOOL SURVEY

Subjects chosen	Number of persons choosing each subject	
	Superintendents	Teachers
Supervised farming programs	3	49
Future Farmers of America	3	42
A complete program of agricultural education for a community	3	21
Relationship of farm mechanics to agricultural education	3	19
Adult farmer	-	16
Buildings and facilities	1	10
Young farmer	-	10
Use of land laboratories	1	8
Use of advisory councils	1	7
Evaluating a program of agricultural education	2	3
Better teaching methods	-	3
Related agricultural occupations	-	1
Number of schools reporting	79	
Per cent of schools reporting	35	
Number of superintendents reporting	11	
Number of teachers reporting	79	

"relationship of farm mechanics to agricultural education," "adult farmer," "buildings and facilities," and "young farmer" deserved attention. It appeared justifiable to consider producing a program in each of these areas. The other areas cited most frequently could, it was believed, be blended into the series incidentally as part of a program having its major emphasis in a more popular area. A program on farm mechanics could, for example, also emphasize needed buildings and facilities by showing the farm shop and its resources.

The possibility of centering the entire series around "supervised farming programs" or "F. F. A.," the two areas receiving the most responses, was considered. It was believed advisable, however, to produce a comprehensive series covering agricultural education rather broadly. No decision was made regarding the nature of the programs within the series at this time. The production plan involved asking the help of the superintendents and teachers from the pilot schools in interpreting the survey and in making the final decision regarding the program areas to be included in the series.

The survey form also asked respondents to state specific program ideas in each of the areas of agricultural education listed. Table II shows the responses in the "adult farmer" area. It was believed possible to produce a satisfactory public information telecast using any of the nine ideas. With the exception of idea 1 which was suggested

TABLE II  
SUMMARY OF SPECIFIC PROGRAM IDEAS SUGGESTED BY  
THE SUPERINTENDENTS AND TEACHERS IN THE AREA  
OF ADULT-FARMER EDUCATION

Program ideas	Number of responses
1. Show value of adult classes	2
2. Show the community changes resulting from adult classes	1
3. Stimulation and organization of adult classes	1
4. Encourage farmers to attend and support adult classes	1
5. Show successful adult-farmer programs	1
6. Show the types of courses available	1
7. Show the benefits to be derived	1
8. Show the services available	1
9. Show how to conduct an adult class	1



by two respondents each idea was suggested only once. This was the pattern in which ideas were suggested in each of the areas; no unanimity of interest was evident in any of the areas. Although several acceptable ideas were suggested it was decided not to rely strongly on this part of the survey. It was believed the opinions of the superintendents and teachers from the pilot schools would be more valuable as a source of specific program ideas than this part of the survey. The summaries of specific program ideas suggested by the superintendents and teachers are not, therefore, included in this present study for the other areas of agricultural education listed on the survey form.

The survey of schools proved to be of much practical value to the Producer-coordinator, the Staff, and the representatives of the pilot schools in determining the areas of agricultural education in which to produce telecasts. The survey had incidental value as a first announcement of the possibility of the series. It may have had value in creating a feeling of participation and a desire to use the series on the part of the superintendents and teachers who responded.

#### The Pilot Schools

The selection and proper use of the pilot schools was recognized as a problem of extreme importance to the success of the series. It was hoped that the pilot schools would provide the following kinds of assistance:



1. Advice in interpreting the school survey regarding the areas of agricultural education to present in the series.
2. Advice regarding program ideas to interpret the areas of agricultural education selected
3. Advice regarding the format of the series and programs within the series
4. Content for the programs based on activities and accomplishments of the local program of agricultural education
5. Locale for motion picture scenes showing activities and accomplishments of the local programs of agricultural education
6. Talent for the programs
7. Audience to view the programs
8. Evaluation of the programs

The Staff decided that if a pilot school were to provide such services, it would need to possess these characteristics:

1. A good program of vocational agriculture<sup>13</sup>
2. An alert teacher of agriculture with an interest in educational television
3. Located within range of WKAR-TV

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<sup>13</sup>The generic term "agricultural education" has been used in this study almost entirely. The specific term "vocational agriculture" is used here since, in practice, schools seldom offer a significant program of agricultural education unless vocational agriculture is offered.

4. An administrator interested in strengthening the agricultural education program by any promising means

A committee known as the "television committee" had been functioning for more than a year. Certain members of the staffs of the agricultural education service at Michigan State University and of the Department's agricultural education division served on this committee. The television committee was asked to select twelve or more schools which met these four criteria. Acting on the advice of the technical staff at WKAR-TV, the committee gave consideration to schools offering vocational agriculture within a fifty-mile radius of the station. Members of the committee had visited all of the schools offering vocational agriculture in this area and they were familiar with the details of the agricultural education programs in these schools. They knew the superintendents and teachers in a professional, and often in a personal way. Twelve schools were chosen.

The division Staff met and studied the list of twelve schools. Since a series of six telecasts was contemplated, it was agreed that six schools should be selected from the list and invited to serve as pilot schools.

Certain schools were deleted from the list for such reasons as: (1) the teacher known to be carrying an unusually heavy teaching load, or (2) the teacher already serving on a committee of one kind or another at the request of the Department or of Michigan State University.

These six schools were finally selected: Bellevue, Chesaning, Grand Ledge, Ovid, St. Charles, and Saranac.

A letter was written to the superintendents of the selected schools inviting participation in the project as pilot schools, and inviting the superintendent or principal, the teacher of agriculture, and a farmer from each of the schools to serve on a pilot school planning committee.<sup>14</sup>

The letter announced (1) the public information objective of the series; (2) the plan to make the series available both as live broadcasts and kinescopes; (3) the possibility of need for two or three meetings of the committee; (4) the date, time, and place of the first meeting; (5) a tentative agenda for the first meeting; and (6) the availability of funds to reimburse the teacher's travel and meal expense incurred in attending the meetings. Each superintendent was asked to reply indicating whether or not his school would act as a pilot school, whether or not representatives would attend the first meeting, and the names of the representatives.

All of the superintendents responded affirmatively and named the following people to attend the meetings and serve on the pilot school planning committee:

Bellevue:      Frank Richardson, high school principal  
                  William Garvey, teacher of agriculture  
                  Clarence Morse, farmer

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<sup>14</sup> See Appendix A, pp. 285-286.

Chesaning: William Luyendyk, superintendent of schools  
Robert LaPrad, teacher of agriculture

Grand Ledge: Kenneth T. Beagle, superintendent of schools  
Ronald K. Richmond, teacher of agriculture  
Norman Reeder, farmer

Ovid: Sanford J. Nelson, superintendent of schools  
Albert Ackley, teacher of agriculture

St. Charles: Myron H. Reyher, superintendent of schools  
Carl Nelson, teacher of agriculture

Saranac: Roland Grein, superintendent of schools  
Fred Peabody, teacher of agriculture  
Jack Jones, farmer

All of these people attended the first meeting except one superintendent.

The receipt of the cards from the pilot schools was acknowledged with a letter to the superintendents. This letter informed them of the identity of the other pilot schools for possible help in sharing rides to the meetings.

Prior to the meeting, agenda were prepared. Plans were made to review the school survey. Preparations were made to show the public information kinescope "A Farmer Now!" Viewing this film would give the committee an opportunity to see at least one public information program in agricultural education, and it would be likely to stimulate their thinking to develop ideas for the series. It was hoped the meeting would result in an overall plan for the series and for the programs within the series with as much detail as the committee could develop in the time available. In addition, the agenda included plans to discuss and decide upon various means of bringing out the relationship of

vocational agriculture and other phases of school programs,<sup>15</sup>  
 planning time schedules for the Producer-coordinator to  
 visit the pilot schools to lay out the television programs,  
 and deciding if another meeting was needed.

The Producer-coordinator chaired the meeting. It  
 was planned to present the preliminary work which had been  
 carried out before calling on the committee for suggestions.  
 The following preliminary work and plans were presented:

1. "A Farmer Now!" was shown as an example of the  
 type of program which might be produced. The committee was  
 asked to recommend whether or not this program should be in-  
 cluded in the series.

2. A series was suggested consisting of six fifteen-  
 minute programs produced at the rate of approximately one  
 per month. April was proposed for the first program. It  
 was explained that it might be necessary to temporarily dis-  
 continue the series following the May telecast for budget  
 reasons. The series would be resumed after July 1.

3. Difficulty of securing suitable air time over  
 WKAR-TV was described.

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<sup>15</sup>The Department's major objective for the project  
 was: "to improve local programs of agricultural education  
 within the framework of complete programs of education for  
 local communities." The presence of the school administra-  
 tors at this meeting was believed to provide a good oppor-  
 tunity to secure help in realizing this objective since the  
 administrators were expected to be in sympathy with the  
 Department's major objective.

4. Availability of the programs as live telecasts, kinescopes to be used by other stations, and kinescopes for local use as sound motion picture films was described.

5. It was clarified that the programs would be interpretative in nature and not intended for classroom teaching.

6. The summarized results of the school survey were distributed. A tentative outline for the programs within the series was presented.

7. The Department's objectives for the project were distributed.

As a result of two and one-half hours of discussion which followed the presentation, the committee reached these decisions:

1. The Department's objectives were acceptable. The schools would have these same objectives in mind.

2. The proposed series was acceptable. In addition, these areas should be blended into the series: (a) part-time farming, (b) the importance of classroom instruction, (c) the use of advisory councils, (d) the importance of evaluation of programs of agricultural education, and (e) the relationship of agricultural education to the total school program. The administrators spoke strongly for the last area.

3. "A Farmer Now!" should be one of the programs of the series.



4. The use of a script outline rather than a verbatim script, and the use of non-professional talent would be most practical.

5. Each school would take responsibility for providing content, locale, and talent for one program.

6. The Producer-coordinator would spend a day in each school working with local personnel to determine resources which could be built into a program. He would then write a script outline which would be reviewed with the school personnel. He would assist with local rehearsal when this was needed, and again with rehearsal on the day of the telecast.

7. The schools would take responsibility for assisting with programs as follows:

Grand Ledge: Supervised farm practice

Saranac: Future Farmers of America

Bellevue: Farm mechanics and its relationship to agricultural education

Ovid: Young-farmer education

Chesaning: Adult-farmer education

St. Charles: This school agreed to stand by for help with location film shots, assistance to a nearby school with its program, or for a program not contemplated but which might seem necessary as the project unfolded.

8. The Producer-coordinator should proceed to work out the details of the series and call another committee meeting if necessary.

The pilot school planning committee meeting accomplished these purposes:

1. It informed the committee members regarding the series and stimulated their interest to the extent that they cooperated fully in carrying it through to completion.

2. It encouraged the Producer-coordinator to believe that the series was feasible and would be of value to Michigan schools.

3. It provided the Producer-coordinator with helpful ideas to complete the planning for the series and to carry the plan through to completion.

4. It assured the Producer-coordinator of the availability of program material, locale, and talent for the series.

The meeting was too short to provide much help in these areas: (1) determining specific program ideas, and (2) setting up time schedules to work in local schools. This was not a serious handicap, however, since the committee members expressed confidence in the Producer-coordinator and authorized him to proceed with decisions as necessary. The series carried through to completion without need for another meeting of the committee. The Producer-coordinator obtained much help from the committee members while working with them in their schools.

### The Use of Consultant Assistance

Assistance given in developing and carrying out the project by the Department staff has been described generally on pages 62 to 71. Reference was made to help obtained from the agricultural education division Staff on page 84. The manner of soliciting and obtaining further help from these staffs and of obtaining assistance from the agricultural education staff at Michigan State University is described in this section.

Consultant help from the Department committee. A memorandum was sent in January to the members of the Department committee. The memorandum was accompanied by a copy of the production plan described on pages 66 to 69. The selection of the pilot schools, their acceptance of the invitation to serve as pilot schools, and the proposed meeting of the pilot school planning committee was reported. The Department committee members were invited to attend the meeting. None of the committee members were able to attend.

A few weeks before the first broadcast was scheduled, a meeting of the Department committee was called. The Producer-coordinator reported the following items in detail: (1) the pilot school planning committee meeting, (2) problems which had been encountered in picture taking, (3) the visits to the pilot schools to obtain program ideas, (4) possible ways of evaluating the programs, and (5) the rough

script outlines which had been prepared for five of the programs.

The committee made the following suggestions: (1) prepare an article for the News of the Week, the Department's official publication, announcing the series and the broadcast schedule; (2) make the kinescopes available to schools as soon as they are completed; and (3) send evaluation forms to schools along with the kinescopes with the request that they be completed by the viewers.

A few days before the first telecast, a broadcast schedule, a copy of the script for the first show, and seven evaluation forms (one for each program in the series) were sent to the committee members. They were requested to complete an evaluation form for each program they were able to see. They were reminded of the possibility of viewing the programs in the lobby at WKAR-TV if they were unable to receive the station at home.

As soon as the kinescope of the first telecast was available the Department committee and the division Staff were invited to a showing. This combined group discussed the kinescope at length. Ten helpful comments and suggestions were recorded as a result of this discussion. These are listed on pages 233 to 235 as part of the evaluation of this telecast.

A few days before each telecast the committee members received a copy of the script and a memorandum. The

memorandum pointed out specific characteristics of the script intended to result in a better program than previous programs in the series.

Following the third and fourth programs in the series the committee viewed these kinescopes.<sup>16</sup> These programs were critically evaluated. Three very helpful suggestions were given which were of much value to the Producer-coordinator in developing the remaining programs of the series. The suggestions are reported on pages 237 and 238 as part of the evaluation of these telecasts.

Following the sixth telecast which was next to the last, the committee met to view the fifth and sixth programs of the series. These programs were received favorably. The committee recommended that the agricultural education division retain one set of prints of the entire series for use by the Staff as a consultant's aid in working with local schools. They recommended that a second set of prints should be procured for distribution to schools.

The cost of the series was presented to the committee. The future use of television by the Department was discussed. It was suggested that several of the kinescopes should be taken to the forthcoming annual curriculum conference

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<sup>16</sup> The second telecast was "A Farmer Now!" which the committee had seen previously. See p. 70.

for viewing by those in attendance.<sup>17</sup> It was believed this group's reaction to the series would be of much value to the Department in determining future use of educational television. The results of this showing are reported on page 243..

The suggestions which came from the Department committee as the series progressed were of great help to the Producer-coordinator. The committee gave particular encouragement to make the programs more informal and natural.

Consultant help from the agricultural education division Staff. Assistance obtained from this Staff was more valuable, and at the same time, it was more difficult to report than help obtained from other sources. The Producer-coordinator was a member of the Staff. He had daily contact with the members which enabled him to obtain much informal help. This type of help became part of his thinking to the extent that it has been found impossible to determine the source of many ideas which became important to the series.

As reported on page 84, every possible decision of importance to the series was made jointly by the Staff. Much variation occurred in the manner of the Staff's

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<sup>17</sup>This annual conference is the occasion when the several professional-lay committees of the Michigan curriculum program meet jointly for orientation and to start the year's work. About three hundred of the state's educational leaders attended this conference.

operation in sharing decisions. Certain decisions were made by the entire Staff in the regular Monday afternoon Staff meetings. The chief of the division called special Staff meetings on frequent occasions to consider one or more aspects of the series. The Producer-coordinator called upon the chief frequently for counsel. Other individual Staff members were approached on many occasions for help.

An account of the more formal assistance rendered by the Staff follows:

1. The objectives of the project, the production plan, the school survey form, the school survey analysis, the selection of the pilot schools, the program outlines, the evaluation forms, the final scripts, and the plan for distribution of kinescopes were all developed jointly by the Staff with the Producer-coordinator acting as stimulator.

2. After these steps and materials were completed by the Producer-coordinator, they were submitted to the Staff for suggestions and approval.

3. Early in the project, the Staff was surveyed to secure its reactions in these areas:

- a. Principles of agricultural education which should be illustrated by the series
- b. Ways of showing relationship between vocational agriculture and the rest of the school program
- c. Good places to obtain film shots to illustrate the series

- d. Schools having active advisory committees in agricultural education
- e. Schools having good land laboratories
- f. Names of teachers who would appear well on television and whose appearance would be respected

Staff reactions to this survey have been reported on pages 139 to 141.

Suggestions made relative to program format and script have been reported in Chapter IV in the section dealing with script writing. These suggestions have been included there with comments relative to the particular program to which they apply.

The cooperative relationship which existed between the Staff members and the Producer-coordinator throughout the project is believed to have been more responsible than any other factor for the degree of success attained by the series.

Consultant help from the agricultural education staff of Michigan State University. This staff which is responsible for the pre-service and in-service education of teachers of vocational agriculture in Michigan, and the division Staff, have over the years developed and maintained a very fine cooperative working relationship. The two staffs are known as the joint staff. This combined group meets on a monthly basis throughout the year. It was a



natural decision to call on the university's agricultural education staff for help with the series.

The same survey which was carried out with the division Staff (described on page 102) was submitted to this group. Their responses have been reported jointly with the responses of the division Staff. The Department's objectives, the rough program outlines, and the final scripts were sent to the members of this staff for suggestions. The results of the survey obtained from this group were particularly helpful. Many of the suggestions received were incorporated into the series.

This section of Chapter III has reported the various phases of the process of planning the project stopping short of planning the series and the programs within the series. The following section deals with this phase of the planning process.

### Planning the Series of Programs

#### Planning the Program Areas

The school survey and the pilot school planning committee had established these five areas of agricultural education in which programs were to be produced.

1. Supervised farm practice
2. Future Farmers of America
3. Farm mechanics and its relationship to agricultural education

4. Young-farmer education

5. Adult-farmer education

The Producer-coordinator had been asked by the pilot school planning committee to make further decisions as they became necessary.

The school survey had disclosed strong interest in the area " a complete program of agricultural education for a community." Rather than to produce a separate program in this area, the Producer-coordinator, the Staff, and the pilot school planning committee had thought of making this the central theme for the series. In developing the central theme, consideration was given to using the opening of the first program and the closing of the last program to create an awareness of the theme by the viewer. Then in each of the intervening programs the relationship of the program to the theme would be established. This plan possessed a serious disadvantage. The first and the last programs of the series would be cut short of time. Difficulty was anticipated in doing justice to the areas of these two programs. The difficulty was resolved in this way: It was decided to retain the central theme and to relate each program in the series to the theme in a brief way. In addition, the area of the theme would be developed as a seventh program and this program would open the series. This decision was made easier by the fact that St. Charles, one of the pilot schools, had been left out of the program assignments and had agreed to stand by for an additional program if one was

needed. St. Charles, furthermore, had developed a rather comprehensive program of agricultural education and would be well adapted to portray the theme of the series.

The program "A Farmer Now!" was to become a part of the series. This program was in the area of "supervised farm practice." Grand Ledge had offered to work with another program in supervised farm practice making two programs in this area. This seemed justifiable in that the heaviest response in the school survey had been in the area of "supervised farm practice." The Staff regarded this area as being in need of interpretation and support.

These decisions having been made, it was clear that the program areas of the series would coincide with the listing on pages 104 and 105 with one exception: The first program in the series would be in the area "a complete program of agricultural education for a community."

A series of seven programs resulted.

The Producer-coordinator planned to blend in these other important areas which had been indicated in the school survey:<sup>18</sup>

1. Part-time farming and its relationship to agricultural education
2. The importance of effective classroom instruction
3. The use of advisory councils in agricultural education

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<sup>18</sup>These four areas received attention as follows: area 1 in three programs, area 2 in four programs, area 3 in two programs, and area 4 in each of the seven programs.

4. The relationship of agricultural education to  
the total school program

### Planning Titles for the Series and the Programs

The Department's primary objective for the project has been stated on page 72 as follows: "To improve local programs of agricultural education within the framework of complete programs of education for local communities." The theme of the series was given on page 105 in this way: "A complete program of agricultural education for a community."

A series title was sought which would be short, fairly euphonious, and which would combine the elements of the major objective and the theme. The Staff decided upon this title: "Agricultural Education in the Community School." The term "agricultural education" is a comprehensive one and it was believed to bear a connotation of completeness.<sup>19</sup> The community school, according to Hamlin, is concerned with the educational needs of all the people in

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<sup>19</sup>An inconsistency of the present study should be noted here. The series dealt almost entirely with vocational agriculture which is only that part of agricultural education designed to serve those with a vocational interest in farming and occupations related to farming. The general education aspects of agricultural education received almost no attention. Unfortunately, the Producer-coordinator used the term "agricultural education" in working with the series. Discussion at all times involved vocational agriculture only, but the general term was used. The replacement of the term "agricultural education" in the major objective, the theme, and the series title with the term "vocational agriculture" would have been appropriate.

the community it serves.<sup>20</sup> Thus use of the phrase "in the community school" was thought to imply the integral relationship of the school's program of agricultural education to its total program which is designed to serve the needs of everyone in the school community.

The program titles were chosen after visits had been made to the pilot school communities and the general content of the programs had been determined. The process of determining program content has been described in the section of Chapter IV titled Program Planning in the Pilot School Communities extending through pages 149 to 157. A brief statement of the content of each program at this point will show the relationship between program content and the titles chosen.

The first program was intended to keynote the series and to illustrate the theme stated on page 105: "A complete program of agricultural education for a community." The St. Charles public schools had reestablished vocational agriculture as part of its curriculum in 1953. A complete program of vocational agriculture including high-school classes, a Future Farmer chapter, a young-farmer program, an adult-farmer program, farm mechanics for all age groups, supervised farming programs for all age groups, and an agricultural advisory committee had been developed. Good housing

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<sup>20</sup>Herbert M. Hamlin, Agricultural Education in Community Schools (Danville, Illinois: The Interstate, 1949), p. 26.

and equipment had been provided when the relative wealth of the community and the needs in other areas of education were considered. It was decided to portray the planning which occurred for this complete program, the program which resulted, and the continuing planning for a still more effective program. This telecast was called "A Community Looks Ahead."

The program "A Farmer Now!" was produced prior to the approval of the series as has been stated on page 70. The title chosen emphasized the climax of interest in this telecast which occurred when the parents of a boy starting vocational agriculture at Ovid realized that their son could not only be a farmer someday, but with their help and the help of his teacher of agriculture, he could be "a farmer now." This telecast was in the area of "supervised farm practice."

The other telecast in this area portrayed a farm boy with a vocational interest in farming, the guidance he and his parents received from the teacher in building his first-year supervised farming program, and the resulting implications for the teacher in planning the instructional program at Grand Ledge. This telecast was called "What Shall We Teach?"

The telecast in the area "Future Farmers of America" showed the relationship of this national organization of farm boys studying vocational agriculture to the instructional program in the Saranac school. No more interesting

title was believed possible than "The Future Farmers of America."

The program in the area "farm mechanics and its relationship to agricultural education" dealt with the mechanization of farming and the place of the community school at Bellevue in helping farm people of all ages to meet their problems of a mechanical nature. It was called "The Old Gray Mare Has Gone!"

The area "young farmer education" was portrayed by means of a tour to the farms of members of the Ovid young farmer class. This telecast was called "Young Farmers in Action!"

The telecast illustrating "adult-farmer education" showed a class of farmers at school with one member of the group asking for help with a specific problem. The manner in which the teacher provided help and the results of his help are shown. The rather prosaic title "Adult Education for Farmers" was chosen, and had the advantage of being at least meaningful in terms of program content. It is interesting that a station deadline by which the program titles were needed interfered with the Producer-coordinator's creativeness in selecting a more interesting title for this telecast.

### Planning the Schedule of Telecasts

The sequence of the programs within the series corresponded with the description of the development of the program titles on pages 108 to 110.

"A Community Looks Ahead" was scheduled as the first telecast in order to introduce the series. "A Farmer Now!" followed for two reasons: (1) This program was already on film and to use it early in the series provided more time to develop the remaining telecasts. (2) It seemed reasonable to follow the opening program with those telecasts dealing with the high-school phases of vocational agriculture.

"What Shall We Teach?" was scheduled next in order to keep the telecasts dealing with high-school instruction together. "The Future Farmers of America" concluded the telecasts dealing only with the high-school level.

"The Old Gray Mare Has Gone!" dealt with the high-school, young-farmer, and adult-farmer relationships to farm mechanics. Thus this telecast served as a bridge between the in-school and out-of-school groups served by vocational agriculture. "Young Farmers in Action!" followed logically at this point since this telecast dealt with vocational agriculture's relationship to young men in farming. The series concluded with "Adult Education for Farmers" which described vocational agriculture for older farmers.

As stated on page 77, WKAR-TV had offered April 8 or April 15 as a starting date for the series. The station settled on Friday, April 8, with air time from 8:00 to 8:15 P. M. A letter was written to the superintendent of schools at St. Charles announcing this date for the telecast



of the first program. He replied, stating this was Good Friday, and some of the participants were planning to attend church during the afternoon. The program director was contacted and he offered April 22, two weeks later, for the starting date. This date was accepted. The succeeding broadcasts were scheduled four weeks apart starting from April 8. This meant a delay of two weeks for the first telecast and a period of only two weeks between the first and second telecasts. As stated on page 77, the 8:00 to 8:15 P. M. air time extended only through the June telecast. The last four programs went on the air from 5:00 to 5:15 P. M.

Table III consists of the schedule for the series which was distributed to the pilot schools, to the forty schools which were given a special invitation to view and evaluate the programs, to the Department committee, to the division Staff, and to the agricultural education staff at Michigan State University. This schedule was followed completely. It was a good schedule in that it provided ample time between programs, the dates were acceptable to each of the pilot schools, and rehearsal time with the director was possible before air time.

#### Planning the Series Format

Interest, continuity, and economy were the criteria used in planning the format of the series. It was first necessary to consider economy.

TABLE III

**SCHEDULE FOR DEPARTMENT OF PUBLIC INSTRUCTION TELEVISION SERIES  
IN AGRICULTURAL EDUCATION**

**Title of Series: Agricultural Education in the Community School**

**Program Schedule:**

<u>School</u>	<u>Date</u>	<u>Air Time</u>	<u>Title</u>	<u>Subject</u>
St. Charles	April 22, 1955	8:00-8:15 P. M.	A Community Looks Ahead	Starting a new program of vocational agriculture
Ovid	May 6, 1955	8:00-8:15 P.M.	A Farmer Now!	A teacher visits a new vocational agriculture student and his parents
Grand Ledge	June 3, 1955	8:00-8:15 P.M.	What Shall We Teach?	Relationship of the student's problems on his home farm to teaching
Saranac	July 1, 1955	5:00-5:15 P.M.	The Future Farmers of America	Activities of a local chapter
Bellevue	July 29, 1955	5:00-5:15 P.M.	The Old Gray Mare Has Gone!	Meeting farm mechanics needs
Ovid	August 26, 1955	5:00-5:15 P.M.	Young Farmers in Action!	A local program for young farmers
Chesaning	September 23, 1955	5:00-5:15 P.M.	Adult Education for Farmers	A local program for adult farmers

A uniform opening and closing for all of the programs in the series was decided upon because of the saving this would effect both budgetwise and in preparation time. This uniformity would contribute at the same time to continuity from program to program. If the opening and closing could be identical, further economy would result. Titles on a roll-drum, titles on flip cards, title slides superimposed on appropriate photographic slides, and title slides superimposed on motion picture film were all considered. Although the last alternative was the most expensive it was chosen because of the interest factor.

It was decided that, while shooting film for the body of the programs in the pilot school communities, these four shots would be taken when opportunity arose:

1. The exterior of a high-school building
2. A class of students of vocational agriculture busy with some worthwhile activity and under the supervision of their teacher.
3. An attractive farmstead scene
4. A student of vocational agriculture with his livestock

These shots were to be edited in the order given and in suitable length to carry the necessary opening title and credit slides in superimposition. A duplicate of this film would be ordered and used for the closing of each program. Again, title and credit slides would be superimposed. This visual opening and closing would be accompanied by

appropriate music and by an announcer reading the title and credit lines. The opening and closing which were used may be seen at the beginning and ending of the scripts included in the present study.<sup>21</sup>

Further continuity was provided by use of the same individual as moderator throughout the series.<sup>22</sup> Rather inevitably, the moderator's role fell upon the Producer-coordinator.

The series format which was developed proved to be satisfactory.

#### Planning the Format of the Programs

In this stage of the planning another compromise was made between interest and economy. Interest was striven for by using film clips showing activities and accomplishments in the pilot school communities. Economy was sought by bringing in a panel from the pilot school to narrate the film and to tie the story of the program together. It was hoped the panels would be interesting also. Experience with the series proved that a good panel could hold the attention of an audience.

The first telecast, "A Community Looks Ahead," used a panel which was typical of the panels used in every

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<sup>21</sup> See Appendix C, pp. 302-329.

<sup>22</sup> One exception to this occurred. "A Farmer Now!" did not require a moderator. This was a dramatic program done live in the studio.

program of the series except "A Farmer Now!" This panel consisted of the superintendent of schools, a school board member, the teacher of agriculture, and a member of the agricultural advisory committee.

It would be difficult to interpret any of the numerous criticisms received of specific programs as the fault of the program format. Film clips and individual panel members were criticized, but if the format was well supported with good film and talent, it proved satisfactory.

#### Planning to Evaluate the Series

It has been pointed out on page 5 that the present study is limited in that no attempt was made to evaluate the effect of the series on local communities with regard to changes in programs of agricultural education as a result of the series. Evaluation has been limited to an attempt to determine the value of the programs and of the series per se.

It was hoped that some type of reaction to the programs could be obtained from as many as possible of the people viewing each program. An evaluation form was developed for this purpose.<sup>23</sup> It was believed necessary to develop a form which could be used for any program in the series. An individualized evaluation sheet was considered

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<sup>23</sup> See Appendix A, pp. 288-289.

for each program. This plan was abandoned for two reasons: (1) difficulty was anticipated in having the right form available to viewers, and (2) it was believed the individual programs could be adequately evaluated by use of one form. Since few people were expected to view all the programs, little purpose was seen in an instrument to use in evaluating the series as a whole.

In developing the evaluation form the objectives of the project which appear on pages 72 and 73 were studied carefully. The primary objective had been written in terms of improving local programs of agricultural education. The present study could not achieve this purpose within its prescribed limitations. The first four secondary objectives consisted of providing assistance to all school people, to parents of present and prospective students of vocational agriculture, to citizen groups advisory to the schools, and to the general school-supporting public in increasing their understanding of agricultural education as part of the complete program of education for their community. The ten numbered questions of the evaluation form were designed to measure the effectiveness of the programs in achieving these four secondary objectives.

Interest is a primary factor in the effectiveness of any aid. The first question, therefore, dealt with the viewer's interest. It was assumed that more viewers would fall in the classification of average citizens than in any of the other classifications of the first four objectives.

Questions 2, 3, 4, and 5, therefore, were aimed at this group. Although the objectives did not include providing assistance to young persons facing the decision whether or not to enroll in vocational agriculture, it was assumed many young people would view the programs. It was believed important to assess the value of the programs to young viewers. Question 6 was designed to do this. The age of the evaluator was requested in order to sort out this group.

Question 7 was directed to objective two, which is concerned with parents. Questions 8 and 9 were related to objective one which relates to school people. Question 10 was directed to the taxpayer. This question is particularly related to objective four, although it is generally related to objectives one, two, and three also. It was believed that objective five would be difficult for viewers to assess. The Department, at any rate, would need to bear the responsibility of determining its own role in utilizing educational television with the benefit of the exploratory experience of the project. The evaluation form asked no question relating to objective five. The present study has not dealt with this objective.

The evaluation form was related to objective six through the question "Would television programs or films describing other programs or subjects offered by the school be helpful?" and by its sequel "If your answer is 'yes,' what school programs or subjects should be considered?" The present study has been limited to exclude objective six.

The viewer's occupation was requested in order to have some understanding of his relationship to and interest in agricultural education and the schools. The questions "What did you like best about this program?" and "How can future programs be made better than this one?" were included to assist the Producer-coordinator in improving the series from program to program.

The evaluation form proved to be valuable in assessing the strengths and weaknesses of the individual programs in terms of the objectives of the series. By plotting the strengths and weaknesses of each program and superimposing these graphs upon each other, it has been possible to determine the strengths and weaknesses of the series.<sup>24</sup>

Teachers of agriculture were anticipated to be the principal users of the series. They were expected to look for different values in the programs than other viewers. They were in the position of using the programs primarily as an aid with groups of people rather than in the position of receiving personal help. Therefore an evaluation card was prepared and sent to teachers ordering the films. A cover letter asking the teacher to complete and return the card was sent also. The card asked for the following information:

1. Number of times film shown
2. Total number of people viewing film

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<sup>24</sup>See Figures 1 to 8 starting on page 248.



3. Type of group(s) viewing

4. Reactions to film

All possible space on the card was reserved for reactions to the film. Teacher reactions expressed on the cards returned have been summarized on pages 230 to 232.

#### Summary of Problems and Solutions

This concluding section of Chapter III and the corresponding sections of Chapter IV and V consist (1) of a listing of the problems which occurred in carrying out the present series, and (2) of solutions suggested by the experiences of the series. The purpose of these sections is to provide help to persons faced with the production of a similar series. The problems and solutions have been stated in general terms for the purpose of making them more helpful to persons anticipating a similar series. They are limited to problems faced and solutions suggested by the present series. Solutions indicated frequently have application to problems other than the problem under which a specific solution has been listed.

The types of problems which occurred and the solutions found during the planning and development phases of the present series were as follows:

Problem: How can a staff member of a school system, public agency, or other organization secure administrative approval to proceed with

a series of educational television programs which is intended to further the objectives of the organization?<sup>25</sup>

Solution: He should

1. obtain training and experience directly related to the type of series anticipated.
2. produce a sample program of the type which is to be used in the anticipated series, and have it kinescoped. This may be impossible for an individual to do, but if it can be done, the kinescope should be very useful in convincing those holding administrative authority of the values to be derived from the proposed series, and of the staff member's ability to act as a producer.
3. prepare a complete, detailed plan for the anticipated series including (a) objectives, (b) possible station affiliation, (c) nature and format of the program or series of programs, (d) talent to be used, (e) personnel and time requirements, (f) budget needed, (g) securing an audience, and (h) evaluating the series.
4. submit the plan to the person in immediate supervisory capacity. If a sample kinescope has been produced it may be made available to the supervisor.

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<sup>25</sup>Hereafter in this section those different types of agencies which might sponsor a television series have been referred to as the organization. The staff member has been referred to as the producer.

5. assume that if the supervisor favors the project he (the supervisor) may, if necessary, take the needed steps to present the plan to persons with higher administrative authority.

6. stand ready to interpret the plan to the administration. This should be done objectively.

7. expect that administrative scrutiny will result in improvement of the original plan. If, on the other hand, the administration insists on altering the plan to the extent that he believes the changes will make it inoperable, he should state his beliefs and substantiate them.

Problem: How can a producer determine suitable objectives for the series?

Solution: He should

1. study a formal statement of the organization's overall objectives if such a statement is available.

2. talk with his immediate supervisor regarding the organization's objectives. He should ask his advice regarding a visit with the policy-making administrators of the organization regarding their objectives. The supervisor may wish to make this contact personally, or he may ask the producer to do it. The ethics of the organization should be adhered to closely in this and in similar contacts.

3. determine those objectives which administration regards as most important and which are being achieved less well than is desired by present means.



4. determine which of the objectives in three (3) can best be implemented by means of television. One or more of these objectives may serve as a basis for the objectives of the series.

5. promote his organization's high priority objectives via television. He may, however, have a personal interest in one phase of his organization's work, and he may seek approval to carry out a television series in this area. His interest should be high on the priority list for his organization, or he will be unlikely to secure approval for the series.

Problem: How can a producer carry out an extensive television series with its many important details with good timing, efficiency, and assurance that no important detail is forgotten?

Solution:

He should prepare a production plan which consists of a breakdown of the plan for the series into jobs. This production plan should include a column in which to indicate the date by which each job is to be begun and completed. He should complete the production plan at the outset of the series. He should review the plan frequently as the series progresses. Starting and completion dates may need revision as clearer insights are gained into the working phases of the series.

Problem: How can a producer select a television station and commit it to providing air time and assistance with technical details of production?

Solution: He should

1. approach the station which has the largest audience of the type for which the series is intended. A post-card or telephone survey of a sampling of the prospective audience should be helpful.

2. select the station which reaches the greatest number of the desired audience. If audience contact is equal, an educational station should be preferable to a commercial station since such a station may be expected to be more cooperative in broadcasting educational programs.

3. prepare an outline of the series and detailed script outlines for at least one of the programs. These outlines should clarify (a) air time desired, (b) length of the programs, (c) number of programs in the series, (d) series and program format, and (e) types of visuals to be used. These outlines should be presented to the station's program director.

4. attempt to have a status person within the organization present the request for cooperation directly to the station manager. These individuals can clear the way for the producer and the program director to work together with an understanding of possibilities and limitations.<sup>26</sup>

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<sup>26</sup>This recommendation is based on the limited experience gained from the present series. It is believed

5. present the outlines discussed in three (3) to the program director. He should be able to convince him that the proposed series will benefit the station through providing the audience with something which will be well received and otherwise unavailable.

6. reach an understanding regarding the relationship of the producer and the station personnel. It should be agreed that the producer is the authority in terms of educational philosophy, methods, and the objectives of the program or series. It is equally important that station personnel be recognized as authoritative in all technical matters. A climate which encourages sharing of ideas by all concerned should prevail, but final decisions should be within the boundaries indicated.

Problem: How can a producer secure a substantial audience of the type for which the series is intended?

Solution: He should

1. utilize any media or techniques of communication which already have proven effective in his organization.

2. distribute special mailings announcing and describing the programs to as many of the people for whom the series is intended as possible. Community leaders,

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that a direct initial contact with the station's program director would be the normal procedure. There should, however, be no objection to this recommendation, and it may prove helpful.

representatives of appropriate organizations, and local editors, are able to be of much help if contacted by this means.

3. try to secure the station's cooperation in announcing the programs at appropriate times.

4. have the programs kinescoped if they have value for re-use. This will permit rebroadcast on other stations as well as use of the programs as films.

5. consider using communities where large numbers of people live who should be in the audience as locale for film clips and slides. He may base program content on successful community activities which illustrate the ideas which are to be portrayed.

6. consider securing talent from communities which are typical of the audience desired. The people selected as talent should be well-known, popular, and recognized for their accomplishments in the content area which they portray.

7. secure publicity in local papers in communities providing locale and talent.

8. consider asking local people who are authorities in the content area presented to help in planning the series, and in recruiting an audience. These people may be willing to meet as a planning committee. They should be well distributed geographically in the area served by the station.

9. consider the possibility that, if kinescopes are obtained, local leaders from areas served by other



stations may ask their stations to rebroadcast the programs.<sup>27</sup>

10. encourage his organization to set up an effective structure for distributing kinescopes, and for servicing and reconditioning them. Having the kinescopes handled by an existing film distributing agency may be an effective alternative.

11. show the kinescopes at meetings of leaders in the content field in which the programs were centered. Distribution should be more effective if this procedure is followed since it reduces the ordering of kinescopes merely to determine if they are suitable for a particular purpose.

Problem: How can a producer plan a series of programs with consideration for the stated needs and interests of the intended audience?

Solution: He should

1. consider surveying the leaders of the intended audience from the entire geographical area to be served by the series. If kinescopes will be obtained, this may be a much more extended area than that served by the parent station. The survey should indicate decisions which have been made prior to the survey which will have a bearing on the

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<sup>27</sup>Although the present series provided no experience to verify the effectiveness of this recommendation, it is believed stations will honor local requests for kinescope broadcasts more readily than requests emanating from the producing organization.

types of programs the organization is willing to produce. The respondents should be asked for their opinions only in those areas where the organization is willing to abide by the results obtained. A question regarding relative interest in broad content areas should be helpful.

2. consider inviting leaders of the intended audience to serve as a planning committee. This group should be large enough to provide a variety of ideas, but not too large to permit participation by everyone. The planning committee should not be convened until a plan is available for their consideration. Decisions which have already been made should be stated. The committee can be asked to evaluate these decisions providing there is willingness to alter them. The help expected from the committee should be clearly indicated. Help can be obtained from this group relative to all decisions which the organization is willing to share. The communities in which the members live may provide locale for the programs; the members themselves may be willing to serve as talent.

Problem: How can a producer effectively utilize the experience and ideas of other staff members within his organization?

Solution: He should

1. ask for an advisory committee of staff members who function at the policy-making level. He should involve this committee in all stages of planning. He will be

expected to make the plans, but the committee can be very helpful in evaluating these plans and in suggesting revisions to make the plans more effective. He should involve the committee in viewing and evaluating the live broadcasts if possible. If they cannot see the live broadcasts, he should ask them to view and evaluate the kinescopes.

2. closely involve his immediate supervisor and co-workers who have common responsibilities within the organization in planning and evaluation. Problems of the series may be discussed in staff meetings. Informal conversations with individual co-workers can be very helpful. If the series centers around responsibilities of the organization assigned to his department or division of the organization, very specific help can be expected. Co-workers will be keenly interested in the series since they will share in the benefits which accrue from it.

Problem: How can a producer effectively plan the program areas of a series of telecasts?

Solution: He should

1. analyze (a) the objectives of his organization, (b) surveys which he has conducted, and (c) the recommendations of planning groups he has consulted for the major theme which will no doubt have emerged from these processes. This should dictate the theme for the series itself.

2. utilize the same analyses to determine the most important content areas within the series theme.

3. determine the length of the programs if this has not been done. (In the present series the decision was made arbitrarily in the early stages of planning that the programs would be fifteen minutes in length. This decision was based on the belief that fifteen-minute programs were long enough for a first attempt at a television series. It *is* believed that more objective factors should be used in *reaching* such an important decision, but the present series *did* not attempt to discover them.)

4. consider the practicality of using each content *area* determined in two (2) as a topic for a single program. *Certain* areas may be important enough for more than one program; some may be combined logically so that one program *will* deal with more than one topic.

5. consider integrating certain content areas which do *not* lend themselves to separate treatment as a distinct program or part of a program into the background of the *series*. For example, a series dealing with school curriculum *improvement* might not include the relationship of good *school* buildings to a good school program as a separate *telecast*. This important concept might, instead, be brought out *indirectly* in the majority of the programs of the series.

6. plan to tie each program into the series theme. *This* can be done (a) by using the first program of the series to give an overview of the programs to follow, (b) by using

the first minute or two of each program to establish a relationship to the series and to the preceding program, and (c) by concluding each program with a reference to the next program in the series.

Problem: How can a producer select suitable series and program titles?

Solution: He should

1. select a short, fairly euphonious series title which reflects the elements of the major objective and the theme of the series.
2. delay deciding upon program titles until program content is well defined. He should then select simple, attractive titles which are meaningful in terms of program content and which stimulate curiosity.

Problem: How can a producer plan the schedule of telecasts to reach the desired audience most effectively?

Solution: He should

1. seek air time which is most suitable to the desired audience.
2. try to schedule the series at a time of year when the content is most applicable. If the content of the series is intended to stimulate action, the broadcasts should occur at a time just prior to the need for action.

3. be sure to space the programs far enough apart to allow time between programs for whatever preparation is necessary.

4. contact the station well in advance of the desired starting date in order to avoid conflicts with other programs which have already been scheduled.

5. make a choice of alternate air times which are otherwise satisfactory on the basis of opportunity for studio rehearsal.

Problem: How can a producer plan an effective series format?

Solution: He should

1. consider use of a uniform opening and closing for all of the programs in the series because of (a) the economy which results from the use of the same film, slides, or other visuals used for credit and titles in each program; and (b) the continuity resulting from this repetition.

2. consider the possibility of using some of the same visual materials for both the opening and the close of each program. This effects further economy.

3. recognize the possibility of superimposing title and credit slides on film or on picture slides for the opening and closing.

4. consider the use of suitable background music with an announcer for the opening and closing of each

program. Use of the same music and announcer throughout the series will provide continuity.

5. secure a good moderator if a moderator is needed. If an effective person can be secured, it is believed the audience will anticipate seeing and hearing him from program to program. Although it may be difficult to obtain a person willing to accept this responsibility voluntarily, the producer should not assume this extra burden unless it is impossible to secure someone else who is suitable.

6. avoid using the format suggested here or other formats commonly used if, by exercise of imagination, an unusually effective series format can be developed.

Problem: How can a producer plan an effective format for the programs within the series?

Solution: He should

1. consider the use of a panel of people who have been successful in the content areas to be presented.
2. consider interspersing the panel's comments with film clips which illustrate the panel's story.
3. recognize that the success of this format depends upon the personalities of the panel members, the story they tell, the quality of the film, and the degree to which the film illustrates the story.
4. consider the use of people similar to those on the panel dramatizing an incident of high interest before

a rear projection screen on which is projected a suitable background slide. This technique is suggested as a replacement for one of the film clips. If this technique is well-planned and directed it can be more effective than a film clip. Its advantage lies in the fact that the actors speak for themselves thus making it unnecessary for the entire audio story to be carried by the panel.

5. recognize that a dramatic production, whether it is a short bit as suggested in four (4), or an entire program, is very difficult to do with amateur talent.

6. look for effective, unusual program formats and, it at all possible, avoid copying formats used by others.

Problem: How can a producer plan to secure adequate evaluation of his work?

Solution: He should

1. decide whether to evaluate the series and its results in local communities, or whether to evaluate only the television series per se.

2. evaluate in terms of the predetermined objectives of the series.

3. decide who is to do the evaluating. Evaluation might be performed by (a) members of his organization, (b) local leaders of the people for whom the series was intended, (c) a cross-section of the audience, or (d) a combination of these persons.



4. develop evaluative instruments designed to measure effectiveness in terms of the objectives and which are adapted to the persons who will be asked to evaluate.

5. determine effective techniques of placing evaluative instruments in the hands of the evaluators at the time the programs are viewed by them.

6. be sure the evaluative instruments can be easily interpreted by the evaluators.

This chapter has dealt with the development of the series. The choice of the type of series to be produced and used, the steps in planning the series, the plans to evaluate the series, the problems which occurred, and the solutions which were found have been described. Chapter IV describes the production and use of the series.

## CHAPTER IV

### PRODUCTION AND USE OF THE SERIES

#### Problems Related to Production

The steps described in Chapter III which dealt with the various planning phases of the series were, for the most part, a necessary background to production of the series. It is important, however, to note that some of the planning steps occurred after production was under way. For example, much development of program content in pilot school communities and some of the photography had been completed before station facilities had been secured. One of the steps in planning to secure an audience for the kinescopes occurred in late July when the teachers of agriculture viewed the kinescopes of the four programs already produced. This was reported on page 82.

The problems encountered in the production of the series fell in these categories: (1) budget, (2) research to determine program content to portray in the programs, (3) program planning in the pilot school communities, (4) obtaining film, (5) obtaining visual aids and props, (6) working with station personnel, (7) script writing, and (8) rehearsals and actual broadcast.

### Budget

Since it was necessary to be assured of funds before starting the series, a budget based on estimated costs was requested and approved as one of the first steps. Table IV shows the estimated budget and the actual expenditures for the series. Only one pilot school planning committee meeting was held. No requests were submitted for travel reimbursement for this meeting. Very few slides and charts were used. The cost of kinescoping increased after the estimate was prepared; this accounts for a heavier expenditure in this area than anticipated. More film was used than originally planned; this caused the cost of film to exceed the estimate. A set of film mailing cartons was needed in order to distribute the kinescopes to local schools. The need for these had not been anticipated.

Since the seven programs cost a total of \$1,017.64, it appears that each program cost an average of \$145.38 with a negative and two positive prints available. This is not quite correct. The cost of producing "A Farmer Now!" (negative and one print) was shared by the National Project in Agricultural Communications and the Michigan Association of Future Farmers of America. This program cost the Department five dollars for a new opening and closing to adapt it to the series and \$37.50 for a second print. To obtain a fair cost for the six programs financed by the Department these two items totaling \$42.50 should be deducted from the

TABLE IV  
ESTIMATED BUDGET AND ACTUAL EXPENDITURES FOR  
THE TELEVISION SERIES

	<u>Estimated</u>	<u>Actual</u>
Committee travel	\$ 150.00	\$ 0.00
Visual materials	300.00	56.80
Kinescoping (negative and 2 prints)	600.00	764.00
Film and processing	135.00	177.94
Film mailing cartons (7)	0.00	18.90
	<hr/>	<hr/>
Total	\$1,185.00	\$1,017.64

total cost of \$1,017.64. This brought the cost of the six programs financed by the Department down to \$975.14. Thus a negative and two prints of each of the six programs cost an average of \$162.52. The Producer-coordinator's and photographer's time and travel have not been included in these costs.

### Research to Determine Program Content to Portray in the Programs

This research took two forms: (1) a survey of the division Staff and Michigan State University's agricultural education staff to determine staff members' beliefs regarding desirable program content, and (2) a review of selected literature to determine principles of agricultural education advocated by authorities in the field.

The survey of the staffs. Since the same survey was used with both staffs the results have been combined. The survey form listed the probable program areas as revealed by the school survey. Respondents were asked to give specific helps which might be included in the programs. Four staff members responded to the survey. A summary of their responses and the frequency of application of each response follows:

1. Principles of vocational agriculture which should be illustrated:<sup>1</sup>

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<sup>1</sup>The responses are listed as they were given. Not all responses given were "principles."

- a. Students have made a tentative choice of an agricultural occupation (two programs)
- b. Learning is an active process (all of the programs)
- c. Agricultural education is locally planned and administered (five programs)
- d. FFA is an integral part of vocational agriculture (four programs)
- e. Vocational agriculture extends from age 14 to the grade (three programs)
- f. Instruction is systematic (four programs)
- g. Vocational agriculture is a year-around program (four programs)
- h. The importance of on-farm instruction (all programs)
- i. Multiple-teacher departments to meet needs and reduce loads (one program)
- j. Need for good facilities (two programs)
- k. FFA trains for citizenship (one program)
- l. The student, teacher, and parents plan together (two programs)
- m. Abilities are best taught in actual farm situations (three programs)
- n. A good farming program is essential to good classroom instruction (six programs)
- o. Students with limited home facilities need special helps (two programs)

2. Ways of showing relationship between vocational agriculture and the rest of the school program:

- a. Relationship between agricultural and industrial arts teachers (one program)
- b. Exchange classes (one program)
- c. Faculty committee on vocational education (not used)

- d. Group projects observed formally by students in other classes and grades (two programs)
- e. Food processing program (not used)
- f. Joint Future Farmer-Future Homemaker programs (one program)
- g. School landscaping by students of vocational agriculture (not used)
- h. Safety drives, CROP drives, and similar activities (one program)
- i. Agricultural advisory council subsidiary to community council (not used)
- j. Assembly programs by students of vocational agriculture (not used)

3. Good spots to obtain location film shots to illustrate the series: Ten schools were listed; only one of these was a pilot school.

4. Schools with active advisory councils: Seven schools were listed; two of these were pilot schools. One of these advisory councils was used.

5. Schools with good land laboratories: Five schools were listed; none of these were pilot schools. This concept was brought out in one program.

6. Teachers who would appear well on television and whose appearance would be respected: Thirty teachers were named; three of these were teachers in the pilot schools. These three teachers were used.

Question 1 of this survey proved to be the most valuable. It is believed that several important principles of agricultural education would have been overlooked without the survey. The attempt to portray too many principles, however, worked to the detriment of several programs.

A review of selected literature to determine principles of agricultural education advocated. The Producer-coordinator visited each pilot school in order to study the

resources of the school and community applicable to the program with which that school was cooperating. On these visits the program content was determined. In preparation for the visits to three of the schools he reviewed selected literature dealing with the subject of the school's telecast. The significant findings have been reported by programs.

The telecast "What Shall We Teach?" was planned to deal with the high school student's problems growing out of his supervised farming program and their relationship to teaching. The National Standards Committee for Vocational Education in Agriculture studied sixty-four individual supervised farming programs which the committee had rated "very superior" and "superior." The study reveals that the following activities characterized the manner in which these supervised farming programs were initiated, maintained (relative to parent-teacher-pupil relationships), and supervised:

1. Conferences of students, teachers, and parents are held near or at the beginning of the school year to arrange for supervised farming programs.
2. Surveys of enterprises on each farm are made by teacher and students.
3. Teacher explains the characteristics and purposes of supervised farming programs to parents of first-year students.
4. Parent, teacher, and student agreements on supervised farming programs are made.



5. At least half of the visits of the teacher are functional; i.e., have learning value for the student.<sup>2</sup>

Characteristics 1, 2, 3, and 4 were incorporated into this telecast.

This same committee described the characteristics of a strong supervised farming program from a study of 331 "very superior" and "superior" programs. These characteristics are listed:

1. The enterprises included are appropriate to the needs of students and the farming of the community.

2. Some provision for the student's managerial experience is made.

3. Approved farm practices in addition to those ordinarily found on the home farm are evident.

4. There is evidence of accumulation of assets leading to establishment in farming.<sup>3</sup>

These four characteristics were incorporated into this telecast.

The committee studied 239 "very superior" and "superior" courses of study and isolated these characteristics of a good course of study organization:

1. Farm enterprises and problems represented in individual supervised farming programs are included in the course of study.

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<sup>2</sup>Federal Security Agency, Office of Education, An Evaluation of Local Programs of Vocational Education in Agriculture, Vocational Division Bulletin No. 240, Agricultural Series No. 58 (Washington: Government Printing Office, 1949), p. 7.

<sup>3</sup>Ibid., p. 12.

2. Farm enterprises and problems represented in individual supervised farming programs affect the emphasis on enterprises in the course of study.

3. Each unit of the course is taught at such time as to give the greatest assistance to the student in carrying out his supervised farming.

4. The unit of organization is in terms of farming activities.

5. Units are arranged seasonally.

6. The approach to the unit is through the interest, experience, or need of the learner.<sup>4</sup>

This telecast utilized characteristics 1, 2, 3 and 6.

The Committee on Objectives, Principles, and Plans for Vocational Education in Agriculture urged supervisors and teacher-trainers to emphasize the following as a means of insuring more effective teaching procedures:

1. Teachers should start to plan early in the school year, with students and parents, comprehensive supervised farming programs including productive projects, improvement projects, and supplementary farm practices.

2. The supervised farming programs of students in all-day classes should be the basis of the instructional program. Each teacher should prepare an annual teaching calendar on a seasonal basis which includes the study of problems in the boys' supervised farming programs.

3. The teaching program should emphasize the importance of using teaching techniques that will train the learner in selecting, organizing, and evaluating information in the solution of problems.

4. Specific and practical plans for carrying out the supervised farming program jobs should be prepared as a part of class instruction, and on-farm instruction

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<sup>4</sup>Ibid., p. 16.

should be in terms of these plans. The teacher has not completed the lesson until the learner has applied on the farm the approved practices set up in the classroom.<sup>5</sup>

Principles 1, 2, and 4 became part of the telecast "What Shall We Teach?".

Writing in regard to means of building stronger supervised farming programs, Garner has this to say by way of warning:

There is danger . . . that the teacher may look upon his contacts with prospective students as a responsibility of recruitment of class membership instead of guidance and counseling. . . . The student should have complete freedom in deciding whether to enroll in or to remain in a course of vocational agriculture.<sup>6</sup>

This concept was regarded so highly that a special scene was planned as part of the telecast in order to emphasize it.

In spite of excellent content, the production of this telecast presented many difficulties. It is believed this was due to an attempt to include too many principles and concepts for a fifteen-minute program. Use of the research which has been described played a part in the difficulties of producing this program, but the research

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<sup>5</sup>H. T. Hall, Chairman, "Objectives; Principles, and Statements of Position for Program Planning in Vocational Education in Agriculture" (Continuing Committee on Objectives, Principles, and Plans for Vocational Education in Agriculture, 1952), p. 2. (Mimeographed)

<sup>6</sup>Raymond Garner, "Improving Programs of Supervised Farming in Vocational Agriculture" (East Lansing, Michigan: Division of Education, Michigan State College, 1952), p. 3. (Mimeographed)

itself was in no way responsible for the difficulties. The program suffered because of the inexperience of the Producer-ccordinator, his desire to include the majority of the principles indicated, and his failure to recognize the limitations of a quarter-hour on television.

In the program "The Future Farmers of America" the activities of a local chapter of the Future Farmers of America as they relate to vocational agriculture were illustrated. The National Standards Committee for Vocational Education in Agriculture studied the characteristics of "very superior" and "superior" chapter programs. The committee lists these characteristics as important:

1. More than one well-developed activity in community service and recreation.
2. One well-developed activity in:
  - Cooperative buying or selling.
  - Other types of cooperation.
  - Leadership.
3. Participation in joint activities with other chapters.
4. Systematic degree advancement.<sup>7</sup>

This program portrayed activities in the areas of community service, recreation, cooperation, leadership, and degree advancement. Joint activities with other chapters were omitted.

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<sup>7</sup>Federal Security Agency, op. cit., p. 22.

From its study of "very superior" and "superior" chapters, this committee reports that well organized Future Farmer chapters possess these characteristics:

1. Frequent meetings, which means meetings every month of the school year and at least one meeting during the summer months.
2. A well-made program of work formulated by the members annually.
3. A high proportion of the all-day students in the chapter membership.
4. A functioning committee for each activity or group of activities.
5. Ample opportunity for members to gain experience in leadership.
6. High proportion of activities brought to successful completion.<sup>8</sup>

All of these characteristics except the first were portrayed in this telecast.

The Committee on Objectives, Principles, and Plans for Vocational Education in Agriculture recommended that supervisors and teacher-trainers encourage teachers to observe these principles in Future Farmer work:

1. Each department of vocational agriculture should have an active chapter of the Future Farmers of America to supplement the instructional program by providing opportunities for leadership training and cooperative activities.
2. All boys who are eligible should be members of the F. F. A.
3. The program should be . . . organized . . . to stimulate . . . participation by all boys in several of the worthy educational activities during their entire high school career.

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<sup>8</sup>Ibid., p. 26.

4. The F. F. A. awards shall be given as recognition of achievement rather than as prizes for contests. They should be planned as an aid in becoming established in farming.

5. The activities of the F. F. A. should be in keeping with the objectives for education. Care should be exercised to guard against exploitation of the members.

6. Effective chapter programs of work should be developed; utilize suggestions made by individual members to the committee responsible for each recognized area of the F. F. A. programs of work; plan each program of work by committee assignment and indicate how it should be carried out in the respective areas; formulate objectives and ways and means with enough specifications to enable evaluation of the program; secure acceptance of proposed program of work discussed and adopted by entire membership.

7. Members of local chapters should have an understanding and an appreciation of the total F. F. A. program, its size, objectives, and services on local, state, and national levels.

8. Local chapters . . . should utilize all reasonable means of publicizing F. F. A. activities.<sup>9</sup>

These principles were included in the program with ~~the~~ exception of 2 and 8.

As a result of the difficulties encountered in portraying principles described on page 145, fewer principles were included in producing "The Future Farmers of America" and these principles were developed more subtly than in the former program. This was done by placing more reliance on film and less on words. Although this program was considerably improved, too much was attempted for a fifteen-minute program.

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<sup>9</sup>H. T. Hall, op. cit., pp. 2-3.

The research for the program "Adult Education for Farmers" was done in February, but the program was broadcast during the following September as the final program in the series. The research had disclosed twenty important principles which might have been included. However, it had become apparent that a few well-portrayed principles resulted in a better program than when too much content was included. Actually ten of the twenty principles were used, but they came about naturally through the development of a good story rather than through the earlier process of searching for means of illustrating principles.

These experiences in searching the literature for principles as a basis for program content led to these conclusions: (1) If a producer is thoroughly familiar with the subject-matter of the field in which he is working he had better look for an interesting story and rely on his familiarity with the field for accuracy of detail. (2) If he is unfamiliar with the field, the literature should be helpful in obtaining accuracy. (3) A fifteen-minute program should never strive to completely cover a broad field.

A producer working in an unfamiliar field should probably work closely with an expert in the field and rely on the expert for program content and accuracy.

### Program Planning in the Pilot School Communities

In this section, as well as in the remainder of the chapter, the complete production details of only the first

and the sixth programs in the series have been reported.<sup>10</sup> By this means, the difficulties encountered at the beginning of the series contrast strongly with the relative ease with which the later programs were produced. Important experiences occurred, however, in producing other programs in the series. A resume of these experiences has been provided at the end of each section of this chapter with one exception.<sup>11</sup>

Local planning for the series opener: "A Community Looks Ahead." The Producer-coordinator arrived in St. Charles at 10:00 A. M. and went directly to Mr. Myron Reyher's office. Mr. Reyher is the superintendent of schools. The meeting was by appointment. Mr. Reyher was informed that the telecast was to keynote the series by developing the series theme: "A complete program of agricultural education for a community." He was assured that his community's program of vocational agriculture would serve this purpose very well since it was a rather complete one. He was asked to review the history of the development of the present program of vocational agriculture.

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<sup>10</sup>The sixth rather than the last program has been chosen because of film problems encountered with the last program which make it atypical. These problems have been described in the resume of the section dealing with filming problems on pp. 175-176.

<sup>11</sup>The portion of this chapter dealing with script writing (pp.189 -194) needed no resume because the first and sixth programs included all the significant experiences met in the series in the area of script writing.



Mr. Reyher stated that, with one interruption, vocational agriculture had been part of the school's program for a long time. A previous teacher had organized an agricultural advisory council and created a great deal of community interest in vocational agriculture. This teacher resigned. Due to inability to secure another teacher and to a lack of good building facilities the course was dropped for a few years.

He explained that a number of rural people expressed interest in resuming the program. These sentiments had been expressed particularly to Mr. William Gould, president of the board of education. The board bought a garage and converted it into a farm shop. They converted another unused building into an agricultural classroom. Mr. Carl Nelson was employed on July 1, 1953 as teacher of agriculture, and held this position at the time of the present study.

Mr. Reyher described the program of vocational agriculture developed by Mr. Nelson in this way:

1. Forty-five high school boys are enrolled in three classes of vocational agriculture. Boys electing this course nearly all enroll in vocational agriculture in the ninth grade and most of them continue for four years.
2. High school classes in vocational agriculture are scheduled in the morning.
3. In the afternoon the teacher is scheduled for conferences with the high school students, for Future

Farmer activities, and for on-farm teaching with high-school, young-farmer, and adult-farmer students.

4. The Future Farmer chapter is active.

5. The farm shop is used only by vocational agriculture classes. Each of the three classes may use either classroom or shop freely as needed.

6. The young-farmer group is studying farm mechanics this year. Sixty hours of instruction is planned for them in the shop plus needed on-farm instruction.

7. The adult-farmer group is presently most interested in dairying. Thirty hours of classroom instruction is planned plus needed on-farm instruction.

8. An agricultural advisory committee is active and interested in improving the program still further.

Mr. Reyher arranged an appointment between the Producer-coordinator and Mr. Gould, the board president. Mr. Gould explained that vocational agriculture was re-established because the young fellows growing up in the area needed agriculture. Also the board was anxious to annex the surrounding districts. This would be difficult unless the St. Charles school offered a good educational program. Mr. Wall, a farmer who lived in one of the districts, had a boy who would soon be ready for high school, and Mr. Wall was one of those who had contacted Mr. Gould asking for vocational agriculture.

Following this visit the Producer-coordinator and Mr. Reyher discussed possible program content. They then

visited with Mr. Nelson, the teacher of agriculture. With his help the program content was refined. Mr. Reyher, Mr. Gould, and Mr. Nelson agreed to participate in the panel. They agreed to invite the chairman of the agricultural advisory committee to participate also. A date was set for another visit to take the necessary pictures. After a great deal of planning, a shooting schedule was agreed upon.<sup>12</sup> The Producer-coordinator returned to his office and wrote a program outline.<sup>13</sup>

The program outline dealt with a rather complicated story requiring the film and the panel to reconstruct history, to depict the present program of vocational agriculture, and to reveal plans for further development. The program outline was written to enable the Producer-coordinator to solidify the story idea agreed upon with Mr. Reyher and Mr. Nelson, and to preserve the story until time was available to write the script. Difficulties were contemplated in writing a script and in taking film clips which would clarify the story to the viewers.

Local planning for the sixth program: "Young Farmers in Action!" The Producer-coordinator's appointment at Ovid was with Mr. Albert Ackley, teacher of agriculture. The visit was made in late May after school had closed for the summer. Mr. Ackley was asked to describe his young-farmer group. He explained that the group consists of nine

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<sup>12</sup>See Appendix B, p. 295.

<sup>13</sup>See Appendix C, pp. 297-298.

young farmers, all of whom had graduated from high school with four years of vocational agriculture except one. This young man had quit school when he was in the tenth grade. Four of the group are married. All are farming in partnership with their parents except two who are renting farms.

Mr. Ackley stated that he has time to work with his young farmers as his high-school classes are over at 1:45 P. M. He said that his visits to each young farmer average one per month. Some are visited every other month, some twice a month; this varies with the problems faced by the individual. Visits are never made without a purpose. He stated that the class got started as a result of his having worked with a number of his graduates on an individual basis. When he suggested a class, the boys responded. The group has no officers or formal organization. The boys take turns with refreshments. They do not want any recreation as part of their activities; they have too much else to do.

Mr. Ackley was asked if any young-farmer activities were planned in the near future which would provide suitable film clips and a story appropriate for the telecast. He stated that a tour was planned in June when the group would visit the farms of several members to observe the farming operations and practices being carried out. He described some of the things which would be observed. He and the Producer-coordinator drove to three of the farms to be visited, talked with the boys, and observed their farming methods. The Producer-coordinator was impressed with the

farming practices being carried out as a result of the young-farmer program and with the opportunity to get a good story for the telecast. This feeling was expressed, and Mr. Ackley invited him to bring a photographer and attend the tour.

It was agreed that Mr. Ackley would be a member of the panel in the studio. A young farmer who had been an officer in the Michigan Association of Future Farmers was invited to participate and represent the group. Upon returning to the school the plan was presented to Mr. Sanford Nelson, superintendent of schools, who reacted favorably. Mr. Nelson agreed to be a member of the panel. Arrangements were made to meet Mr. Ackley at his home at 1:00 P.M. on the day of the tour.

This is an example of planning a simple, effective program story. The tour was to be the center of the telecast. No program outline was thought necessary. A shooting schedule was not needed, since pictures would be taken as the tour progressed. The script could not be written until the pictures were taken and the film processed.

The telecast presented no serious production difficulties. Its relative ease of production is believed to be the result of the simplicity of the story. Less time was taken in producing this program than was needed for any other program in the series. It is believed this program portrayed young-farmer education at least as well as the other programs in the series portrayed the areas assigned

to them. This is an indication that it might be desirable when producing a television program in a certain area of subject matter to look for a simple, interesting activity appropriate to that area and let the telecast tell the story easily and naturally, presenting only those principles which are inherent in the activity. If a producer-coordinator were not limited by a predetermined series of areas, and if he were free to produce programs portraying the most interesting activities he could find in a broad area such as agricultural education, his task would be much easier. Moreover, the programs produced would be much more likely to be interesting.

Resume of experiences met in local planning for other programs in the series. Local planning for "A Farmer Now!" was done entirely by the local teacher of agriculture. This was a dramatic type of production. It was done live in the studio. As stated on page 70, it was produced by two participants in Michigan State University's Fourth Annual Television Workshop prior to approval of the project. A school was selected to assist with the program. The teacher in this school was contacted by telephone. The plans for the telecast were described to him, and he was invited to play the part of the teacher. He accepted, and he was asked to select an appropriate farm family consisting of a father, mother, and son who would participate in the program. The co-producers did no work in the community except to direct two rehearsals. The teacher chose a good family, and this

procedure worked well for a telecast in which the participants were not telling their own story, but were speaking lines written by the co-producers.

The local planning process for other programs in the series followed the same general pattern as for the first two programs described. The problems and experiences encountered were similar in nature.

### Obtaining Film

The format of the series of telecasts called for a studio panel of people from the pilot school communities describing certain aspects of their programs of vocational agriculture. Film clips taken in their communities were used to illustrate their comments. Each telecast included film ranging from five to seven minutes in length.<sup>14</sup>

It was decided to obtain ten to fifteen minutes of film for each telecast in order to permit each scene to be edited, and to give some choice of scenes. This permitted discarding portions of scenes which were inappropriate, and entire scenes which were unsuitable from the photographic standpoint or because of unsuitable content. At least five minutes of suitable film were expected to be available as a result of exposing the extra film footage.

Mr. George Wesley, the chief of the Department's division of publications and audio-visual aids, was a member of the Department committee which approved the project.

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<sup>14</sup>"A Farmer Now!" was the only exception to this.

Mr. Wesley had done photographic work for the Department. At one of the committee meetings, assurance had been given that Mr. Wesley would assist in securing the needed pictures. The Department's equipment included a press camera for rear projection slides or enlarged prints, a thirty-five millimeter camera for two-inch slides, and a sixteen-millimeter, motion-picture camera with triple-turret lenses.

Knowing that film was expected to be part of the programs, WKAR-TV's program director had asked the Producer-coordinator to confer with the station's film director and photographer, and to invite Mr. Wesley to participate in the conference. At this meeting the following possibilities relative to use of motion picture film were discussed:

1. Use of negative film is possible if correct exposure is obtained. The polarity can be reversed in the television system making the negative appear as positive on the television screen and on the kinescope. Negative film scratches very easily and requires careful handling. Because of the difficulty of correcting poor exposure and the danger of damaging the film when editing it and using it for rehearsal, this plan was not recommended. It possessed the advantage of maximum economy.

2. Since the camera owned by the Department was not a magazine-type camera, it was agreed that if this camera were used one type of film should be used for all the work. Eastman Kodak's high-speed Tri-X film was recommended because of its extreme latitude under varying light conditions.



For outdoor use under bright conditions, a density filter was recommended.

3. If a magazine-type camera could be secured, it was recommended that Tri-X film be used for indoor work and a film similar to Eastman Kodak's Background-X for outdoor shots.

4. Purchase of film at the "package" price was recommended. This includes the negative film, developing the negative, and preparing one print corrected for exposure. This results in a substantial saving as compared to purchasing the negative film and ordering it developed and printed separately.

As a result of these recommendations and the necessity of using the camera available, it was decided to use Tri-X film on the first film-shooting trip for both indoor and outdoor work, and to purchase the film on the "package" basis.

Throughout the period when film clips were being obtained the Producer-coordinator made appointments with Mr. Wesley for photography at least a month in advance. This was done to avoid conflict with other assignments in Mr. Wesley's schedule. It was understood (1) that the Producer-coordinator would accompany the photographer on all picture-taking assignments to make local arrangements and to direct the photographer, and (2) that Mr. Wesley's assistant would sometimes serve as photographer.

Securing film for the series opener: "A Community Looks Ahead." Since St. Charles, the locale for this program, was only a few miles from Chesaning which was the community cooperating with the last program in the series, plans were made to secure a portion of the film for the Chesaning program in the same day. This made it necessary to complete the local planning for program content for both the first and the last programs in the series very early in the project. At the time the local planning of program content was done, a picture-taking schedule was planned also. Copies of this schedule were sent to the superintendents and teachers of agriculture at St. Charles and Chesaning in order to assure coordination on the day the pictures were taken.<sup>15</sup>

Picture-taking proceeded according to schedule until 10:15 A. M. At that time, the first one-hundred-foot roll of film had been used. The photographer started to change film and discovered that all of the remaining seven rolls of film on hand were sound-type film except one. That is, the film had sprocket holes on one side only, whereas the camera was equipped for film with two rows of sprockets. The Producer-coordinator directed the photographer to delay further photography and save the remaining roll of film for the on-farm scenes scheduled at 12:30 P. M. The young farmer involved in these scenes would be available only at

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<sup>15</sup> See Appendix B, p. 295.

the ~~s~~cheduled time. It was hoped that suitable film could be o**b**tained in time to resume the schedule at 2:00 P. M. There was no hope of obtaining additional film by 12:30 P.M. The ~~p~~ictures of the high school class, the Future Farmer meeting, and of the superintendent in his office were therefore temporarily sacrificed with the hope they could be obtained in the late afternoon before school was dismissed.

The Producer-coordinator telephoned the film supplier in Lansing and informed him of the situation. The order was checked and the supplier stated that silent film had no**t** been specified. He explained that, unless silent film ~~i~~s specified, sound film is always supplied since it permits later addition of a sound track. Most cameras will accomodate sound film. He stated he had no way of delivering film to St. Charles.

The Producer-coordinator considered returning to Lansing for the correct film and attempting to return to St. Charles in time to resume the schedule at 2:00 P. M. Mr. Reyher, the superintendent of schools, suggested going to Saginaw for the film. The round-trip distance was only forty miles. He telephoned a film supplier in Saginaw and learned that the correct film was available.

The teacher and the photographer proceeded to the farm for the young-farmer shots. The Producer-coordinator drove to Saginaw and obtained the film. The schedule was resumed, but it was impossible to obtain the classroom and Future Farmer-meeting pictures missed in the morning. On

a later date while taking pictures in another school, classroom and Future Farmer-meeting pictures were taken for the St. Charles program. This lessened the value of the program for the people of the St. Charles community, but did not lessen its value for people from other communities.

The problem occurred in this way: Mr. Wesley had asked the Producer-coordinator to order the film. Not being familiar with the camera or with film specifications in general, he had overlooked the necessity of specifying silent film. As a result of this experience, it was agreed that for the duration of the series the photographer would take responsibility for ordering film, for having the correct film available when needed, and for other details involving film and equipment.

While taking the last pictures scheduled in the afternoon, the camera showed evidence of lack of lubrication. At this time, however, it seemed to be functioning at the proper speed. Prior to the evening schedule an attempt was made to lubricate the camera. Five groups of people were convening during the evening in order to provide pictures. One man was driving across the state to be present.

As soon as picture-taking started in the evening, it was evident that the camera was operating much more slowly than it should. In the hope that some usable film would be obtained, however, the schedule was fulfilled.

After processing, the film was taken to WKAR-TV for viewing. The pictures taken during the day were satisfactory. All of the pictures taken in the evening were exposed

at l e s s that the proper rate of speed and thus, when projected, the action was accelerated. Of the pictures taken in t h e evening only a small portion of the picture of the St. Charles agricultural advisory committee was judged usable.

Slides were made of some of the suitable frames. They were too grainy for use.

The camera was repaired, and a return trip to the two communities was considered. It was believed inappropriate to ask the groups to reconvene. The decision was to make the best of the available film for the St. Charles program with the exception of the classroom and Future Farmer-meeting pictures which were to be obtained in another school.

Although the Producer-coordinator was unaware of it prior t o the St. Charles-Chesaning trip, the camera had not been used for many months. It had been tested prior to the trip and it appeared to be operating satisfactorily. It should h a v e been properly serviced prior to the start of the film work.

The film department staff at WKAR-TV offered to make their pho t ographer available to take the remaining pictures. A charge o f two dollars per hour would be made for his services. This possibility was discussed with members of the Department staff. It was believed that the camera difficulties had been corrected, and the Department should proceed with the series using its own resources.

Since plans included taking the classroom and Future Farmer-meeting pictures for the St. Charles program on the next picture-taking trip, editing of the St. Charles film had to be delayed until these pictures were obtained. Also the pictures for the standard opening for the series were obtained on the next trip. These too were needed for the St. Charles telecast.

When the film was ready for editing, the Producer-coordinator took it to the station. The director informed him that the film editor would not have time for the editing work. The director, who was inexperienced in this phase of handling film, acted as film editor. A minimum of film was available for the first program, so all of the suitable film was used. The scenes were spliced together using the script as a guide in determining the sequence of the scenes.

Two alternatives were presented to the Producer-coordinator. Since the program format involved several switches back and forth from the panel discussion in the studio to film, it was necessary to intersperse the film scenes with blank leader film. The first alternative consisted of connecting the scenes with blank film of such length that exactly the right amount of time for the panel's comments would be provided by the continuously running film. This required exact timing on the part of the panel. The second alternative involved the use of a short length of blank film between the scenes. The projector would be

stopped at the end of each scene. When the panel was ready for the next scene as indicated by a comment serving as a cue, the director would order the projectionist to "roll the film." Thus the panel would be permitted flexibility in the length of its comments.

No advantage was apparent for the first alternative except that it would assure the program ending on time. It was believed preferable to have some flexibility throughout the body of the program and to rely on a flexible "pad" of discussion material at the end for timely closing.

Because of the director's inexperience in film editing, this process was very time-consuming at first. Six and one-half hours of time were required in editing the film for this first program. It was necessary for the Producer-coordinator to work closely with the director in details of editing. This was not all loss, however. The hours of working together established a working relationship between the director and the Producer-coordinator which was for the good of the series. The director became familiar with the philosophy of agricultural education and with the purposes of the programs to the extent that he was able to do a better job of directing than might have been possible without this contact.

As the series progressed the director gained skill and confidence in editing. He came to know what the Producer-coordinator wanted film-wise with a minimum of help. This is illustrated on page 166 by the manner in which he edited the film for "Young Farmers in Action!"

Securing film for the sixth program in the series:  
"Young Farmers in Action!" The Producer-coordinator and the photographer reached Ovid and the home of Mr. Albert Ackley, teacher of agriculture, at 1:00 P. M. as had been arranged. The tour was due to start at 1:30 P. M. Seven of the nine young farmers in Mr. Ackley's group were on hand at the first farm, and they remained with the tour until it was completed.

Stops were made at five farms. An identifying picture was taken at each farm. Sometimes this was a sign on the barn, such as "John Doe and Son." Sometimes it was a closeup of the young farmer talking to the group. Beyond these identifying shots, pictures were taken of what the boys saw, and of them as they observed. The pictures could not be planned in advance. Effort was made to let the tour progress naturally and to take candid pictures. The group was asked to disregard the camera. The Producer-coordinator wrote a brief description of the pictures as they were taken. He was constantly alert for the next picture to be taken.

After the film was processed the director and the Producer-coordinator viewed it once together. The Producer-coordinator described the film as it was shown and interpreted his written description of the scenes for the director. The scenes had been numbered on the descriptive sheet in the order of sequence for editing. The director was asked to select the best portion of each shot, he was asked to try to make each shot at least fifteen seconds in length, and he



was asked to cut the film down to a total length of approximately six minutes. The film was left with him. He did an excellent job of editing without further assistance.

The following factors made it relatively easy to secure and to edit the film for this program.

1. The events which were photographed occurred independently of the Producer-coordinator and the photographer. The subjects did not have to be arranged and directed; their actions and observations merely had to be recorded with the camera.

2. It was logical to use the pictures in the same order in which they were taken. By this means, the tour was reconstructed for the viewers of the telecast. There was one exception to this. On several of the farms, the identifying picture was not the first picture taken on that farm. In these cases, the identifying picture was edited out of the sequence in which it was taken and placed in the proper order to be the first picture seen of that farm. In spite of this, the editing work was comparatively simple for this film.

3. The decision had been reached to use the film in one sequence without interruption by the studio panel.

4. The director had gained experience in film editing.

5. The director and Producer-coordinator had learned to work together and to understand each other.

6. The Producer-coordinator had learned to have confidence in the director.

Resume of experiences met in securing film for other programs in the series. Additional valuable experiences occurred in obtaining film for the following programs: "What Shall We Teach?," "Future Farmers of America," "The Old Gray Mare Has Gone," and "Adult Education for Farmers." The majority of these experiences were discouraging as far as the forward progress of the series was concerned. Their value lay in the contribution these experiences provided toward avoiding certain problems for the remaining programs in the series, and for avoiding similar problems in future programs or series. A minority of the experiences assisted the series in its development. These experiences assisted in establishing a positive pattern for future work in television. The positive and negative experiences which occurred in producing "What Shall We Teach?" have been described as follows:

1. The difficult problem of securing film for the St. Charles and Chesaning programs in one day and of scheduling twelve individuals or groups for pictures had necessitated a carefully planned schedule.<sup>16</sup> It had been considered necessary for the Producer-coordinator to work out this schedule with the people involved in the local communities. This required a great deal of time. A way was sought to save planning time prior to filming "What Shall We Teach?" in the Grand Ledge community. It was decided

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<sup>16</sup>See Appendix B, p.295.

to experiment with teacher-planning for the picture schedule. After the local planning for program content was completed, a letter was written to the teacher at Grand Ledge outlining the needed pictures. This letter was accompanied by a program outline for the telecast. The teacher was asked to inform the Producer-coordinator when to be on hand for the first picture. He was asked to plan the picture-taking schedule with minimum conflict with his teaching schedule for the day. The Producer-coordinator and the photographer went to Grand Ledge with only a list of the pictures needed. This was insurance to protect against failure to secure needed pictures. The teacher planned very effectively. This procedure worked so well that it was used in securing film for the remaining programs in the series. In every case, teachers planned well enough so that an opportunity was provided to secure the needed pictures in the time available.

2. As the camera was being set up for the first picture, someone tripped over the electrical cord connecting the camera with the wall outlet. The camera and tripod tipped over and the camera fell on the turret-lens mount. The telephoto-lens housing was bent, and a plate which held the lenses in the proper plane with the film was bent. The tripod was broken.

The photographer straightened the plate as best he could and proceeded to take pictures. The camera was held manually and the telephoto lens was avoided. The camera

seemed to operate properly but there could be no assurance of this. During lunch hour the camera was rushed to a camera shop in Lansing. Reasonable assurance was given that, as long as the telephoto lens was not used, the camera should function properly. A tripod was obtained.

The pictures turned out satisfactorily. As a result of this experience, greater care was exercised at all times in safeguarding the camera.

3. The photographer had agreed to assume responsibility for the exposed film during picture taking, and for delivering it to the film processor. After returning to Lansing at the conclusion of the day's work, five rolls of exposed film were on hand. The Producer-coordinator believed six rolls had been exposed. No record existed of the amount of unexposed film on hand at the beginning of the day, so the amount of film which had been exposed could not be determined with certainty. The teacher was telephoned the following morning and asked to search for a missing roll of exposed film. When the film was processed the Producer-coordinator's fears were verified. A sequence of very important pictures was missing. In the meantime, the teacher had reported that the film could not be found. The missing pictures were so important to the program that a return trip was made to Grand Ledge to secure them.

As a result of this experience, a written inventory of unexposed film on hand was made at the beginning of each trip. At the end of the trip the remaining unexposed film

was expected to equal the beginning inventory. It was also agreed that the photographer had too much responsibility and the Producer-coordinator took charge of the exposed film as it was taken from the camera.

4. A return trip was made to Grand Ledge and the missing pictures were taken without difficulty. When the film was processed and viewed it was found to be very grainy, the pictures were unsteady, and nearly all of it was unfit for use. No good solution to this problem was found. No time remained to retake the pictures. These pictures constituted the most important sequence in the telecast. The best portions of the film were selected and used. The results were highly unsatisfactory, and this film detracted seriously from the quality of this telecast.

The camera was inspected, and it was learned that the mechanism regulating the timing of the lens aperture was out of adjustment. The camera was completely overhauled. This should have been done before starting the series.

5. The teacher at Grand Ledge had held a meeting of the parents of his beginning students of vocational agriculture the previous fall shortly after school started. This meeting was for the purpose of informing the parents about the nature of vocational agriculture, and the importance of good supervised farming programs for their sons. It seemed desirable to portray this meeting in the telecast. The teacher was asked if a second meeting of this group was

planned when pictures might be obtained of the meeting. He stated that there were no plans for a second meeting of this group of parents, but that a Parent-Son Banquet was being held. A group of parents attending the banquet would be willing to stage a meeting of the type held previously. This offer was accepted. It was agreed that the meeting would be staged at the conclusion of the banquet program.

In spite of the late hour at which the banquet program ended, the parents cooperated very well. The pictures, however, were ineffective for two reasons. First, the banquet was held in the gymnasium of one of the elementary schools. Thus it was impossible to secure the setting which had existed at the previous meeting held in the agricultural classroom and shop. This setting was important in that a major purpose of the meeting was to show the parents the available facilities for study and work. Second, the pictures obtained were of poor quality. The best opportunity to portray a portion of the meeting seemed to be to have two of the older boys describe their farming programs to the parents. The boys used charts to assist them with their presentations. These charts were photographed in order that persons viewing the program might share the information presented to the parent group. The floodlights used in photography created glare on the charts making them illegible in the picture. On this occasion, the Producer-coordinator held the bank of floodlights. He stood beside the camera and about ten feet from it. The charts acted as a mirror reflecting the light back into the camera.

The photographer failed to notice this. This situation might not have occurred had someone else been secured to hold the lights and had the Producer-coordinator obtained a camera's-eye view of the scene.

It was concluded also that it is best to avoid staging a situation to represent something which has already happened unless the situation can be shown in its proper setting. Substantially the same people should participate, and something of the original atmosphere and enthusiasm should prevail. This situation was staged so unrealistically that the parents who participated could be expected to question the validity of the entire telecast.

Two opportunities occurred for human interest shots while securing film for "The Future Farmers of America" in the Saranac community. The first situation arose while taking pictures of an area of waste land which the Future Farmer chapter had planted to pine trees. A mother quail flew off her nest revealing four eggs. The boys were photographed discovering the nest, and a closeup was obtained of the eggs. This provided an opportunity during the telecast to bring out the fact that planting trees on non-tillable areas is not only good land use, but results in better hunting as well.

The second situation occurred as twin brothers were photographed walking toward their poultry house. They were asked to have their dog accompany them. They entered the poultry house, closing the door and leaving their dog

outside. This was expected to be the end of the shot. To the surprise of the photographer, the dog, who remained outside, sat on his haunches and looked wistfully at the door for several seconds. Unfortunately, the film supply was exhausted at this point, and it was impossible to convey the appeal of this scene to the audience.

Opportunities like these were sought because of their interest value. It was believed that a scene or two like these in every program would help to make the series of interest to the general audience as well as to the relatively few people who are interested in agricultural education.

In one respect, it might have been possible to select a more appropriate school to present "The Old Gray Mare Has Gone" and the area of farm mechanics. Bellevue had recently built a farm shop. The new facility had been in use only a few months when the pictures were taken. Prior to the completion of the new shop it had been difficult to teach farm mechanics effectively. The program was designed to tell the story of building the new shop, putting it into use, and the resulting projects which had been completed and put into use on the farms of high-school students, young-farmers, and adult-farmers. The teacher and his students had little time to complete projects and to begin using them at home. The completed projects of the high-school students and the young-farmer which were photographed were criticized by several viewers on the grounds that they failed to portray the farm mechanics program and its results as effectively as might



have been done in many communities. Most viewers, however, recognized the newness of the farm mechanics work at Bellevue and accepted the results as being satisfactory.

The early difficulties which prevented securing good pictures in Chesaning for the program "Adult Education for Farmers" have been described on pages 160 to 164. Since this program was the last in the series, opportunity existed to return to Chesaning and to take the pictures over. In order to make this possible the teacher called his class together for a special meeting. He found a worthwhile purpose for the meeting and it is believed the class members did not feel they were imposed upon for the benefit of the television program.

The second trip was no inconvenience to the Producer-coordinator and photographer since a summertime return trip had been planned to Chesaning from the beginning. Pictures of the results of the teaching which had occurred in the winter were needed. This entailed outdoor photography. The day was extremely bright, and the Tri-X film used was overexposed. After viewing the film it was judged unsuitable for use. The Producer-coordinator took the negative film to the processor to learn if it was possible to make a better print. The processor explained that, by removing the filters from the printer, enough light could be brought to bear on the extremely dense negative to provide a chance for an acceptable print. He pointed out that it was his normal practice in printing to correct only within the normal limits of

his printing equipment without removing the filters. Special treatment was available upon request. He reprinted the film with quite satisfactory results.

This difficulty could have been avoided had a more suitable type of film been used under the conditions of extreme brightness which prevailed.

### Visual Aids and Props

The primary visual aid used in the series was motion picture film. The use of film has been described in the previous subsection. If the human personality is regarded as a visual aid, the people from the pilot school communities who participated in the programs were by far the most effective visual aids used in the series. This section, however, has been limited to the use of other visual aids, and to the use of stage properties which are referred to as "props."

The series consisted of fifteen-minute programs, and time prevented the use of more than a few visual aids. An aid was used only if it seemed essential to the purpose of the program.

As has been stated on page 114, a uniform opening and closing was used for each program in the series. This consisted of film with title and credit slides superimposed on the film. The same title and credit slides were used for each program in the series with two exceptions. A new title slide was made for each program giving the name of the

program. Each program used a different credit slide giving the name of the cooperating school.

All requests for slides used in the series were made to the director. The slides were made at the University's audio-visual center.

Securing and using visual aids and props for the series opener: "A Community Looks Ahead!" Due to camera difficulties a minimum of film was available for this program. At one point in the telecast the chairman of the agricultural advisory committee described the program of vocational agriculture which grew out of the community planning which had occurred. To avoid the necessity of the individual being on camera throughout his description of the several phases of the program, the following title slides were used:

High School Classes

Future Farmer Chapter

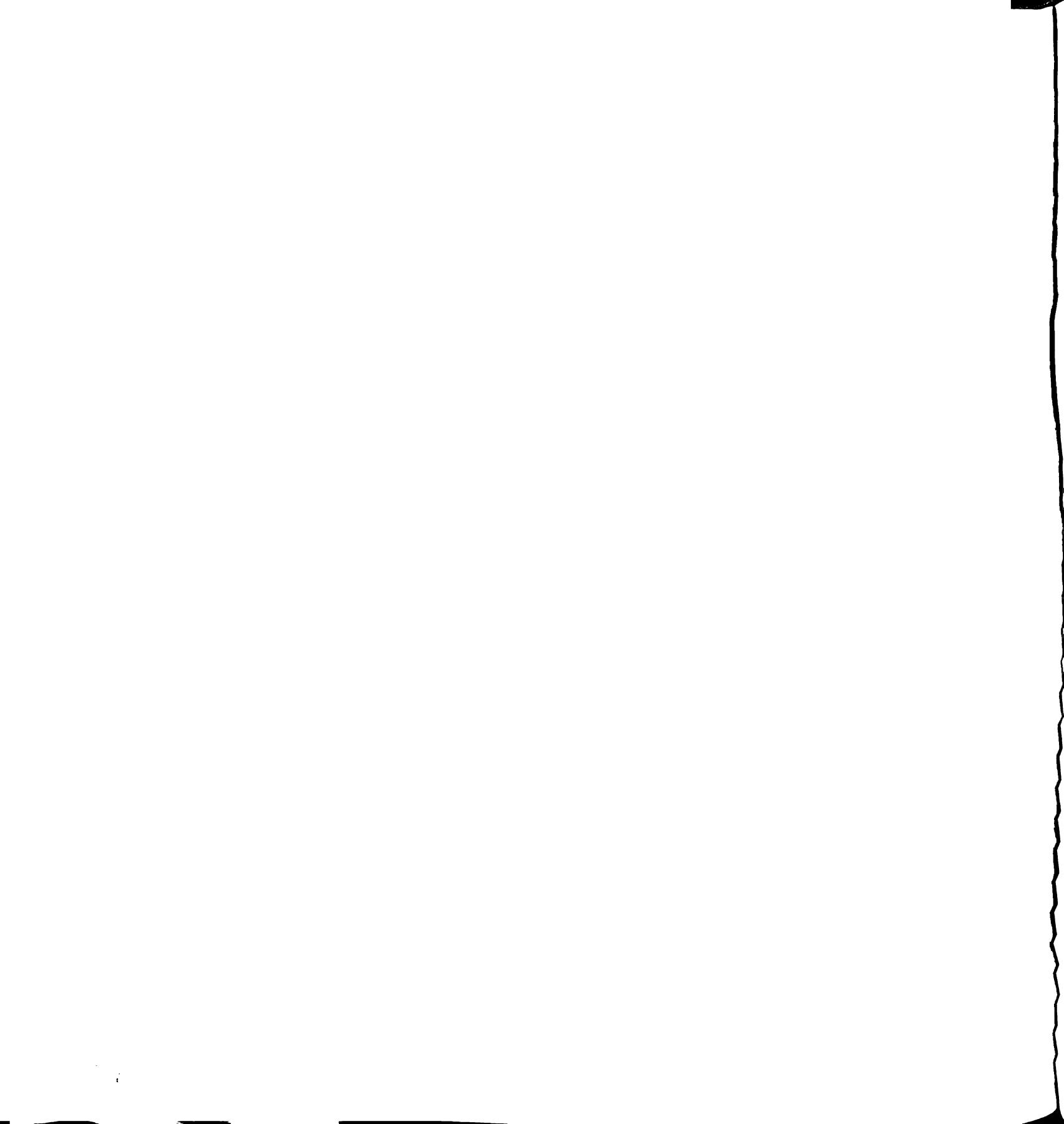
Young Farmer Education

Adult Farmer Education

Farm Mechanics

In addition to the titles each slide included a simple cartoon portraying the area of vocational agriculture represented.

The slides served a very useful purpose since the narrator found it necessary to read his description. He was on camera very little. One viewer criticized the slides, saying he would have preferred film. Another believed it



would have been preferable to see the narrator. Since he was reading the description, it is believed the narrator would have received more criticism than the slides received if he had been on camera.

No props were used in the program.<sup>17</sup>

Securing and using visual aids and props for the sixth program in the series: "Young Farmers in Action!"

The extreme simplicity of this program made it unnecessary to use anything to supplement the film and the panel. The use of charts to show the extent to which one or more of the young farmers had become established in farming was considered. It was decided to concentrate on the tour and avoid anything which might detract from it. In retrospect, it is difficult to conceive of a visual aid or prop which would have improved the program.

Resume of experiences in securing and using visual aids and props in other programs in the series. Other valuable experiences in securing and using visual aids and props occurred in the production of the programs: "A Farmer Now!," "The Future Farmers of America," and "Adult Education for Farmers."

The program "A Farmer Now!" was done in a studio set which simulated the living room of a farm family. The father, mother, and their son who was just starting in vocational agriculture were present.

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<sup>17</sup>The present study has not regarded the studio sets as props.

The program started with the camera on the local newspaper, The Ovid Chronicle, as it was being read by the father. This established the community in which the action occurred. Also, the newspaper served a useful purpose in that it was lined with script. The father needed this help.

The mother held her mending basket on her lap, and she darned socks during the action. This gave her something to do with her hands, and enabled her to act more naturally.

The teacher made a call on the family to discuss the son's need for a supervised farming program as part of his work in vocational agriculture. He talked about two neighbor boys who had finished high school, who had taken four years of vocational agriculture, and who, as a result, were well along toward establishment in farming. The teacher showed the parents two charts for each of these young men. The first chart in each case showed the farming program started during the first year in vocational agriculture. The second chart in each case showed the young man's present farming status. These charts were televised as they were held by the teacher and as he described them. The charts showed up well. They were judged to be quite effective in showing a beginning supervised farming program, and the manner in which a student of vocational agriculture could, with energy and good planning, acquire enough investment in farming to become independent.

The teacher showed snapshots of the first-year swine, beef, and dairy projects with which one of the boys started.

Eight-by-ten-inch, non-glossy prints had been made from the snapshots, and these were on an easel in the studio. As the teacher showed the small pictures to the parents, the camera showed the enlargements. This technique worked out very well. It had been impossible to secure the negatives of these pictures, and the enlargements had been made from the prints. Although the prints were only average in quality, the enlargements were surprisingly good. They showed up well on the television system. Use of these pictures enabled the teacher to show the actual animals with which his former student got his start.

This example illustrates that, while it is always desirable for a picture or other visual aid to be of excellent quality, sometimes authenticity enables a degree of forthrightness in the presentation which offsets the sacrifice in quality.

The Saranac Future Farmer Chapter members have participated in an annual summer camping trip. On this trip, each of the several major committees of the chapter plans its portion of the chapter's program of work for the year ahead. It was decided that this telecast should, as part of the program "The Future Farmers of America," portray this combination of work and fun by showing the leadership committee at work on the camping trip. No photographs were available which would show this activity. The problem was resolved by inviting the chairman and four members of the leadership committee to participate in the telecast.

The committee members dressed in camp clothing. They were seated around a picnic table which had been borrowed from the Producer-coordinator. The table was placed before a large transparent screen known as a rear projection screen. A search of the station's library of slides resulted in a state park scene with a lake in the background. This scene was projected on the rear side of the screen and it provided an excellent background for the committee. A further illusion of reality was provided by setting a pine tree before the screen. The boys' conversation was broadcast while they were on camera.

The scene was so natural that one viewer asked why the other film clips in the program were not sound-on-film. This technique added interest and variety to the program. Although it increased the difficulty of producing the program, an important idea was presented in a few seconds which would have been difficult for the panel to describe effectively with words.

### Station Relationships

Much of the detail of the Producer-coordinator's relationships with the station and its personnel have been described on pages 75 to 78 in the discussion of securing station facilities, on pages 158 and 159 regarding photography and film, on pages 164 to 166 in the discussion of film editing, and on pages 195 to 199 , and 200 to 204 relative to rehearsals and broadcasting. This section presents other significant station relationships.



About a month before the first telecast, the Producer-coordinator met with the station's program director and program manager. At this meeting, the date and title for each telecast was settled. The series was assigned to a director. Mutual understanding was reached on the following points:

(1) the Producer-coordinator's relationship to the station was through the director on all details; (2) the director was to be regarded as the authority on all technical details; (3) the Producer-coordinator was accepted as the authority on education; and (4) the director would consider the Producer-coordinator's wishes on technical details which would affect the finished product, but such details were to be discussed at times designated by the director. This understanding was the rule throughout production of the series. It resulted in satisfactory relationships from the Producer-coordinator's standpoint, and apparently the director and other station personnel were well pleased also.

The Producer-coordinator met with the director a few days later. At this time, the director was informed of the objectives of the series, and he was given copies of program outlines for five telecasts. Possible ways of opening and closing the programs were discussed. The director recommended the use of film showing school and farm scenes with title and credit slides superimposed. The program outline for the first telecast, "A Community Looks Ahead," was studied carefully.

Station relationships pertaining to the series opener:

"A Community Looks Ahead." At the first meeting of the director and the Producer-coordinator, the studio set was discussed. The probability existed that the participants would need to refer to script. Thus a flat surface on which script could be placed without being too noticeable seemed necessary. The director suggested use of a rather formal, semi-circular desk with the five participants seated on the outside. He explained that a panel of five people was too large for good camera coverage, and urged that participants be limited to a maximum of four people, if possible. It was explained that invitations had already been issued to the participants, and he was asked if one of them should be asked to drop out. The director believed this should not be done, and agreed to the panel of five for the first program. He stated that a more informal arrangement would be desirable if the group were smaller, and if the script were not used while the participants were on camera.

Rehearsals were discussed. The possibility of a rehearsal in the local community was presented, and the director agreed to assist with community rehearsals if they could be arranged at a time when he was free. The director scheduled the station conference room for the afternoon of each telecast. He also scheduled a projector to enable the panel to rehearse with film.

When the script was finished a copy was sent to the director. A meeting followed in which details of the script were clarified. Camera shots were discussed and agreed upon. The director was informed that all rehearsals would be at the station on the day of the broadcast. The slides described on page 177 were reviewed. At the conclusion of the meeting, the director and Producer-coordinator had a thorough understanding of the possibilities and limitations of the script, the film, and the other visual aids to be used. From this point on, the telecast depended largely upon the talent and their ability to portray the program story.

As a result of these experiences, the Producer-coordinator took these steps:

1. Limited the panel to three or four members for the remaining programs.
2. Began to work toward freedom from script. Actually, script was relied on quite heavily for the next two panel-type programs.
3. Planned to utilize an informal studio set. This had to wait until a way was found to place less reliance on script.

Station relationships pertaining to the sixth program in the series: "Young Farmers in Action!" This telecast occurred while the director assigned regularly to the series was on vacation. Conferences similar to those just described were held with the director assigned to this program.

Since the director was new to the series, more time was spent with him than would have been necessary to spend with the regular director. The director suggested several techniques which were new to the series, and of these, three were used:

1. Background music was used throughout the telecast rather than only for the opening and closing. The director believed this would be particularly helpful when film was being narrated by the panel members. If the narrator finished with a particular film scene before the next scene appeared, the few moments of silence would be filled with background music. The director agreed to have the sound engineer increase volume slightly when these pauses occurred. During the telecast, one occasion called for increased volume. The increase did not occur until just before the narrator was ready to start describing the next scene. As a result, the music drowned out the first few words of the narrator before the volume was decreased.

Several viewers reacted negatively to the background music. They said it detracted from the program story.

2. The "Zoomar" lens was used. This enabled the cameraman to change from a group picture to a closeup without use of an intermediate camera or need for the camera to move in on the subject while in operation.

No improvement in camera work was apparent as a result of this device. As far as this program was concerned, the benefit of the "Zoomar" lens accrued to the director

and to the cameraman without affecting the quality of the telecast.

3. In previous programs, the opening shot and the closing shot were closeups of the moderator who opened and closed the programs. In this program, the director suggested that the opening shot consist of the panel with the panel members chatting informally but inaudibly, in the event the microphones should be on. At the floor director's signal, the moderator should turn to the camera which, by means of the "Zoomar" lens, would move in for a closeup of the moderator as he opened the program. At the close, the moderator was to conclude the program, say good-by, and then the panel members were to continue chatting informally.

The only reactions received to this technique were negative. Viewers sensed an atmosphere of insincerity about the procedure. One viewer commented in a way which may provide the key to this reaction. When the floor director signalled for the moderator to close the program, one of the panel members was in the middle of what appeared to be a lengthy statement. The moderator felt it necessary to interrupt, and did so. The viewer commented as follows:

The interruption was all right; everybody realizes programs have to finish on time. But then, when the program was all over and nothing was happening except the panel was sitting there with the members talking to each other, I wondered why he couldn't have finished his statement.

This is what happened: The director had failed to *time* the moderator's closing accurately during rehearsal.

From previous experience with the regular director, the moderator had come to expect that a "close" signal meant to close as soon as possible even if an interruption was necessary. On this occasion, when the moderator had finished his closing, several seconds were left before the leader was run off which preceded the closing film. The director used the informal visiting of the panel as a "pad" to cover up failure to properly time the closing.

These three experiences provided evidence that "trick" procedures do not improve a telecast, and they may detract from its effectiveness.

Resume of experiences in station relationships pertaining to other programs in the series. Other experiences in the area of station relationships occurred in the production of the following programs: "A Farmer Now!," and "The Old Gray Mare Has Gone!"

The program "A Farmer Now!" was done with a student crew in the studio. The director was the only regular crew member. The script called for one of the talent to rise from his chair. He did this slowly and with ample warning. The microphone boom operator failed to raise the boom, and the performer bumped his head on the microphone. Also, at one point, one of the performers forgot his part for several awkward seconds. When the kinescope became available, the director made arrangements with the film editor to remove these portions. This procedure is

impossible if sound is continuous throughout the mishap, and if the sound is essential. In the first incident involving the accident with the microphone boom, the performer stopped speaking for a few seconds while he recovered. This enabled almost all of the awkward portion to be removed without loss of the spoken part. In the second instance, editing was easy since only the silent portion needed to be removed.

From this experience, it became apparent that serious defects in kinescopes can sometimes be completely remedied or at least improved by editing.

In preparing the film for the telecast "The Old Gray Mare Has Gone!" the film editor spliced the closing film to the opening film, and then he spliced the main body of the film to the close. This created a very awkward situation during the telecast which is described on pages 202 and 203. Again, this kinescope was improved by editing. In this case, words as well as action were edited out, but since neither words nor action were appropriate, there was no problem.

This was the first telecast which was done without script. It permitted an informal studio set for the first time in the series. A living-room studio set was used, with the four participants seated on a davenport and two easy chairs. A floor lamp, a bookcase, and a coffee table were used to create a friendly atmosphere of informality. This type of set was greatly preferred by all viewers who

reacted to it as compared to the formality and unfriendliness of the semi-circular desk which had been used previously.

### Scriptwriting

Script writing for the series was a developmental process. The first scripts were complete and complicated. The need to escape from the rigidity of a complete script resulted in use of almost no script for one program. Finally, a middle ground was reached in the last two programs when script was written and used for portions of the programs where it could be helpful, and those portions of the programs where script would restrict were without script. The details of the process of experimentation have been described in this section by using the first, fifth, and sixth programs in the series for illustrative purposes.

#### Writing script for the first program in the series:

"A Community Looks Ahead."<sup>18</sup> The program outline which had been written for this telecast anticipated that more film would be available than had been obtained.<sup>19</sup> It was believed important to avoid having the panel on camera for more than a minute or two at the most without use of film. Thus the four minutes of film which was available was distributed over the telecast. The transitions from panel to film and slides which occurred in this fifteen-minute program were as follows:

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<sup>18</sup>See Appendix C, pp. 302-314.

<sup>19</sup>See Appendix C, pp. 297-298.



Opening film  
Panel  
Film  
Panel  
Slides  
Panel  
Film  
Panel  
Film  
Panel  
Closing film

These numerous transitions required careful timing.

It was necessary to say the right thing between film clips and slides in order to prepare the audience for the next part of the story.

With these things in mind, a highly detailed script was written. With the Producer-coordinator acting as moderator and script writer, he chose to write his remarks verbatim as part of the script. For the panel members, he wrote a sequence of ideas which he hoped they would put into their own words. This procedure made both moderator and panel highly dependent on the script. They did not dare to depart from it for fear their timing would be off, or for fear they would lose the thread of the story.

This procedure was wholly bad. In the first place, it was based on the unwarranted assumption that the panel could not be effective on camera for several uninterrupted minutes. Second, it was not recognized that the script would prevent the participants from thinking. They could not follow the script, translate it into their own words, and be alert enough to anticipate their next line at the same time. The result was a stiff, rather uncertain

performance, with the participants pretending to be visiting casually, but actually looking at their scripts frequently in full view of the camera.

The next panel-type program was the third program in the series.<sup>20</sup> Although experience with the first program should have caused the Producer-coordinator to simplify the style of the script, no way was found to be sure to include the many details which had been planned in the fifteen-minute telecast short of a detailed script. The results were even more discouraging. Prior to the third telecast, another detailed script had been written for the fourth program. After the third telecast, this script was abandoned, and the fourth program was done without script.

Writing script for the fifth program in the series:

"The Old Gray Mare Has Gone!"<sup>21</sup> A very simple script was written for this program. The Department committee had viewed the third and fourth kinescopes and made three suggestions for improving future programs: (1) eliminate script except as needed by the director, (2) be as informal as possible, and (3) say only what can be said easily

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<sup>20</sup>The second program, "A Farmer Now," followed a different format.

<sup>21</sup>See Appendix B, pp. 315-317. At this point, a departure has occurred from the procedure indicated on page 150 of describing only the experiences resulting from production of the first and sixth programs in the series. This description of the script writing experiences with the fifth program was considered necessary because of the valuable experiences this program provided in developing the more ideal type of script which was first used in the sixth program of the series.

and naturally in the time available. The previous experiences and the committee's suggestions had led to this plan: The moderator would introduce the program, tie it into the series, introduce the panel, and the panel members would narrate the film in one sequence. At the conclusion of the film, the moderator would ask questions which would be likely to exist in the minds of the viewers as a result of what they had seen and heard. More questions were planned than could be answered in the remaining time. Thus the questions constituted a flexible "pad" which assured using all the time and enabled the moderator to close the program at the "close" signal.

A study of this script will reveal that the preceding paragraph contains everything the script provided for the participants. This script permitted the most effective program in the series up to this point.

The film narration was rather poorly done. Timing was extremely important in order to have finished describing one scene before the next scene started. The script for the next program was designed to improve the film narration.

Writing script for the sixth program in the series:  
"Young Farmers in Action!"<sup>22</sup> Except for a very general description of the action, and for a listing of questions which the moderator planned to ask at the end of the film,

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<sup>22</sup> See Appendix C, pp. 318-329.

no script was written for the portion of this telecast which showed the panel on camera. The moderator did not plan to use the script in asking the questions, however.

The narration to accompany the film was written in full. Since the narrators would not be on camera while the film was being shown, it was believed best for them to read this portion. This assured that all important points would be covered, and good timing was less difficult. It was the plan to try to make the viewer feel that he was accompanying the young-farmer group on the tour. This required careful wording. If the narrators were to "ad lib" the film narration, danger existed that they would merely describe the film and fail to give the viewers a feeling of participation. Since the Producer-coordinator had been on the tour, he was able to write the narration accurately. This technique worked well and resulted in a still more effective telecast. In watching the kinescope, the Producer-coordinator felt that certain portions of the film narration sounded as if they were read. Several viewers were asked if this was noticeable to them, and all but one said it was not. This individual said that, after having it called to his attention, he realized that at least parts of the narration were read. He believed, in spite of this, that the presentation was much more effective than in the previous telecast where the film narration was "ad libbed."

The primary key to the improved format used in the fifth and sixth telecasts was the continuous showing of the

film portion. By this means, the film portion was completed, and several minutes of air time were left. The secondary key was the use of the remaining time with a flexible list of questions of which as many could be asked and answered as time permitted. The new format removed most of the tension caused by the necessity for close timing which had made the earlier telecasts less effective.

### Rehearsal and Broadcast

The processes used in preparing the talent for rehearsal, of conducting rehearsals, and of broadcasting have been described in this section.

#### Rehearsing for and broadcasting the series opener:

"A Community Looks Ahead." Well in advance of the date of this telecast a letter was written to the superintendent of schools at St. Charles to prepare the participants for rehearsal and the actual broadcast.<sup>23</sup> This letter dealt with the following points which related to preparation:

1. Confirmation of a change in the date of the telecast.
2. Clarification of rehearsal and air time.
3. Clarification of the persons needed to participate.
4. Assurance that script would be sent for the participants

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<sup>23</sup>See Appendix A, p. 287.

5. Suggestions on use of the script
6. Suggestions relative to appropriate clothing for television
7. Assurance that suitable material was available for a good program

On the date of the telecast, the people from St. Charles arrived at the station at 3:00 P. M. as scheduled. The conference room was available for rehearsal, and the group met there with the director and the Producer-coordinator.

The group was asked to react to the script and to suggest changes which would be appropriate. No suggestions were made. The director explained techniques of speaking to the lighted camera, advised everyone to look at the person speaking except when film was being shown, explained that two monitors would be available and these would show what was going on the air, assured the group that the director and moderator were responsible for closing on time, and arranged the group members in the same relative positions they would occupy in the studio.

The film to be used was shown twice to permit the group to become familiar with it. A complete rehearsal followed with frequent stops for suggestions regarding timing, delivery, film narration, and similar details. The second rehearsal was without interruption and the program was timed. The script was found to be about one minute too long. A brief portion of the script was chosen for deletion.

One panel member was asked to speak more rapidly. The director believed that further rehearsal was unnecessary.

At 4:00 P. M. the director announced that, because of technical difficulties, the station was off the air. There was no assurance that broadcasting would be resumed that evening. He stated that it would still be possible to make a kinescope recording. If the station did not resume broadcasting by 5:00 P. M. the studio rehearsal would take place at that time, and the kinescope recording would be made as soon as the group was ready. If the station returned to the air, the studio rehearsal would be at 7:00 P. M. as planned with air time at 8:00 P. M.

During the rehearsals it became apparent that the chairman of the advisory committee would be unable to translate the ideas in his script into his own words, and that it would be necessary for him to read his part. The Producer-coordinator rewrote this part in suitable form to be read.

At 5:00 P. M. the station was back on the air. The group was on hand for camera rehearsal in the studio at 7:00 P. M., but another program had just been broadcast from the same studio. Tearing down that set, preparing the new set, and lighting problems resulted in the studio rehearsal being delayed until 7:45 P. M., fifteen minutes before air time. As a result no complete camera rehearsal was possible. The moderator was asked to rehearse the opening and closing; no other rehearsal took place.

It was learned later that studio rehearsal could not have included use of the film since the film had been spliced into a large reel containing film for all the programs to be broadcast that evening. This, it was explained, was necessary since the station had only one projector of the type necessary for use on the air. The same problem would apply to other programs in the series.

The broadcast was without an unfavorable incident until the close. In the original script, a thirty-second closing had been written. Between the last rehearsal and air time an additional thirty seconds of material had been written as a pad. It consisted of four sentences so written that one, two, three, or all four of the sentences could be used if necessary. This was done even though the timed rehearsal had indicated that only the original thirty-second closing would be possible.

In the middle of the last statement prior to the close, the floor director gave a two-minute signal. It was necessary for the moderator to use the full minute of closing material and to stretch it out for about one minute and forty-five seconds. The pace of the program had accelerated during the broadcast.

These experiences pointed up several problems and suggested these procedures to avoid them in the future:

1. The Producer-coordinator had met the chairman of the advisory committee while obtaining film in St. Charles. He had suggested to the superintendent and



teacher that this man would probably find it difficult to perform satisfactorily on television, and that another member of the advisory committee be chosen to represent this group. It was their opinion that he would perform effectively, and they preferred that he participate since he was the chairman of the committee. The Producer-coordinator should have insisted on using a person with more speaking experience.

2. The need for a more flexible script was recognized. The action taken in this regard has been described on pages 191 and 192.

3. A more flexible means of closing the programs on time was needed. This plan was suggested to the director, and it was used successfully for the remaining programs in the series: The moderator's closing statement would be carefully timed in rehearsal. This would be inflexible. No time signal would be given to the moderator at any time during the program until ten seconds before time for the close. Then the floor director would give the moderator a "close" sign. The flexibility of this plan lay in the fact that it became the responsibility of the moderator to continue discussion with the panel until the "close" signal was given. The moderator found this much easier than to expand or contract his own final statement. This procedure still presented inherent difficulty as long as the script was written in detailed fashion. After the format of the

programs was revised to include a flexible question-answer period for the last few minutes this method of closing became almost fool-proof.

Rehearsing for and broadcasting the sixth program in the series: "Young Farmers in Action!" Prior to the date of this telecast, a letter was written to the superintendent of schools at Ovid to help him and the other persons serving on the panel to prepare for rehearsal and broadcast. Copies of the script accompanied the letter. These points were made:

1. Plans had been revised to use a verbatim script for film narration.
2. The panel-on-camera portions of the program would be informal and could be worked out during rehearsal.
3. Rehearsal and air time were clarified.
4. Suggestions were given regarding appropriate dress for television.
5. Assurance was given that the program would be successful.

It was planned that this program would be done without script except for film narration. No opening or closing remarks had been written for the moderator. Still, the moderator lacked enough confidence to face the camera without support. On the morning of the telecast, he wrote a program opener. He then made brief notes from the opener, and printed them boldly on a large prompting sheet. A second prompting sheet was made (1) for the questions to be asked following the film, and (2) for the closing.

Again the rehearsal took place in the station's conference room with the director. The major portion of the time was spent viewing the film and practicing film narration. It was necessary to delete two small portions of the film narration for purposes of timing. The opening was rehearsed three times. The moderator gave a common definition of a young farmer, and the three panel members were introduced by asking them to react to the definition from their experience and in their own way. The questions and answers and the closing were rehearsed three times also. During this process the prompting sheets were available to the moderator. Following the rehearsal of the portions of the program, the entire program was rehearsed once and timed. It appeared that time would be available for three of the seven questions. As explained on pages 184 to 187, the moderator was working with a director who was having his first experience with the series. The director requested the panel to precede the opening and follow the closing by chatting with each other informally and inaudibly.

At 4:30 P. M. the panel went to the studio for camera rehearsal of all except the film portion of the program. The prompting sheets were taped one over the other to the camera which would be in use for the opening and closing. In the camera rehearsal no one had been assigned to remove the first prompting sheet as it was completed so the next one would be visible. The moderator asked to be assured that someone would take this responsibility during the

telecast. In the busy confusion it seemed impossible to obtain such assurance. This situation, minor as it seems, caused the moderator the greatest emotional stress he experienced throughout the series. Thirty seconds before air time, his vision was impaired to the extent he could not read the prompting sheet.

During the telecast, the floor director removed the first prompting sheet at the proper time. The program went smoothly. The most serious flaw occurred when the "close" signal was given prematurely and the moderator interrupted a panel member to close the program. This would have created no problem except that the panel was left on camera chatting informally for several seconds after the close. As stated on page 186, the reason for interrupting the panel member was rather obscure to the audience. This incident occurred because of the director's failure to time the closing properly.

In spite of working with a new director, this program proceeded well enough to convince the Producer-coordinator that a satisfactory format had been developed. For the next and last program, he decided to avoid (1) the informal chatting between the panel members prior to the opening and following the closing, and (2) the use of continuous background music during the telecast.

Resume of experiences in rehearsing for and broadcasting other programs in the series. Valuable experiences

related to rehearsal and broadcasting occurred in the production of "A Farmer Now!" and "The Old Gray Mare Has Gone!"

The telecast "A Farmer Now!" involved a teacher and a farm family and their dramatization of the teacher's visit to the home. The co-producers made two trips to the Ovid community to assist the talent in rehearsals. The talent were not actors, and considering their experience at dramatization, they performed very effectively. In fact, as indicated on page 228, this has been one of the most used programs in the series. Nevertheless, the performance was rather strained and unconvincing. Many of the evaluators of this program have criticized it for amateurishness. On the other hand, the wholesomeness and sincerity of the program have been commended frequently.

Experience with this program provides evidence that it is best to avoid dramatization with amateur performers. Even though many viewers may appreciate such programs for their sincerity, this type of format is very difficult to produce with amateur talent. Furthermore, many adults who consent to "help out" with dramatic programs are likely to be embarrassed about displaying their histrionic limitations on television.

In the program "The Old Gray Mare Has Gone!" the moderator introduced the subject and the panel members, presenting the teacher last. The teacher made a comment which was the cue for the film to start. He was then expected to narrate the first portion of the film. When the

film appeared on the monitor, it was the closing film rather than the film to be described. As has been stated on page 188, the film editor had spliced the closing film to the opening film, and then he had spliced on the film for the program.

The film editor's work took place after the panel had finished rehearsing with the film. It was customary throughout the series to complete the film rehearsal at least an hour before air time, and then to turn the film over to the editor. It was his responsibility to splice on the opening and closing film, and to incorporate the entire film for the program into the large reel of film to be used with the several programs requiring film during the evening.

Since the opening and closing film were identical, the teacher and the other members of the panel did not know whether they were seeing the opening film over again, or the closing film. There was no way of knowing if or when the main film would appear. The floor director gave the signal to "stretch it out." The teacher continued to talk. The moderator broke in with a question, and the teacher responded. The conversation was rather inappropriate, and the teacher showed signs of nervousness. He was on camera throughout the experience. When the proper film appeared, the teacher proceeded with his narration. From this point on, the program was uneventful. The panel had been upset by the incident, however, and the quality of the entire program suffered.

This incident serves to illustrate that even when the producer, the talent, and the director take every precaution to be effective on the air, mishaps can occur. Only the film editor could have prevented this incident. The best lesson learned from it was that it is necessary to be able to carry on in spite of anything which may happen.

This section of Chapter IV has dealt with the problems of producing the series. The next section of this chapter consists of a report of the problems which were faced in using the series effectively.

#### Problems Related to Effective Use of the Series

The plan for the project envisioned these three uses of the series: (1) using the live broadcasts, (2) using the kinescopes for rebroadcast on stations other than the parent station, and (3) use of the kinescopes as sound motion picture films. In this section of Chapter IV, the problems encountered in using the series have been described.

#### Using the Live Broadcasts

The use of the live broadcasts was entirely dependent upon securing an audience. The anticipated difficulties and the improbability of securing a live audience of appreciable size have been described on pages 78 and 79. The steps which were taken to secure viewers for the live telecasts from the pilot school communities and from the other school communities within range of WKAR-TV have been

presented on pages 79 to 80. In spite of these efforts, the number of viewers who saw the live telecasts and submitted evaluations was very small. This information has been presented in Table V.

When the possibility of securing viewers of the live telecasts was discussed with the superintendents and teachers in the pilot schools, the reaction in every case was that station WKAR-TV was not generally received in their community. At St. Charles, Ovid, Saranac, and Chesaning, the superintendents and teachers knew no one able to receive the station. The evaluations received for these programs were submitted by persons living in Lansing or East Lansing who were interested in the series, and who had been supplied with evaluation forms.

The teacher at Grand Ledge stated that his wife and some friends would try to view the program on his set. He stated that occasionally he was able to receive the station. The parents of the boy around whom this program was centered agreed to try to receive the program. One evaluation was received from this community. The teacher at Bellevue made arrangements for several people to see this telecast at the headquarters of a local television dealer. Four evaluations were received from Bellevue. Two evaluations of the Grand Ledge telecast, and three of the Bellevue program were received from persons living in Lansing and East Lansing. No evaluations were received from a pilot school community for any program produced in another pilot school community.



TABLE V  
NUMBER OF EVALUATIONS SUBMITTED FOR THE  
LIVE TELEVISION SERIES

Cooperating School	Program	Number of Evaluations Submitted
St. Charles	A Community Looks Ahead	8
Ovid	A Farmer Now!	4
Grand Ledge	What Shall We Teach?	3
Saranac	The Future Farmers of America	1
Bellevue	The Old Gray Mare Has Gone	7
Ovid	Young Farmers in Action	2
Chesaning	Adult Education for Farmers	0

It was impossible to determine how many persons saw the programs and failed to submit evaluations, or had not been supplied with the form. In broadcasting the Bellevue program, an attempt was made to obtain some information about the general audience which might have viewed the telecast. In concluding this telecast, the moderator asked viewers to send a postcard to TV, Box 928, Lansing, Michigan. They were informed that if they would provide their name and address on the post card, a favor would be asked of them. The address was shown on the television screen. No post cards were received. It is recognized that the request provided no incentive for viewers to act. If cards had been received, the persons sending them would have been sent an evaluation form. When this procedure was discussed with station personnel, the Producer-coordinator was assured that, based on reactions to previous similar attempts, no post cards would be received.

#### Using the Kinescopes for Rebroadcast on Other Stations

As stated on page 81, the kinescopes were not suitable for rebroadcast over other stations because of the lack of quality of the film portions of the telecasts. Thus a large potential audience for the series was lost.

#### Using the Kinescopes as Sound Motion Picture Films

From the beginning, it was believed the programs would be most valuable when used as sound motion picture films. In the early planning stages, this use was

considered almost entirely in terms of distributing the kinescopes to local schools. One set of kinescope prints was ordered for this purpose. As the series progressed and the kinescopes were received and viewed, a second important use of the kinescopes became apparent. Members of the Staff began to see important values to be derived in using the kinescopes as an aid in working with local schools for improvement of their programs of agricultural education. This value was recognized to the extent that a second set of kinescope prints was obtained and reserved for Staff use.

Using the kinescopes as a consultant's aid. Following the completion of the last program in the series a showing was arranged to permit all of the Staff members to view all programs in the series which they had not seen. A meeting of the Staff was held to discuss use of the series as a consultant's aid in working with local schools. A series of district conferences had been planned for administrators and teachers of agriculture. It was agreed that the kinescopes should be used at these conferences. The division chief urged each of his Staff members to keep the series in mind in planning school visits. He asked that appropriate kinescopes be taken on school visits and used if a suitable opportunity arose. The degree of interest expressed resulted in ordering a second set of kinescopes primarily for consultant use.

The Producer-coordinator asked the consultants to report their use of the kinescopes to him. Members of the

Staff were not equally enthusiastic about using the kinescopes. Some members did not report using them at all. The Producer-coordinator was assigned to another division of the Department a few days after the series was completed. His new work made it impossible for him to use the series personally.

Thirteen district conferences were held covering the entire state. These meetings were attended by 153 teachers of agriculture, fifty-seven superintendents, and thirty-eight high school principals. At two conferences two kinescopes were shown. One kinescope was used at eight of the conferences. At three of the conferences none of the kinescopes were used. "A Farmer Now!" was used at each of the ten conferences where kinescopes were used; "Young Farmers in Action" and "The Old Gray Mare Has Gone!" were each used at one conference. The intensive use of "A Farmer Now!" is accounted for by the fact that this kinescope fitted the theme of the conferences.

Staff members reported nine school visits where they used one or more kinescopes. Three kinescopes were used on one occasion; one was used on each of the other visits. "A Farmer Now!" and "The Future Farmers of America" were each used three times; "A Community Looks Ahead," "Young Farmers in Action," and "Adult Education for Farmers" were each used once. On two occasions, kinescopes were used with local people who were interested in establishing vocational agriculture as part of their school's program.

School and community use of the kinescopes. During the annual conference for teachers and administrators of vocational agriculture held in the summer of 1955, the television series was announced and the objectives of the series were described. The first four programs in the series had been completed at the time of the conference, and the teachers were given an opportunity to view these kinescopes. In spite of the fact that it was necessary to hold the showing at nine o'clock P. M. after the regular program for the day was completed, Table VI shows that a sizable group of teachers attended. The teachers were free to come or go during the showing. This accounts for the variable number who saw the kinescopes. The teachers were asked to indicate anonymously if they would like to use each kinescope locally during the coming year. The per cent of the group which responded affirmatively for each kinescope was projected against the total number of teachers in the state. It was assumed that the resulting figure for a given kinescope was an indication of the number of orders which might be anticipated for that kinescope during the coming year if all teachers could view it. The results were accepted in the Department as ample evidence that a set of kinescope prints would be fully utilized for distribution to schools, and that a second set should be ordered for consultant use.

TABLE VI

ACTUAL AND PROJECTED TEACHER REQUESTS FOR FOUR KINESCOPES IN  
THE TELEVISION SERIES RESULTING FROM  
A SHOWING OF THE KINESCOPES

Kinescope	Teachers Viewing	Per Cent Expressing Interest in Local Use During the Coming Year	Total Anticipated Requests for Local Use During the Coming Year
A Community Looks Ahead	18	28	66
A Farmer Now!	33	33	75
What Shall We Teach?	28	25	62
Future Farmers of America	26	50	112

This column was based on the assumption that if all of the 225 teachers of vocational agriculture in the state had attended the showing and if the same portion had expressed interest in using the kinescopes locally as did those who attended, the orders which could be anticipated during the coming year would be as indicated.

Although no record was made of the names of the teachers who attended the showing, it is known that many of these teachers ordered one or more kinescopes from the series.

The series was completed in September, 1955. A letter was sent immediately to the superintendents of all schools in the state offering vocational agriculture. The letter announced the series, stated it would be available November 1, described possible uses of the kinescopes, and invited the superintendent or teacher of agriculture to order the kinescopes as needed.<sup>24</sup> There was no way of knowing whether to expect only a few requests, or a large volume. Since a single set of kinescopes would not accommodate a possible large demand, an order blank did not accompany the letter. Thus it was necessary to write a letter to order the kinescopes. It was thought this might discourage some individuals from ordering the kinescopes out of pure curiosity, and it might have a tendency to cause a higher portion of the orders to come from individuals who had seen the kinescopes and decided on a specific use for them. It may have been for this reason that a rather limited number of orders was received during the next few months.

Prior to announcing the series, a plan for distributing the kinescopes was developed with the publications

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<sup>24</sup> See Appendix A, pages 292-293.

division of the Department. This plan provided for (1) purchase of mailing cartons for the kinescopes; (2) storage of the kinescopes in the publications office; (3) orders to be received in the agricultural education division and relayed by telephone to the publications division; (4) the kinescopes to be mailed from the publications division; (5) a cover letter, teacher evaluation card, and twenty audience evaluation forms to be mailed from the agricultural education division; (6) inspection and repair of the kinescopes to be handled by the publications division. Procedures were set up to permit a kinescope to be received, inspected, repaired if necessary, and remailed inside of twenty-four hours.

In February it was recognized that the number of orders coming in and the limited use of the series as a consultant's aid were not making full use of the two sets of prints which were available. A second letter was written to all of the superintendents whose schools offered vocational agriculture. This letter was accompanied by an order blank. Within a few weeks both sets of prints were solidly booked for the balance of the year.

During the period from November 1, when the series was first available, until the following May when the records pertinent to the present study were closed, seventy-seven orders were taken for individual kinescopes. Because the available prints were fully scheduled during the latter



part of the year it was necessary to deny orders for four of the seven kinescopes. The use made of each of the individual kinescopes in the series is shown in Table VII on page 227.

### Summary of Problems and Solutions

The types of problems which occurred and the solutions found during the production stages of the series, at the time when the live programs were viewed, and during the period when the kinescopes were used were as follows:

**Problem:** How can a producer secure a satisfactory budget for a television series?

**Solution:** He should

1. include a carefully estimated budget as part of the series plan which he submits to his organization for approval.
2. be prepared to show values which will be derived by his organization which will exceed the cost of the series.
3. look for sources of funds controlled by individuals or groups who will derive special benefit from the series. Such funds might be available through a department of his organization, or through a private individual or outside organization having a keen interest in the proposed series.

**Problem:** How can a producer determine general program content for the series?

Solution: He should

1. survey experts in the content area of the proposed series. These experts should include members of his own organization and also well-qualified people in other organizations doing similar work. The survey may take the form of personal interviews, or of a formal questionnaire. A combination of both techniques may be very effective.
2. design the survey to include questions regarding (a) principles which should be illustrated by the series, (b) interesting ways of showing these principles, (c) places where the principles are being put into practice effectively, and (d) people who are practicing the principles who would make good television talent.
3. recognize the difficulty of effective television portrayal of any principle, no matter how valuable, which lacks acceptance to the extent that suitable locale and enthusiastic talent are unavailable. He should limit his effort to the portrayal of principles which have been accepted by the practicing leaders in the field and which can be portrayed effectively and convincingly.
4. avoid attempting to portray a large number of principles in a single program. One idea effectively and simply presented is far more valuable than a mass of hazy detail.
5. use caution in searching the literature in the content field for principles to portray. He and his co-workers should be well aware of the principles which deserve attention.

Problem: How can a producer draw upon the experiences of practicing leaders in local communities to develop specific program content?

Solution: He should

1. look for successful local operations which illustrate the content areas of each of the programs. He should work with the persons in each of these local operations who have been responsible for success with the purpose of portraying these success stories on television.

2. arrange to visit these local people and to plan the program outlines with them. A good program outline should include (a) the detailed program story; (b) film clips, slides, and visuals which will help to tell the story; and (c) the names of the people who are to participate as talent.

3. while making the visits discussed in two (2), prepare detailed plans for photographing film clips and slides needed for the programs. He should secure the cooperation of persons needed as talent. He may find it possible to take the pictures needed on this visit. Or, he may plan to make another trip for the photography. (In the present project, a photographer accompanied the Producer on a second trip to the local communities in order to secure film clips and slides.)

4. avoid trying to re-enact past events. He should, instead, seek an interesting activity which is currently underway and which will tell the desired story.

**Problem:** How can a producer secure good film clips for the television series?

**Solution:** He should

1. expose two to three times as much film as he expects to use. Scenes where correct exposure is a problem can be retaken at varying exposures. If ten seconds of a given scene are needed, fifteen or twenty seconds of exposed film should be obtained. Interesting scenes which were not anticipated may be valuable. This excess of film will permit wide choice in selecting the film to be used.

2. secure expert advice regarding types of film for various conditions, choice of equipment, and lighting.

3. insist that good equipment and a competent photographer be available if film clips or other photographic visual aids are to be used.

4. place responsibility on the photographer for having proper film and equipment on hand and for having the equipment in good working order.

5. make appointments with the photographer well in advance so that he will be available when needed.

6. inform the local person of the pictures needed and ask him to arrange a schedule for obtaining the pictures.

7. try to obtain needed pictures well in advance of the scheduled date for their use. In the event important pictures are unsatisfactory it will then be possible to take them over again or to secure other pictures.

8. keep a written descriptive record of each picture taken. This should include names of key persons in the picture, figures, dates, a description of the significance of the scene, and other details which will be needed later. This record will be very helpful in film editing and script-writing.

9. carry a list of the pictures needed on a given picture-taking trip, and check off the pictures as they are obtained. This will make it unnecessary to rely on the local person's schedule or upon memory in securing the needed pictures.

10. assist the photographer in guarding the camera and equipment against accidents. Cameras should not be plugged into electrical outlets except when they are in use. This will help to prevent someone tripping over the cord and damaging the camera.

11. insist on the photographer maintaining a written inventory of unexposed film on hand at the beginning of each trip. At the end of the day, the remaining unexposed film plus the exposed film can be expected to equal the beginning inventory. In the event it does not, a search for the missing film while still in the community is more likely to be successful than a search carried out several days later after the processed film is viewed and the loss noted.

12. consider the desirability of being personally responsible for exposed film rather than making the photographer responsible for it.

13. try to avoid restaging past events for the motion picture camera. If it is necessary to do this, substantially the same people should participate, and as much as possible of the original setting, atmosphere, and enthusiasm should prevail.

14. watch for unexpected human interest shots even though their use may necessitate some deviation from the original plan for the program.

15. refuse to use film clips or slides unless they are of good quality.

Problem: How can a producer establish and maintain good relationships with the station personnel?

Solution: He should

1. recognize that after he is assigned to a director he should work through the director on all details.

2. have it understood that he expects station personnel to regard him as the authority on education and program content.

3. regard the station personnel as the authorities in their respective technical fields.

4. encourage free interchange of ideas between the station personnel and himself leaving final decisions to the persons indicated in two (2) and three (3).

5. make all contacts with the director by appointment; the appointments with other station personnel should be arranged by the director.

Problem: How can a producer prepare scripts which will be of maximum usefulness to the director and to the talent?

Solution: He should

1. recognize that a complete, complicated script can restrict talent in the easy, natural projection of their ideas and personalities to the audience.

2. be sure to include in the script those items needed by the director. This will vary with directors.

3. generally leave panel type discussion without script as far as specific comments are concerned.

4. consider verbatim script for film narration. The narrator will be off camera. If the narrator is a good reader he can follow the script quite naturally. Verbatim script for film narration is recommended because of the necessity for close timing. If it is found in rehearsal that an individual does not read naturally, or if he is capable of better narration in his own words, the script can be disregarded.

5. recognize that frequent moving from panel to film creates a very difficult timing problem. He should

consider using all the film for a given program as one solid block, with the panel on camera before and after the film.<sup>25</sup>

6. plan to say only what can be said easily and naturally in the time available.

7. consider the following general format for a program incorporating a panel and film: (a) The moderator introduces the program, ties it into the series, and introduces the panel. (b) The panel narrates the film in one sequence. (c) At the conclusion of the film, the moderator raises questions with the panel which would be likely to exist in the minds of the audience. (d) More questions are planned than can possibly be answered in the time available. This technique provides a flexible "pad" of material which assures a timely ending.

Problem: How can a producer carry out effective rehearsals and air performances?

Solution: He should

1. prepare the talent for rehearsal and performance by providing them with (a) information regarding time and

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<sup>25</sup>It should be constantly borne in mind that the problems and solutions reported are limited to the experiences derived from the present series. Other series will use other techniques and formats and will lead to different problems and solutions.



place of the rehearsal, (b) a copy of the script, and (c) suggestions relative to appropriate dress for television.

2. arrange for a room at the station for rehearsal.

3. allow plenty of time for rehearsal prior to air time. (In the present series, rehearsals usually took place on the day of the broadcast. Two programs were exceptions, but this became the accepted pattern. With air time at 5:00 P. M., it is suggested that the talent be asked to be on hand at 10:00 A. M. This should provide ample but not excessive time.)

4. arrange for the director to be available for as much of the rehearsal time as possible.

5. have a suitable projector available for viewing and rehearsing the film.

6. arrange for a camera rehearsal just prior to air time.

7. consider using the following rehearsal pattern:

(a) Review the script and give the participants an opportunity to ask questions of the producer and director. (b) Ask the director to explain the necessary techniques of a good performance. (c) Answer further questions. (d) Since the director will be unable to spend the entire day with the talent, he may leave at this point. (e) View the film at least once, and discuss it. (f) Practice narrating the film, giving help in effective narration. (g) Modify the film narration portion of the script (if this is to be read) to improve timing and to adapt it to the personality

of the narrator. (h) Rehearse the entire program at least once, stopping to make suggestions and to consider everyone's ideas for improvement of the program. (i) Rehearse the entire program again with the director present and making suggestions. (j) Rehearse portions of the program which the director believes need attention. (k) Be sure to have the director time the moderator's closing statement carefully. This will enable the floor director to give the signal for the closing statement at the proper time. (l) Conduct a timed rehearsal altering the content to fit the time available if this is necessary. (m) Relax until time for the camera rehearsal. A tour of the studio may be of interest to the group at this point. Some form of activity designed to divert the talent's attention from the broadcast should be planned. (n) Go to the studio for camera rehearsal. Advise the talent not to be disturbed by the confusion which often accompanies a camera rehearsal.

8. consider providing the moderator with a prompting sheet consisting of such help as the moderator may desire to keep the program moving in the proper direction. The prompting sheet can be placed on the front of one of the cameras, on the wall behind the cameras, or in some more suitable place. The danger that the moderator may be looking at the prompting sheet when he should be looking at the camera always exists. A prompting sheet, if used, should be available during rehearsal as well as during the actual performance.

9. hope that the talent will carry out the actual performance effectively even if something unforeseen happens. It is questionable if steps should be taken to prepare the talent for an unforeseen incident since such preparation may destroy their confidence. On the other hand, such preparation may increase confidence in being able to meet an unforeseen situation.

Problem: How can a producer secure the best use of the series for the benefit of the audience and his organization?

Solution: He should

1. have taken all possible steps to secure a large audience for the live telecasts.

2. have taken all possible steps to insure high quality kinescopes which will be acceptable for re-use by other stations and for use as films by local groups. (Since, in the present series, the film used was of rather poor quality, the kinescopes were unsuitable for re-use by other stations. Thus no experience accrued in the re-use of the kinescopes by other stations.)

3. recognize that maximum benefit of the series will accrue to his organization only if all staff members are enthusiastic about using the series in working with local groups. Lack of such enthusiasm will result if the entire staff has not been involved in planning, or if the results are unsatisfactory to staff members.

4. plan to publicize the series by showing it at meetings of leaders in local communities.
5. include enough money in the requested budget to provide sufficient copies of kinescopes to meet the estimated requests from local groups.
6. announce the availability of the series to the leaders in local communities. He should provide information about the purposes and possible uses of the series, and include an order form.
7. set up an effective system for handling orders, and inspecting and repairing films.

This chapter has dealt with the actual production of the series, the uses which were made of it, the problems which occurred in the processes of production and use of the series, and the solutions which were found. Chapter V deals with the evaluation of the series.

## CHAPTER V

### EVALUATIVE PROCESSES AND TECHNIQUES

The evaluative procedures which were applied to the series have been reported under two classifications: (1) miscellaneous evaluative procedures, and (2) formal evaluative procedures.

#### Miscellaneous Evaluative Procedures

The miscellaneous procedures used in evaluating the series included (1) securing reports from teachers who used kinescopes with local groups, (2) viewing and discussing certain kinescopes with Department staff members, and (3) securing reactions of division Staff members who used certain kinescopes as a consultant's aid.

#### Securing Reports from Teachers Who Used Kinescopes with Local Groups

Pages 119 to 120 have described the postcard which was used to secure teacher reports following their use of the kinescopes with local groups. Individual kinescopes were ordered for use a total of seventy-seven times; sixty-four cards were returned. Table VII summarizes the postcard data with the exception of item four (4) of the card which consists of the teacher's reactions to the kinescopes. These reactions have been summarized on pages 230 to 232.

TABLE VII  
SUMMARY OF REPORTS FROM TEACHERS RELATIVE TO USE OF KINESCOPES

Kinescope (1)	Number of Teacher Reports Received (2)	Number of Times Shown (3)	Showings to Adults (4)	Showings to High School Students of Vocational Agriculture (5)	Number of People Viewing (6)
A Community Looks Ahead	7(4) <sup>a</sup>	13(3)	6(5)	7(2)	239(5)
A Farmer Now!	13(2)	20(2)	13(1)	7(2)	997(2)
What Shall We Teach?	7(4)	12(5)	5(6)	7(2)	249(4)
The Future Farmers of America	18(1)	34(1)	7(4)	27(1)	1073(1)
The Old Gray Mare Has Gone!	8(3)	12(5)	8(3)	4(5)	494(3)
Young Farmers in Action	7(4)	13(3)	10(2)	3(6)	189(6)
Adult Education for Farmers	4(7)	6(7)	4(7)	2(7)	66(7)
TOTAL	64	110	53	57	3307

<sup>a</sup>The figures in parentheses in Columns 2 to 6 indicate the rank order of use of the kinescopes in the several columns. If two or more kinescopes received the same use in a given column, they were assigned the same rank order.

While Table VII indicates in Column 2 that sixty-four teachers' reports were received, this does not mean that sixty-four different teachers reported use of individual kinescopes. Actually, only twenty-nine teachers reported use of the series. Many of them used several kinescopes. Columns 2 and 3 indicate that while individual kinescopes were reported as having been used sixty-four times, they were actually shown 110 times. Thus it has been concluded that when a kinescope was used by a teacher it was shown a mean of 1.72 times, or to 1.72 groups. Column 5 reflects frequency of kinescope use with adult groups for whom the series was intended. This column shows that individual kinescopes were used as intended fifty-three times as compared to fifty-seven showings for high-school students of vocational agriculture for whom the series was not intended. A great deal of this apparent misuse of the series may be accounted for by the fact that the kinescope "The Future Farmers of America" which ranked highest in frequency of total use also ranked highest in its use with high-school students. While this kinescope, like others in the series, was intended to interpret a particular phase of agricultural education to adults, it actually possessed considerable value for rural youth. To a lesser degree, "A Farmer Now!" which ranked second in frequency of total use and second in frequency of use with high-school students possessed value for rural youth. It would be difficult to establish that any of the kinescopes lacked some value for high-school

students. It may be concluded that teachers saw greater value in all of the kinescopes for use with high-school students of vocational agriculture than was intended.

Table VII provides a basis for further interesting comparisons regarding frequency of use of the individual kinescopes relative to total showings, student showings, and adult showings. These comparisons have been shown more clearly in Table VIII. This table is intended to show only the relative use of the kinescopes. It is extremely doubtful if conclusions should be drawn from these data regarding the value of individual kinescopes for use with student and adult groups.

TABLE VIII

## RANK ORDER OF FREQUENCY OF USE OF THE KINESCOPES

Kinescope	Total Showings	Student Showings	Adult Showings
The Future Farmers of America	1	1	4
A Farmer Now!	2	2	1
A Community Looks Ahead	3	2	5
Young Farmers in Action	3	6	2
The Old Gray Mare Has Gone!	5	5	3
What Shall We Teach?	5	2	6
Adult Education for Farmers	7	7	7



The following summary of the responses of teachers should be helpful in determining the values of the kine-scopes. The responses have been arranged for each kine-scope under the headings "favorable," "unfavorable," and "no reaction." The type of group to which the kinescope was shown has been given with each reaction.

"A Community Looks Ahead"

Favorable

Very good and educational	Students
Very good; want more of them	Students
Very good information on what the agriculture department is doing and could do	Students and adults
Always good	Students
Good	Adults
Well liked	Adults

No reaction

One teacher	Students
-------------	----------

"A Farmer Now!"

Favorable

Very good	Adults
Excellent; good public relations to develop interest in school programs	Adults
I believe they enjoyed it very much	Adults
Very helpful, instructive, convincing and timely	Adults
Very good and educational	Students
Good story	Adults
Reaction very favorable	Adults
Good. Interested in what other schools are doing	Adults
Very interested	Students
General reaction very good	Adults
Very good film	Students and adults

Unfavorable

Fair	Students and adults
Feeling of amateur acting	Adults
Acting slightly stilted at times	Students

No reaction

One teacher	Students and adults
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**"What Shall We Teach?"**Favorable

Very good; educational	Students
Instructive for first year students and parents	Students
Idea was good	Students and adults

Unfavorable

Farm scenes could have been clearer	Adults
Previewed; photography so poor we could not use it	--
Semi-favorable	Students and adults
Poor photography	Students
Photography not so good; don't like reading script	Students and adults

No reaction

One teacher	Students and adults
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**"The Future Farmers of America"**Favorable

Good	Students and adults
Good	Students and adults
Well received	Adults
Very good	Students and adults
Interesting story	Adults
Good. Interested in what the chapters are doing	Adults
Very interesting	Students
Much better than others, better photography, less "staged."	Students
Very fine film. Boys enjoyed every minute of it	Students
Very good	Students
Good	Students
Good promotional film	Adults
Very favorable	Students

Unfavorable

Was a little blurred	Students and adults
Photography and sound so poor we did not use	--
Sound could have been improved	Students

No reaction

Two teachers	Students
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**"The Old Gray Mare Has Gone!"**Favorable

Interesting story	Adults
Very informative	Adults
<u>Very good</u> , keep them coming	Students
Like idea of farm shop possibilities!	Students
Very good and educational	Students

No reaction

One teacher	Students
Two teachers	Students and adults

**"Young Farmers in Action"**Favorable

Very well received by each group	Students and adults
Excellent; good public relations for schools	Adults
Very helpful	Adults
Good	Adults

No reaction

One teacher	Students
One teacher	Adults

**"Adult Education for Farmers"**Favorable

Very good	Students
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No reaction

Three teachers	Adults
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From these teacher reactions, it has been concluded that the teachers were generally favorable to "A Community Looks Ahead," "A Farmer Now!," "The Future Farmers of America," "The Old Gray Mare Has Gone!," and "Young Farmers in Action." Of these, "A Farmer Now!" was criticized specifically by two teachers for amateur acting. "The Future Farmers of America" was criticized by three teachers for poor quality of sound and photography. The preponderance of reaction to "What Shall We Teach?" was negative. It is difficult to draw conclusions regarding the meaning of the four cards returned for "Adult Education for Farmers." One teacher reacted favorably and three gave no reaction. It can only be assumed that the teachers failing to react lacked enthusiasm for the kinescope.

#### Viewing and Discussing Certain Kinescopes with Department Staff Members

A few days after the kinescope for the first program of the series, "A Community Looks Ahead," became available, an invitation was extended to the entire staff of the agricultural education division, and to the members of the Department television committee to view this kinescope. Eleven persons responded to the invitation. The discussion which followed the showing has been summarized as follows:

1. Many points were very quickly shown and were not illustrated adequately. They did not, therefore, register with the viewers. As an example of this, one person

failed to note that the board of education was involved in the early stages of planning.

2. One person observed that gasoline was apparently used to clean the air cleaner in the tractor. Safety requirements should be watched carefully, he advised.

3. The members of the television committee appeared to be much interested in similar programs in other areas of education.

4. The need for more smoothness of delivery emphasized the importance of adequate rehearsal.

5. It was believed necessary to recognize that this program is an over-view of a program of vocational agriculture and of the entire series. Unless this is called to the attention of the viewers, the program is subject to criticism for touching too lightly on many topics.

6. One viewer from the committee felt that the Future Farmers' organization could have had more emphasis until it was pointed out that a later program would feature the Future Farmers of America.

7. A question was raised in that the evaluation form did not fully fit this program. It was explained that the form was based on the Department's objectives for the series and it was designed for all programs in the series. No one program was expected to score high in all items.

8. The opening and closing seemed satisfactory to the viewers in that there was no comment.

9. A question was raised regarding the method by which programs of vocational agriculture get started in communities. One viewer from the committee seemed to feel that the superintendent and board of education responded to pressure in establishing the program. This is believed due to this viewer's failure to hear a statement which was intended to clarify this.

10. The film was regarded as a good "questionraiser." It was the general opinion of the group that it will be of most value in local communities if accompanied by a consultant.

The opportunity to discuss this kinescope with members of the Department staff proved very helpful to the Producer-coordinator. As a result of the discussion he made the following decisions regarding his work with the series.

1. Place emphasis on fewer points and bring each point out clearly.

2. Avoid apparent violations of good practice in such matters as safety.

3. Avoid over-use of script in order to make a smoother, more natural presentation.

4. Use particular care to relate each program to the series as a whole.

5. Continue to use the opening and closing for the balance of the series.

6. Use the kinescope as a consultant's aid in working with local schools.

An opportunity arose to implement decision six (6) within a few days. The action which was taken has been described on pages 237 to 239.

As soon as "What Shall We Teach?" and "The Future Farmers of America," the third and fourth programs in the series were completed, the Department committee and the Staff were invited to view the kinescopes. In the discussion which resulted, the following criticisms were made of "What Shall We Teach?":

1. Too much use of script.
2. Participants talked too rapidly.
3. Participants tried to say too much.
4. The film quality was poor.
5. The title did not get across too well.

The discussion of "The Future Farmers of America" brought out these comments:

1. Too much use of script, although this was much better.
2. The pace was much better.
3. The film was much better.
4. The degree of informality (use of first names and humor) was a decided improvement.
5. The title was better for television. It was easier to portray.
6. The story came through quite well.

Three suggestions were made for improving the remaining programs of the series:

1. Eliminate script except as needed by the director.
2. Use informal seating rather than a desk.
3. Settle for what can be said easily and naturally in fifteen minutes.

The steps which were taken as a result of these suggestions have been reported on pages 191 and 192.

#### Reactions of Staff Members Who Used Certain Kinescopes as a Consultant's Aid

Shortly after the completion of the kinescope "A Community Looks Ahead" a member of the Staff had an opportunity to use it as a consultant's aid. He had been invited to go to a community to meet with the superintendent, the high school principal, and a member of the board of education to assist them in deciding whether or not to establish vocational agriculture as a part of their school program. This kinescope was well suited for this type of meeting. He took it with him, and an opportunity arose to use it early in the meeting. Following is a summary of the Staff member's reactions to use of the kinescope in this situation.

1. The response of the superintendent, principal, and board member was very favorable to the film.

2. The showing was followed by approximately one and one-half hours of discussion raised by these people in connection with vocational agriculture.



3. Not only did the film stimulate many questions, but it relaxed the people so they could see that people in other communities had similar problems.

4. The school board member stated that she liked the film and the naturalness of the people in it. As she expressed it, these people were just like their board members.

5. The board member could readily see the need for tables rather than desks in the proposed agricultural classroom because she remembered that the boys in the film were carrying out activities which required tables.

6. The board member was impressed that the teacher in the film went to the farm of one of his out-of-school students and taught the student to dehorn calves. She was interested in the fact that teaching occurred on the farm, and that the school could serve youth who had left school. She stated that she would like to have the other members of the board see the film.

7. The principal raised questions regarding scheduling which indicated he recognized the various phases of vocational agriculture more fully than is usual in the early stages of planning.

8. The superintendent praised the film for its potential usefulness in interpreting vocational agriculture to the people.

9. The Staff member reported personally that the film had saved considerable time in bringing out phases of

vocational agriculture which would ordinarily have been brought out verbally. He reported that the people wanted the film along with another film in the series later on for a board meeting.

The second program in the series, "A Farmer Now!" was actually produced apart from the series by Charles E. King and the Producer-coordinator as part of the 1954 Television Education Workshop at Michigan State University. The kinescope was financed jointly by the National Project in Agricultural Communications and the Michigan Association of the Future Farmers of America. The National Project in Agricultural Communications then donated its share of the kinescope to the Future Farmers. Since the state advisor and the executive secretary of the Michigan Association of Future Farmers are members of the Staff, the kinescope became available as part of the series. The executive secretary viewed the film and sent a memorandum to all Staff members advising them that the kinescope was very suitable for use by teachers of agriculture in the process of orienting their students to supervised farming programs. He asked Staff members to advise teachers that the film was available to teachers upon request.

After the kinescopes had been available for several months the Producer-coordinator sent a memorandum to each of the members of the Staff asking for their reactions to uses they had made of the series up to that time. Replies were received from three Staff members. One individual stated he had

used the kinescopes only in three of the district conferences. He had used "A Farmer Now!" at all three conferences, and he had used "Young Farmers in Action" at one of them. He reported that the kinescopes were well received, many compliments were offered, and expressions of intentions to use them were made by various teachers. These examples of comments were given: "That film would be good for my freshmen-parent's night," "It would be good at a parent-son banquet," "They would be useful at service clubs to promote better understanding of vocational agriculture," and "It would be good to show to a freshman agriculture class."

Another Staff member reported using "A Community Looks Ahead," "A Farmer Now!," and "The Future Farmers of America" with the agricultural advisory committee in a community starting a new program of vocational agriculture. He stated that he found it possible in forty-five minutes to give an understanding of vocational agriculture that would take many hours and possibly days to put across in general discussion.

He used "A Farmer Now!" and "The Old Gray Mare Has Gone!" at one of the district conferences. He credited the kinescopes for the high interest shown by the superintendents, principals, and teachers during the first two hours of the conference.

A third Staff member reported using "A Farmer Now!" at another district conference. It was reported that

several favorable comments were made regarding the film by both teachers and administrators. Many were reported to believe the film could be used to advantage as part of the orientation program for beginning freshmen as well as their parents.

At the same time, a memorandum was sent to the chief of the agricultural education division asking for his reactions to personal use of the series, use by his Staff, and use by the schools. He replied that he had been well pleased by the demand for the kinescopes. He stated that he was satisfied with the use of the kinescopes to the extent that he would like to have another series underway.

#### Formal Evaluative Procedures

The development of a single evaluation form to be used in assessing the strengths and weaknesses of all programs in the series in terms of the objectives of the series has been described on pages 116 to 119. The steps which were taken to obtain evaluations of the programs through use of this form, and an analysis of the evaluations which were received have been reported in this section.

#### Steps Which Were Taken to Secure Evaluations

During the course of the series and following its completion certain steps were taken to secure formal evaluations. These steps and their results have been summarized as follows:

1. Just before the first telecast a letter was sent to the superintendents of the six pilot schools asking for the cooperation of the superintendent and the teacher of agriculture in securing evaluations of the live telecasts. A supply of evaluation forms was sent at the same time.<sup>1</sup>

2. Thirty-nine schools offering vocational agriculture were selected as being within range of WKAR-TV. Just prior to the first telecast the superintendents of these schools were sent a letter asking for their cooperation in securing evaluations of the live telecasts.<sup>2</sup>

3. Evaluation forms were distributed to members of the Department staff, to members of the agricultural education staff at Michigan State University, and to a number of other individuals known to be interested in the series.

As a result of steps one (1) to three (3), only twenty-five evaluations were received for the live telecasts. The results have been given in detail in Table V on page 206.

4. The Producer-coordinator attended the Annual North-Central States Research Conference for agricultural educators in July, 1955. He took the four kinescopes which were completed at that time to the conference. The program chairman surveyed the people in attendance and

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<sup>1</sup>See Appendix A, page 287.

<sup>2</sup>See Appendix A, page 290.

found considerable interest in seeing the kinescopes. The chairman provided an opportunity to show them. Twenty-five teacher educators and supervisors of agricultural education attended the showing. Many of them completed evaluation forms.

5. The Producer-coordinator took two kinescopes to the Annual Curriculum Conference in September, 1955. This conference was attended by approximately three hundred leaders in all fields of education in Michigan. An opportunity was provided to show one of the kinescopes during a late afternoon recreational period. About twenty-five people viewed the kinescope; four people completed evaluation forms.

6. At the 1955 annual conference for teachers of vocational agriculture an opportunity was provided for teachers to view and evaluate the four kinescopes which had been completed at that time. Approximately twenty-five teachers viewed and evaluated the four kinescopes.

7. A series of district conferences was held for teachers of agriculture and their administrators in the winter of 1955 and 1956. These conferences covered the entire state of Michigan. One or more kinescopes were taken to these conferences and shown to those attending. In some cases, evaluations were requested.

8. When the series was completed a letter was written to the superintendents of all Michigan schools

offering vocational agriculture announcing the availability of the kinescopes and inviting the superintendents and teachers of agriculture to order them for local use. This step resulted in a number of orders, but the kinescopes were not fully utilized. Evaluation forms were sent with each kinescope, and the person ordering the film was asked to distribute the evaluation forms, have them completed, and return them to the Department.

9. After the kinescopes had been available to schools for several weeks with only a small number of orders for their use, a second letter was sent to all superintendents reminding them of the availability of the series, and providing them with an order form. As a result of this letter, orders were received booking the kinescopes solidly for the balance of the school year.

10. Starting in January of 1956, the Producer-coordinator sent a personal letter to each person who ordered kinescopes asking for his cooperation in having the evaluations completed. In several cases when the request for kinescopes was received only a few days before they were to be shown and there was insufficient time for a letter, the Producer-coordinator called the person ordering the kinescopes by telephone and asked for his cooperation with evaluations. As a result of the personal letters and telephone calls, the number of evaluations received increased substantially.

The ten steps which were taken to secure evaluations were collectively responsible for receipt of the evaluations summarized in the analysis which comprises the next section of the present study. In spite of these efforts, a very limited number of evaluations was received for certain kinescopes.

### An Analysis of the Evaluations Received

This section reports an analysis which has been made of the evaluation forms received for each of the seven programs of the series.<sup>3</sup> Examination of the small number of evaluations received from persons viewing the live broadcasts revealed no important differences in these evaluations as compared to evaluations of the kinescopes. These two groups of evaluations have, therefore, been treated collectively.

In analyzing the evaluations for each separate program of the series, the following steps have been taken: (1) the nature of the groups of evaluators and the number of evaluators in each group have been reported; (2) the separate reactions of all evaluating groups to each program have been shown graphically; (3) the composite reaction of all the evaluators to each program has been shown graphically; and (4) the general score for each program has been reported. The programs have been discussed in the order of their production.

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<sup>3</sup>See pages 116 to 119 for a discussion of the development of the evaluation form; see Appendix A, pp. 288-289 for the form itself.



The program "A Community Looks Ahead" was formally evaluated by five Department staff members, fourteen teacher educators and supervisors in the field of agriculture education, twenty-one teachers and administrators of vocational agriculture, thirty high school students of vocational agriculture, and forty-two adult citizens. Corresponding information for each program in the series has been given in Table IX.

Numerical values were assigned to the five possible responses to the criteria of the evaluation form as follows:

Very much	-- 1
Much	-- 2
Some	-- 3
Little	-- 4
None	-- 5

The mean score was determined for each of the ten items of the evaluation form for each evaluating group. The formula

$$M = \frac{\sum E_i}{n}$$

was used. M represents the mean score, E indicates "the sum of," i represents the individual rating, and n represents the number of individuals within the group.<sup>4</sup> The results have been presented in Figure 1.

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<sup>4</sup>This formula and the one on page 49 have been used at appropriate points in the analysis of each of the seven programs of the series.

TABLE IX

## EVALUATION OF THE SERIES BY GROUPS

Program	Department Staff Members	Teacher- Educators and Supervisors	General Educators	Teachers and Administrators of Vocational Agriculture	Students of Vocational Agriculture	Adult Citizens
A Community Looks Ahead	5	14	-	21	30	42
A Farmer Now!	-	15	-	60	59	-
What Shall We Teach?	4	5	-	29	45	18
The Future Farmers of America	4	18	4	69	105	21
The Old Gray Mare Has Gone!	-	-	-	8	13	27
Young Farmers in Action	-	-	-	-	50	20
Adult Education for Farmers	-	-	-	-	-	12

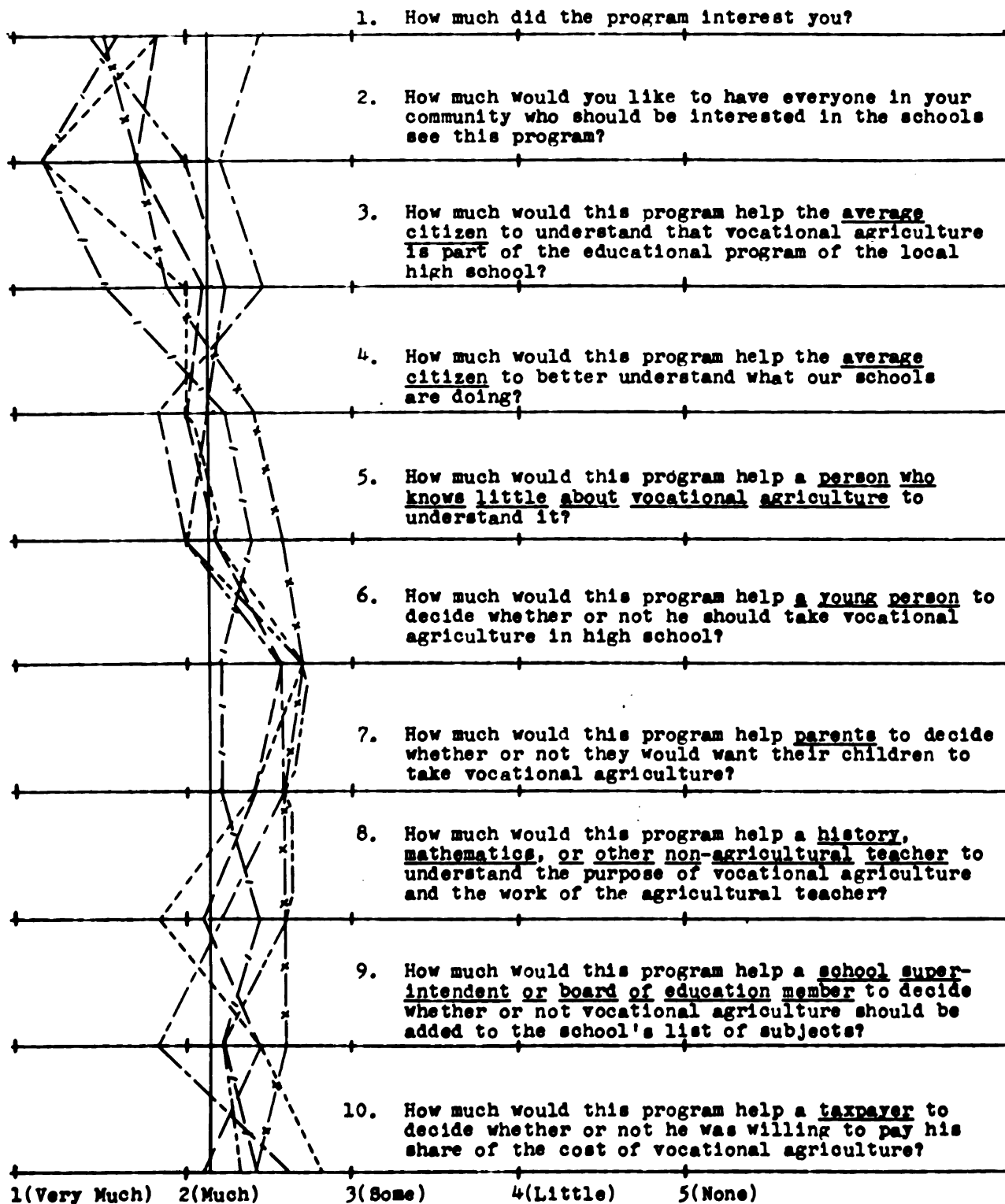


Figure 1. Mean scores by groups of evaluators, composite score, and general score for a "Community Looks Ahead"

Key:

- - - - - 5 department staff members  
 - - - - - 14 teacher educators and supervisors  
 - - - - - 21 teachers and administrators  
 - - - - - 30 students of vocational agriculture  
 - - - - - 42 adult citizens

- - - - - Composite score  
 - - - - - General score  
 112 evaluators

The composite score has been computed for each of the criteria by means of the following formula which weights each group according to the number of individuals in the group:

$$C = \frac{E f g}{E f}$$

In this formula C represents the composite score for each criterion, E stands for "the sum of," f represents the frequency of the responses in each group, and g represents the mean score for each group. The composite score has also been presented in Figure 1.

The general score has been computed by determining the arithmetic mean of the composite scores for each of the ten criteria. This program received a general score of 2.14. Thus it may be interpreted that the program in its entirety was rated as having slightly less than "much" value in terms of the criteria by which it was evaluated. The general score has been indicated as a straight vertical line in Figure 1 for this program, and in the same manner in the Figures for other programs in the series.

No attempt has been made with any of the programs of the series to determine the significance of the mean scores of each group in relation to the mean scores of other groups, to the composite score, or to the general score. The programs were viewed under a great variety of conditions. No opportunity existed to prepare the groups for proper use of the evaluation form. One of the programs was evaluated

by six groups, two by five groups, two by three groups, one by two groups, and one by only one group.<sup>5</sup> The number of people evaluating the programs ranged from 221 for one program to twelve for another.

For "A Community Looks Ahead" it may be observed that students of vocational agriculture varied more from one criterion to another in rating the program than any other group. One may speculate as to whether the students were more critical or more erratic in their judgments than other groups. The teacher educators and supervisors appeared to view the program less favorably than other groups in many of the criteria.

The program "A Farmer Now!" was evaluated by fifteen teacher educators and supervisors, sixty teachers of agriculture and administrators, and fifty-nine students of vocational agriculture. The mean score for each evaluating group and the composite score have been shown in Figure 2. The general score was 2.01, indicating that the program in its entirety was regarded as having "much value" in terms of the criteria.

Again the students fluctuated more than other groups in their scoring. Teachers of agriculture and their

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<sup>5</sup>It should be understood that the "groups" referred to in the present discussion were categories of people. Nearly all of the "groups" were made up of two or more subgroups of people who viewed a specific program at different times and places.

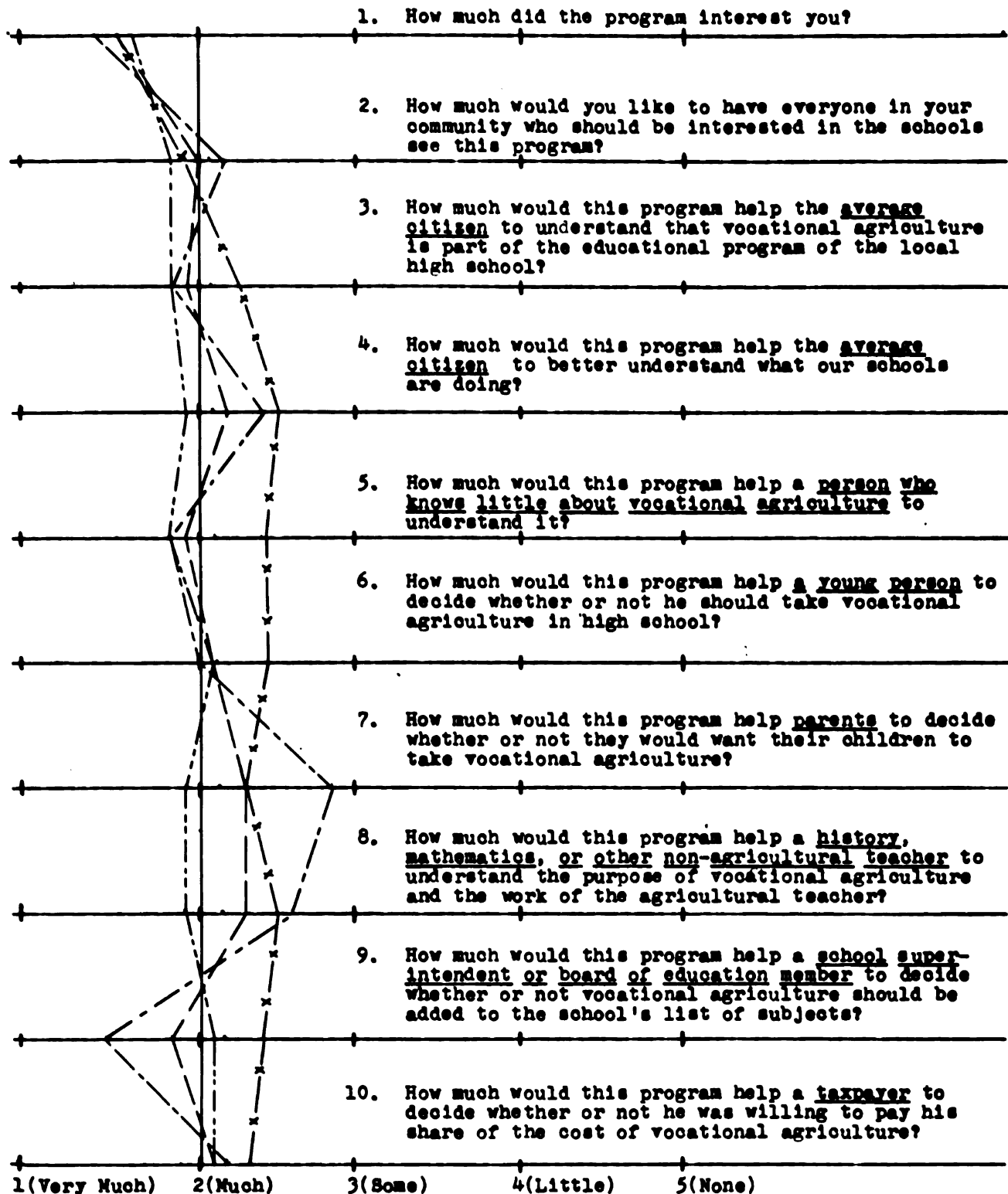


Figure 2. Mean scores by groups of evaluators, composite score, and general score for "A Farmer Now!"

Key:

—x—x— 15 teacher educators and supervisors  
 - - - - - 60 teachers and administrators  
 - . . . . 59 students of vocational agriculture

— — — Composite score  
 — — — General score  
 134 evaluators

administrators viewed the program most favorably, while teacher educators and supervisors were most unfavorable.

The program "What Shall We Teach?" was evaluated by four Department Staff members, five teacher educators and supervisors, twenty-nine teachers of agriculture and administrators, forty-five students of vocational agriculture, and eighteen adult citizens. The mean score for each evaluating group and the composite score have been presented in Figure 3. With a general score of 2.42, the program as a whole was rated as being approximately halfway between "much" and "some" in terms of the criteria by which it was evaluated.

The reactions of the groups viewing this program were very closely clustered with one exception: students viewed the program less favorably than other groups.

"The Future Farmers of America" was appraised by four Department staff members, four general educators, eighteen teacher educators and supervisors, sixty-nine teachers of agriculture and administrators, 105 students of vocational agriculture, and twenty-one adult citizens. The mean score for each evaluating group, and the composite score have been presented in Figure 4. The general score was 1.96 giving the program a rated value of slightly more than "much."

Teacher educators and supervisors were the only group which deviated to any great extent from the pattern

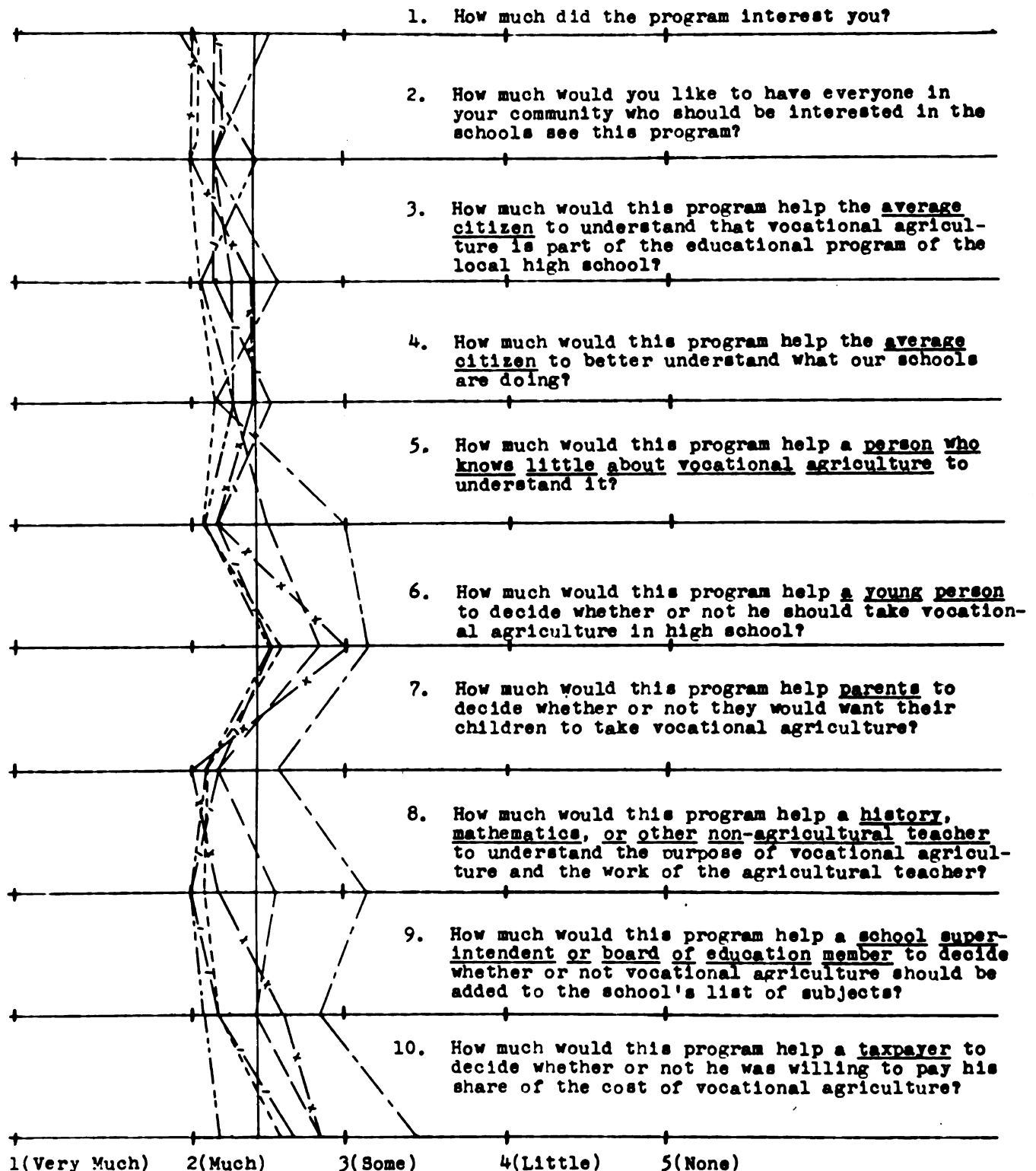


Figure 3. Mean scores by groups of evaluators, composite score, and general score for "What Shall We Teach?"

Key:

- - - - - 4 Department staff members  
 - - - - - 5 teacher educators and supervisors  
 - - - - - 29 teachers and administrators  
 - - - - - 45 students of vocational agriculture  
 - - - - - 18 adult citizens

- - - - - Composite score  
 - - - - - General score  
 - - - - - 101 evaluators



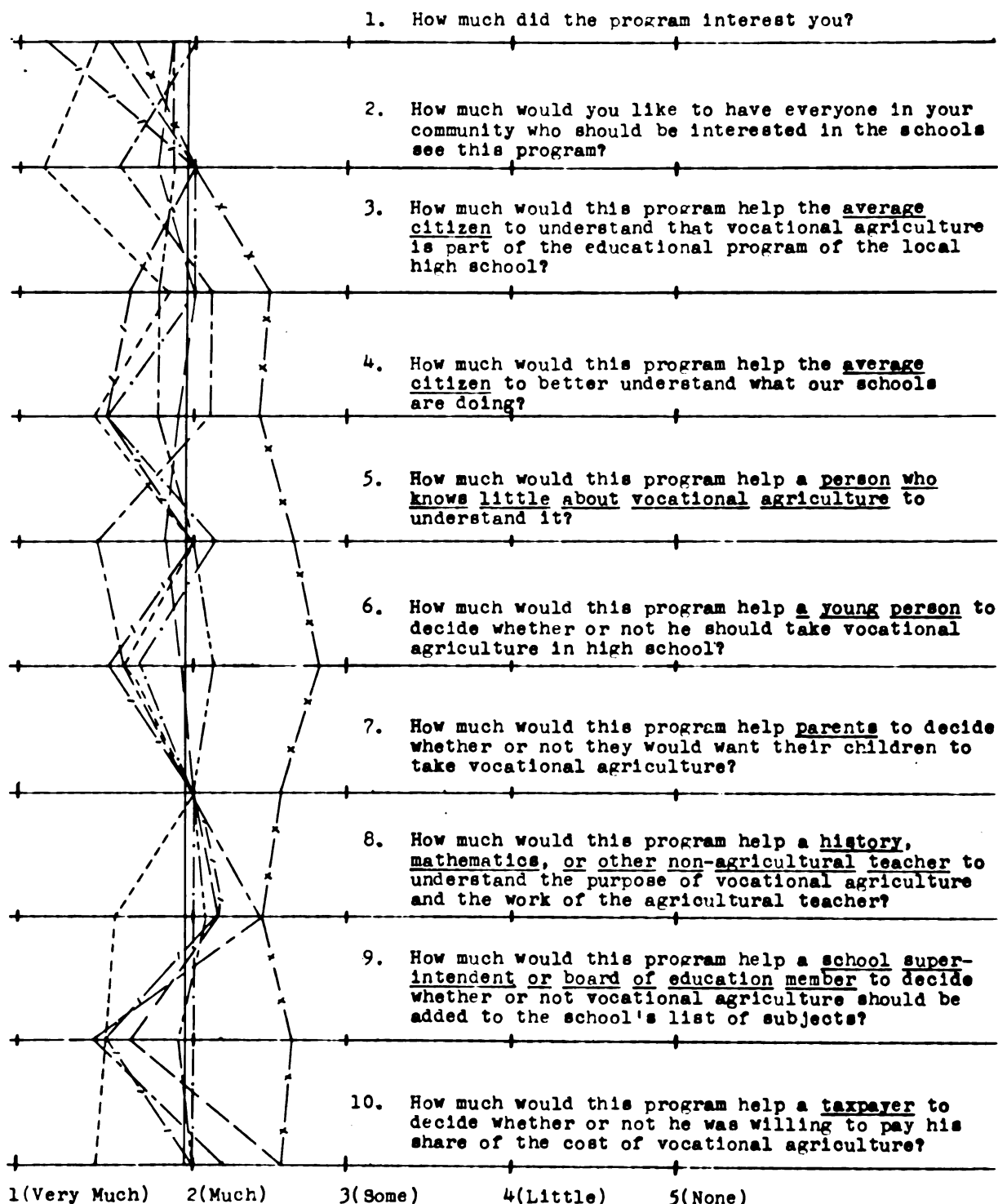


Figure 4. Mean scores by groups of evaluators, composite score, and general score for "The Future Farmers of America"

Key:

- / - / - / - 4 Department staff members  
 - . - . - . 4 general educators  
 - x - x - x 18 teacher educators and supervisors  
 - - - - - 69 teachers and administrators  
 - - - - - 105 students of vocational agriculture  
 - - - - - 21 adult citizens

- - - - - Composite score  
 - - - - - General score  
 221 evaluators

established by the other groups. This group reacted less favorably than other groups.

The program "The Old Gray Mare Has Gone!" was evaluated by eight teachers of agriculture and administrators, thirteen students of vocational agriculture, and twenty-seven adult citizens. The mean score for each evaluating group and the composite score have been reported in Figure 5. With a general score of 2.45, the program was given a rated value falling between "much" and "some."

This is the only program of the series which adult citizens viewed less favorably than other groups. At the same time, teachers and their administrators were most favorable in their reaction.

"Young Farmers in Action" was evaluated by fifty students of vocational agriculture and twenty adult citizens. The mean score for each evaluating group and the composite score have been reported in Figure 6. The program was given a general score of 1.89. Thus it was regarded as having slightly more than "much" value.

The adult citizens were somewhat more interested in this program than were the high school students. The adults thought the program to be of more value to a superintendent of schools and to a taxpayer than did the students.

"Adult Education for Farmers" was evaluated by only twelve adult citizens. The mean score given this program by the group has been presented in Figure 7. The program

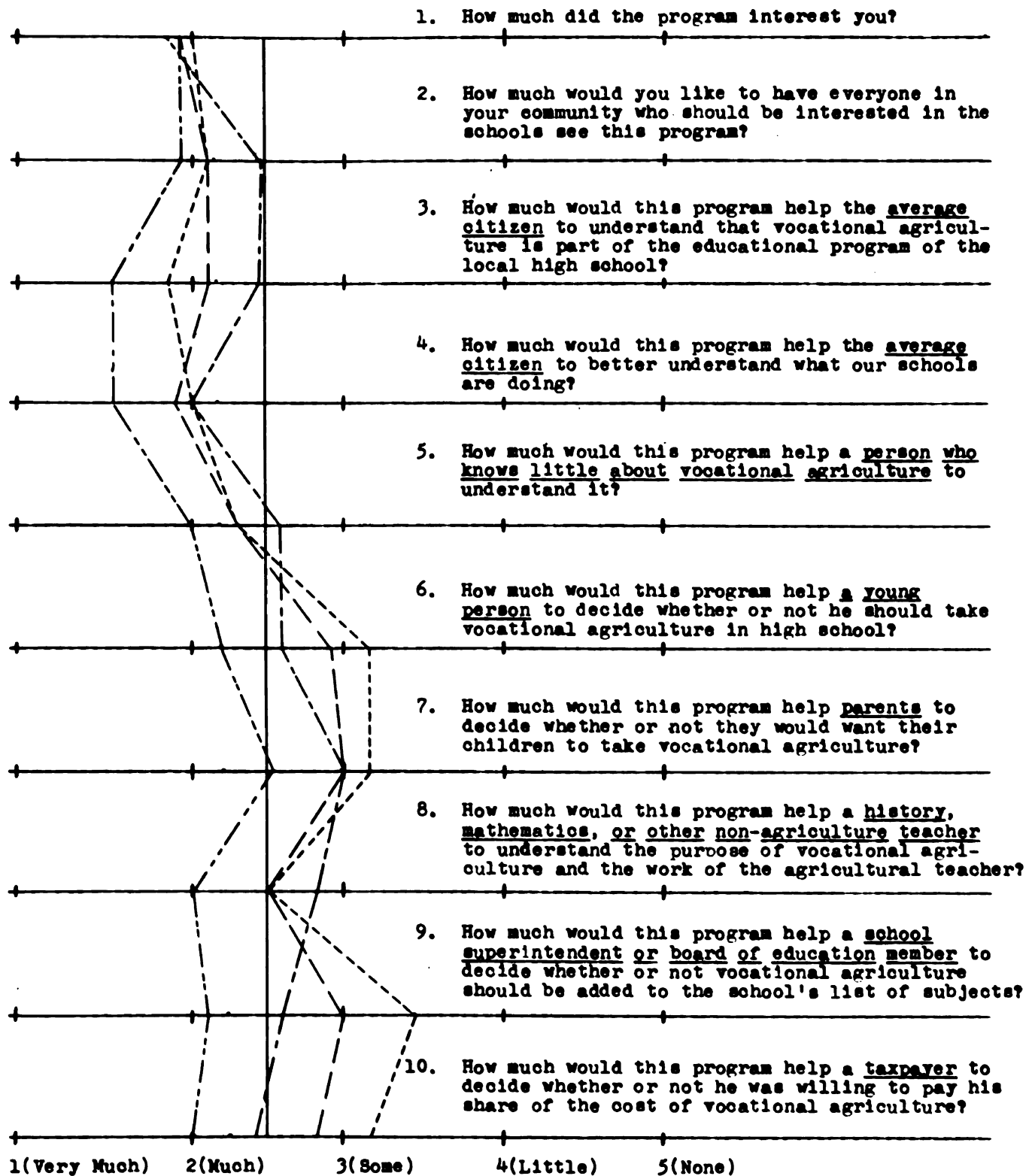


Figure 5. Mean scores by groups of evaluators, composite score, and general score for "The Old Gray Mare Has Gone!"

Key:

----- 8 teachers and administrators  
 -.-.-.- 13 students of vocational agriculture  
 ..... 27 adult citizens

———— Composite score  
 ————— General score  
 48 evaluators

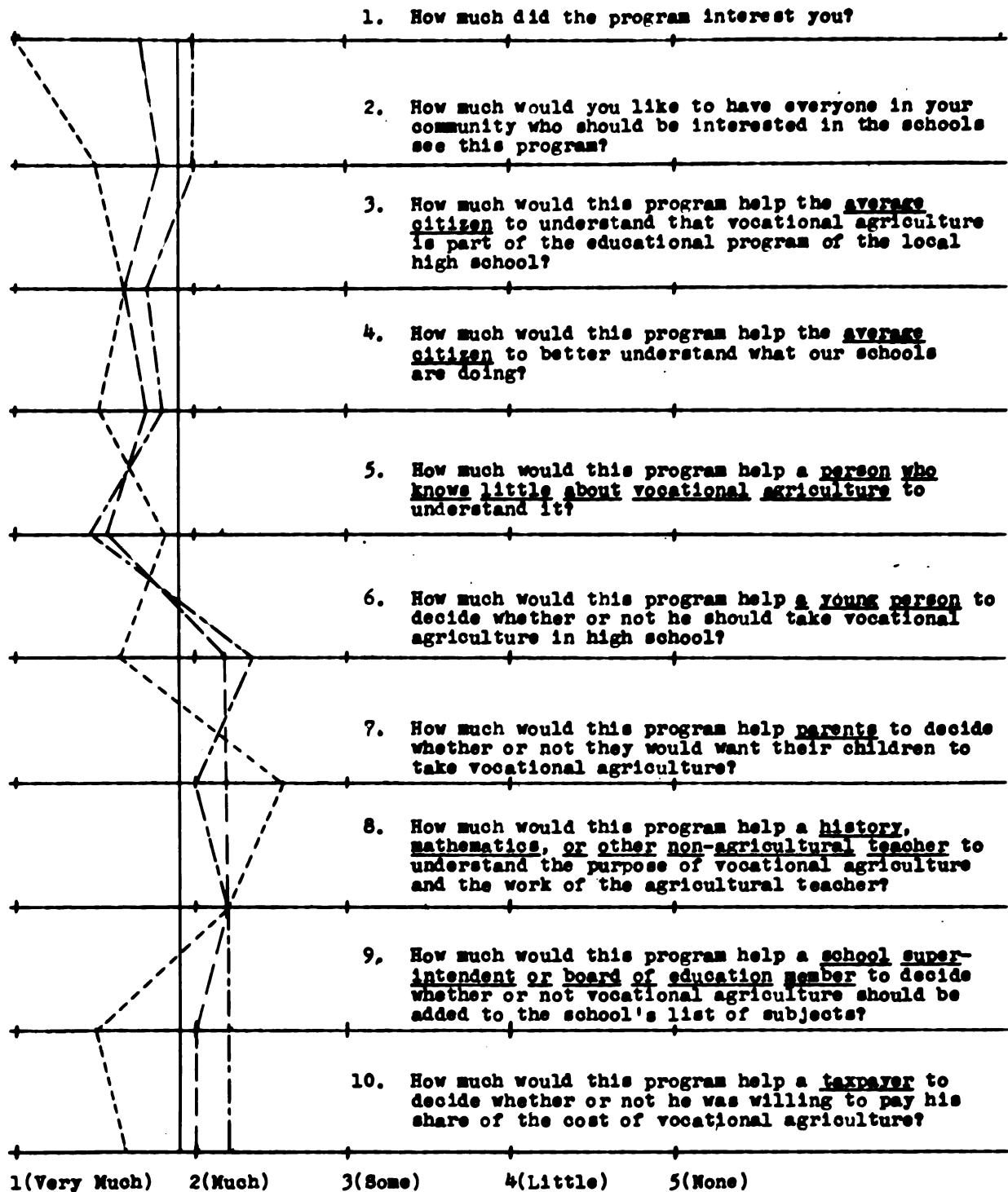


Figure 6. Mean scores by groups of evaluators, composite score, and general score for "Young Farmers in Action"

Key:

----- 50 students of vocational agriculture  
 ..... 20 adult citizens

——— Composite score  
 ——— General score  
 70 evaluators

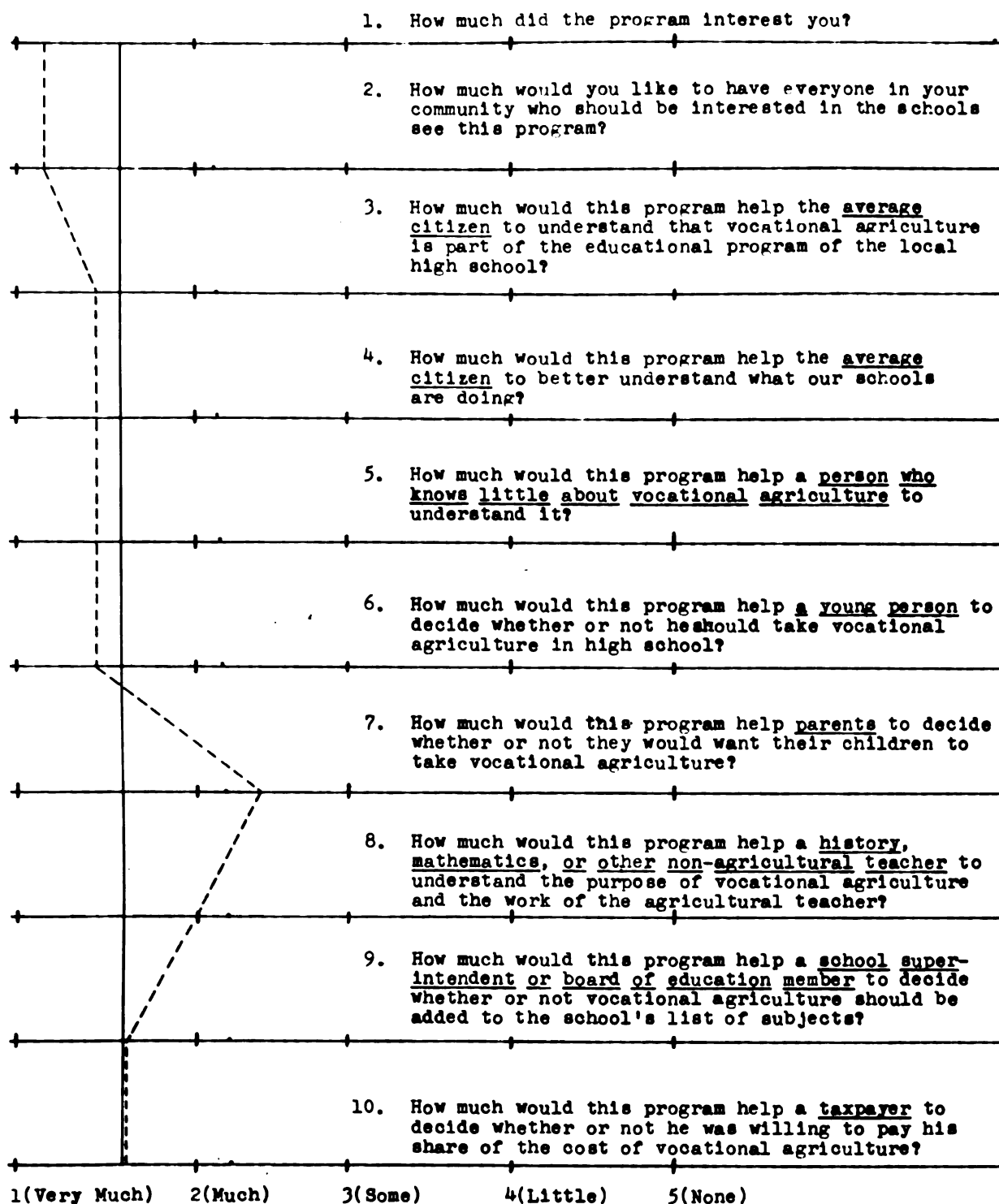


Figure 7. Mean scores by adult citizens and general score for "Adult Education for Farmers"

Key:  
 ----- 12 adult citizens  
 \_\_\_\_\_ General score  
 ..... 12 evaluators

had a general score of 1.56. This adult group valued the program between "very much" and "much."

Since this program was rated by only one group, the mean score is equivalent to the composite score. The adult citizens gave this program the highest general score of any program in the series.

"Young Farmers in Action" was evaluated only by students and adult citizens. "Adult Education for Farmers" was evaluated only by adult citizens. Since some of the more critical groups (teacher-educators and supervisors, for example) did not evaluate these programs, it is possible that they may have been overrated as compared to other programs in the series.

Figure 8 has compared the seven programs of the series according to the composite score for each of the ten criteria by which the programs were evaluated. From this Figure it can be seen that the series struck a high point of 1.2 in criteria one and two with "Adult Education for Farmers." "The Old Gray Mare Has Gone!" scored the low point in the series with a score of 3.0 in criteria seven and nine.

The programs of the series have been arranged in rank order with relationship to general score as follows:

"Adult Education for Farmers"	1.56
"Young Farmers in Action"	1.89
"The Future Farmers of America"	1.96
"A Farmer Now!"	2.02

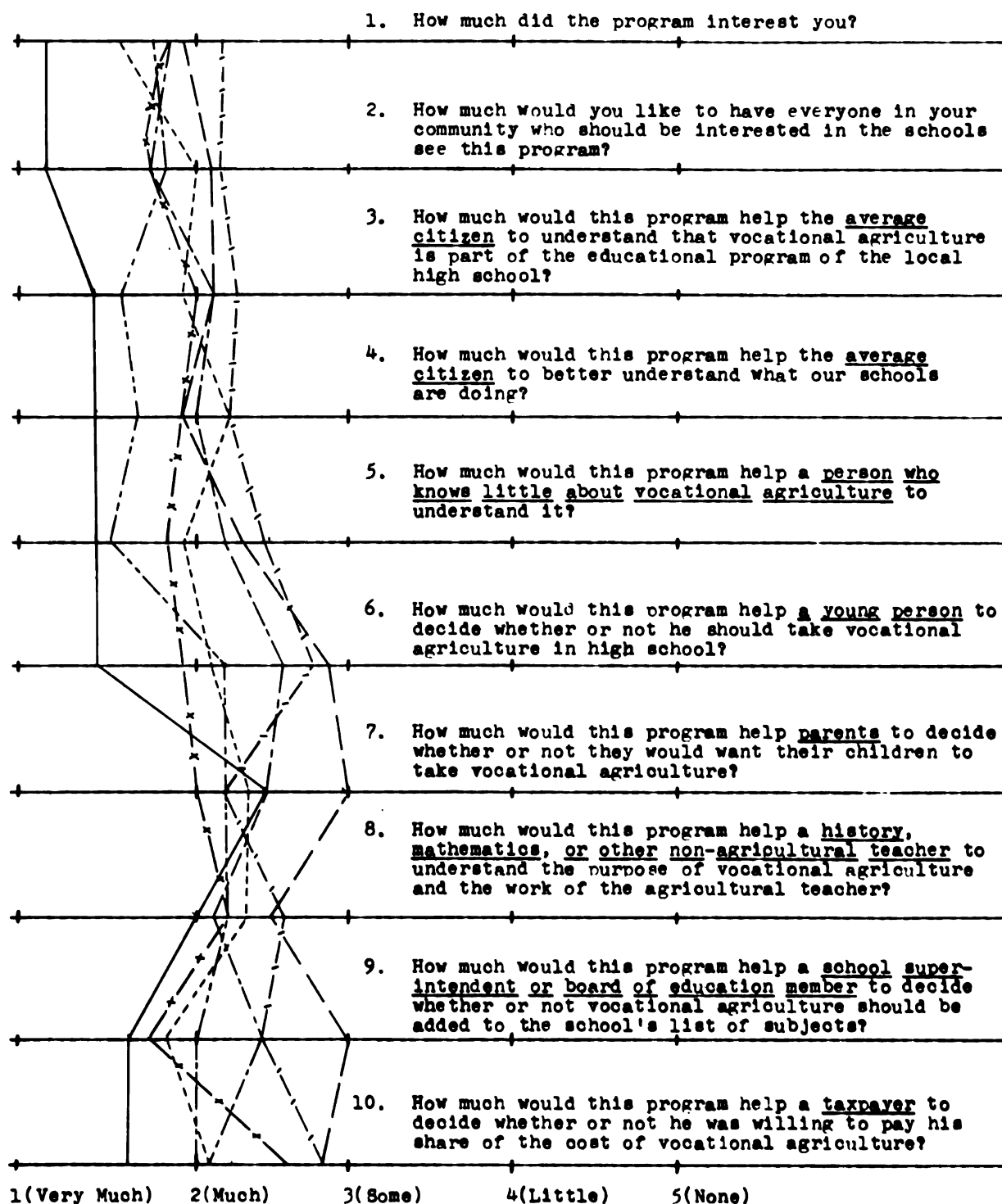


Figure 8. A comparison of the programs of the series according to composite score

Key:

----- A Community Looks Ahead

..... A Farmer Now!

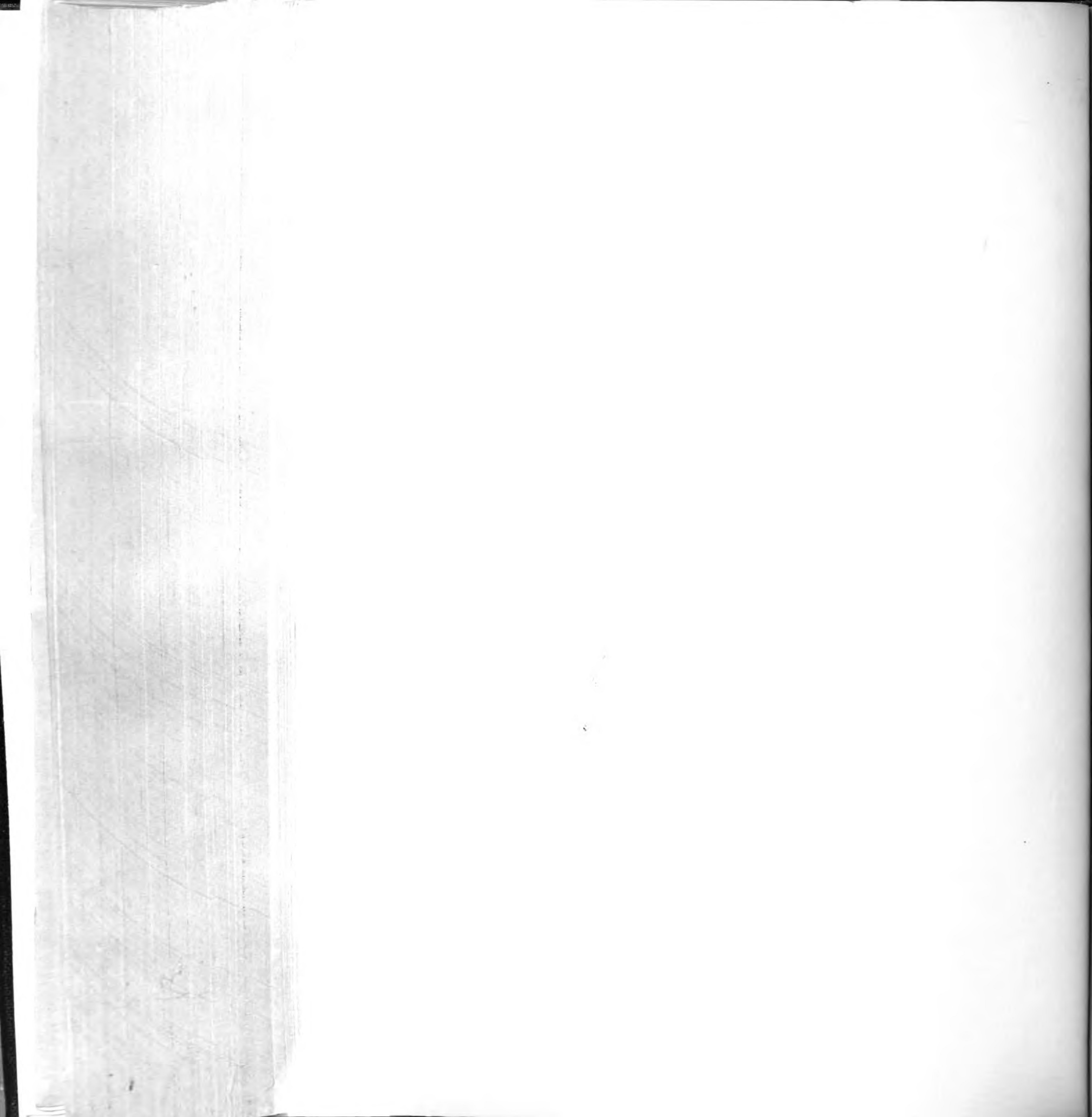
- / - / - What Shall We Teach?

- x - x - The Future Farmers of America

- - - - - The Old Gray Mare Has Gone!

----- Young Farmers in Action

===== Adult Education for Farmers





"A Community Looks Ahead"	2.14
"What Shall We Teach?"	2.42
"The Old Gray Mare Has Gone!"	2.45

### Summary of Problems and Solutions

The present study has treated the processes of evaluation of the television series as part of the task of producing and using the series. Thus the problems which occurred in carrying out the evaluative procedures, and the solutions which were found to these problems are properly included in the study. The problems and solutions have been set forth in general terms in order that they might be more useful to an individual faced with a similar production task.

**Problem:** On what basis should a producer evaluate a television series?

**Solution:** He should evaluate on the basis of the objectives of the series. If a formal evaluative instrument is to be used, it should translate the objectives into terms which are meaningful to the viewer.

**Problem:** Whom should a producer ask to evaluate the series?

**Solution:** He should

1. secure evaluations from interested persons in his own organization. These individuals should be well

qualified to determine whether or not the series was designed to fit its objectives.

2. secure evaluations from local leaders who capitalize on the series by using it with their community groups.

3. secure evaluations from people who view the series as consumers. These are the people for whom the series is directly intended.

4. recognize that there are many ways of evaluating the series. Informal conversations, interviews, staff meetings to view and discuss live programs or kinescopes, postcards sent out with kinescopes, and formal evaluative devices placed in the hands of viewers may all be effective. Members of the organization who use kinescopes with groups of people can supply very valuable information.

Problem: How can a producer use evaluations of a series?

Solution: He should

1. use early evaluations received while the series is still in progress to improve the remaining programs in the series.

2. particularly value suggestions received from members of his organization who have viewed early programs. He should use these suggestions for improvement of the remainder of the series. Fellow staff members will be

greatly interested in the success of the series, and will usually be more frank than most evaluators.

Problem: How can a producer secure enough evaluations to be able to attach significance to the results?

Solution: He should

1. make it easy for people to react to the series.
2. consider using personal letters and telephone calls to local leaders who are in a position to evaluate personally and to secure a number of evaluations from their groups.
3. use the kinescopes personally with individuals and groups whenever possible.

Problem: How can the producer analyze the evaluations received, and thus avoid reaching conclusions regarding the series which may be erroneous?

Solution: He should

1. maintain a written record of the pertinent points brought out in informal evaluations. The nature of the information recorded will need to determine the use to which it is put.
2. organize the results of formal evaluations into tables, graphs, or other appropriate devices which will

clarify general trends, unusual reactions of certain groups of viewers, and indications of strengths and weaknesses in the series.

## CHAPTER VI

### SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER STUDY

#### Summary

As has been stated at the outset, the present study reports certain phases of a project in utilization of the television medium for improvement of education in Michigan. The project was carried out under the auspices of the Michigan Department of Public Instruction. Specific responsibility for the project was assigned to a member of the Staff of the agricultural education division of the Department. This individual served as Producer-coordinator of the project, and he was responsible for all details of planning and execution. The present study has been limited to include only those phases of the project which pertained to planning, production, use, and evaluation of the television series which was a part of the project.

The Producer-coordinator worked in cooperation with the Staff of the agricultural education division and an overall committee of policy-making individuals who represented the divisions of the Department. These groups served in an advisory capacity. The chief of the agricultural education division and the overall committee were called upon to make decisions which the Producer-coordinator did not have the authority to make.

It was planned from the beginning that the project was to consist of production and use of a series of educational telecasts. Since the Producer-coordinator's work was in agricultural education, the content of the series was centered in this field, and specifically designed to relate to the secondary and out-of-school programs of vocational agriculture carried by 225 local school systems in the state. Relationship to other areas of education came about through showing the integral nature of vocational agriculture within the complete educational program of the community school.

It was determined that, of the various types of television series which might be produced, a series designed to inform the school-supporting public of the nature and values of vocational agriculture as an integral part of the program of the community school would, within the policies and responsibilities of the Department, be most appropriate. A review of the literature in educational television and observation of use of television in the Philadelphia public schools aided and supported this decision.

The objectives of the project were determined with the approval of the Department committee. The primary objective was to improve local programs of agricultural education<sup>1</sup> within the framework of complete programs of

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<sup>1</sup>Treatment was actually limited to vocational agriculture which is one phase of agricultural education.

education for local communities. Secondary objectives have been summarized as follows: (1) to assist school administrators, all teachers, boards of education, parents of present and prospective students of agriculture, citizen-advisory groups, and the general school-supporting public to understand agricultural education and its relationship to their community's program of education; (2) to explore the role of the Department, working cooperatively with local schools, in utilizing educational television to accomplish objective one (1); and (3) to determine the feasibility of utilizing educational television to accomplish similar objectives for other areas of education. The present study has been limited to secondary objectives one (1) and two (2).

The content and specific nature of the series was determined as a result of (1) a survey of state-level leaders in agricultural education ; (2) a survey of administrators and teachers of agriculture in schools offering vocational agriculture; and (3) advice obtained from a group of people made up of administrators, teachers of agriculture, and farmers representing six communities. The schools in these six communities were regarded as pilot schools; the representatives of these schools served as an advisory committee.

The objectives were implemented through television portrayal of outstanding local programs of vocational agriculture already in operation. The pilot schools were selected, in part, because of their outstanding programs of

vocational agriculture. The content, locale, and talent for each program were provided by a pilot school community.

Michigan State University's station WKAR-TV provided facilities, technical personnel, and air time for the series. Film clips constituted the primary visual aid used in the series. Department staff and equipment were made available for photographic work. Title slides, credit slides, charts, and other visuals were prepared by the station. The Producer-coordinator was released from other duties on a one-fourth time basis for a one-year period in order to develop the series.

The series consisted of seven fifteen-minute programs. The first program provided an overview of the series and of a complete program of vocational agriculture. Two programs dealt with supervised farming at the high school level; one program dealt with the Future Farmer organization; one with farm mechanics for high school students, young farmers, and adults; one with young farmer education; and one with adult education for farmers. The importance of good classrooms, shops, equipment, and the relationship of vocational agriculture to other school programs were blended into the series wherever possible. Six programs employed a format consisting of a moderator, a group of from two to four people representing a pilot school, and film clips to provide local setting and story content. One of the programs consisted of a dramatic portrayal of a teacher's visit to a farm family.



In order to permit maximum use of the series, the programs were kinescoped. WKAR-TV utilizes an ultra high frequency channel which few people are able to receive. Thus it was believed that the live telecasts were viewed by a very limited audience. Due to poor photography, the kinescopes lacked sufficient quality for re-use by other stations. The series was used primarily, therefore, as films shown to local groups. Kinescopes were used in two ways. They were used by staff members as a consultant's aid in working with local school administrators, teachers, and board members; and they were distributed to teachers for their use with high school classes, service clubs, parent meetings, and rural groups. The showings reported by teachers were divided approximately equally between use with high school classes in vocational agriculture and adult groups. Although the series was intended primarily for use with adults, teachers evidently found values in the majority of the kinescopes for use with high school classes.

Staff use of the series was evaluated through reports of Staff members following their use of a given kinescope. The chief values reported as a result of this type of use were as follows: (1) the consultant was able to provide local school people with a clear understanding of the nature, problems, and potentialities of vocational agriculture; (2) understanding was reached in a minimum of time.

Teachers who used kinescopes were asked to report the uses made of each kinescope, and to react to the value

of each kinescope as used. For all but two of the kinescopes, teacher reaction was generally favorable. The unfavorable reactions to one kinescope were preponderant. Another was used very little, and insufficient reactions were received in this case to be helpful in evaluation.

The seven kinescopes were viewed and evaluated by one or more of the following groups: (1) Department staff members, (2) general educators, (3) teacher educators and supervisors in agricultural education, (4) teachers and administrators of vocational agriculture, (5) students of vocational agriculture, and (6) adult citizens from local communities.

Viewer reaction to the series was appraised by use of a formal evaluative device which was completed by members of the various groups. A total of six hundred ninety-eight evaluations was received. The device was based on those objectives of the project which were applicable to local people. The objectives were rephrased in terms which were intended to be meaningful to the average viewer. Viewer response was based on the viewer's personal interest in the program, and values he believed it possessed for himself and others. Responses were in terms of a scale ranging from "very much" through "much," "some," "little," and "none." For purposes of analysis, these responses were translated into a numerical scale ranging from one to five respectively.

The formal evaluations were analyzed in two ways. First, they were sorted by programs. Then the evaluations

for each program were sorted according to the six groups described in the preceding paragraph. The evaluative device included ten criteria. The mean score for each evaluating group was determined for each of the ten criteria. A graph was constructed in which the mean score for each evaluating group was indicated for each criterion. Next, a weighted formula was used to determine the mean score for each criterion for all of the individuals within the various groups who evaluated a given program. This curve was plotted and referred to as the composite score for the program. Finally, the composite scores for all of the criteria were averaged to determine the general score for the program. The general score was indicated on the graph as a straight vertical line. A similar graph was constructed for each program in the series. The general scores for the seven programs ranged from 1.56 to 2.45. This means that the average viewer responded to the seven programs of the series, in terms of personal interest and value he believed they possessed, within a range from approximately midpoint between "very much" and "much" to approximately midpoint between "much" and "some."

In the second means of analysis, a single graph was constructed in which the composite score for each of the seven programs was individually plotted. This permitted direct comparison of the average viewer's reaction to each program under each criterion.

## Conclusions

Conclusions have been drawn relative to these four phases of the television series reported in the present study: (1) planning the series, (2) producing the series, (3) using the series, and (4) evaluating the series. The hypothesis that the conclusions have value has been based on the assumption that techniques of planning, production, use, and evaluation similar to those employed in the present television series will have application to similar series developed under comparable circumstances.

### Planning the Series

Detailed, timely, cooperative planning is essential to the success of a television series. Detailed planning can be responsible for success or failure in (1) securing approval of a series, and (2) carrying a series through to completion. Planning can be detailed to the extent of impeding the effectiveness of a series.<sup>2</sup> Timely planning will make it possible to coordinate the many detailed operations within the available time limits. Cooperative planning is necessary to secure good relationships among the producer, the members of his organization, people from local communities who are involved in production, the talent, and the station personnel. Cooperation will assure

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<sup>2</sup>This has been illustrated in the present series by the over-planning which occurred in the areas of (1) research to find principles to portray, and (2) scriptwriting.

sharing of ideas, decisions, and responsibilities; this showing is vital to a valuable product.

### Producing the Series

The producer, fortified by the advice and counsel of those with whom he plans, must assume the role of the educational authority. He must have sufficient training and experience in the television medium to deserve the respect and confidence of those with whom he works. He must be willing to regard the station personnel as authorities in technical television; he must be in a position to insist upon being regarded as the educational authority.

### Using the Series

He must make plans for several types of uses of the series. Failure of one or more anticipated uses is then likely to leave at least one effective use which materializes. If the existence, size, or appropriateness of an audience for the live telecasts is uncertain, and if the programs have repeat value, the series should be kinescoped for use as films.

### Evaluating the Series

The series should be evaluated in terms of its purposes by its users and by its intended consumers. Sufficient means of evaluation should be planned to secure dependable results. Early evaluations should be utilized to improve the unfinished portion of the series. The total

results should be analyzed in order (1) to justify the effort and expense of producing the series, (2) to justify the production of future programs or series, and (3) to improve the next program or series.

Page 1 states that the present study has two purposes: (1) to determine the problems occurring as the series was planned, produced, used, and evaluated; and (2) to find solutions to these problems. The problems which occurred and the solutions which were found have been reported in the final sections of Chapters III, IV, and V. They have not, therefore, been reported in this section of Chapter VI.

#### Suggestions for Further Study

This section has been limited to a presentation of unanswered questions which are believed to be appropriate for further study by the Department.

1. What inherent factors are present in the constitutional structure and function of the Department which have a bearing upon the type of teaching aids which it may properly produce and make available to local school systems?

2. Could the Department properly produce television programs for classroom use provided these were designed to stimulate local school systems to produce comparable programs with their own resources?

3. Does the Department have a responsibility to encourage local school systems (a) to utilize the existing superior programs offered by educational and commercial

stations for curriculum enrichment? (b) to teach discrimination in choice of existing programs?

4. What should be the Department's position in advising school plant planners relative to equipping new school buildings for closed-circuit television?

5. What further effort should the Department expend in production of public information telecasts and kinescopes? Which of its present functions could be implemented by utilizing television for public information purposes? Which school programs should be promoted by this means?

6. Should the Department promote the establishment of a network of educational stations to cover the state?

7. What have been the results of the present project in terms of improving local programs of agricultural education within the framework of complete programs of education for local communities?

8. What are the educational implications of closed-circuit television?

9. What evaluative techniques could have been used in the present study and should be used in future studies of a similar nature in order to reach more valid conclusions?

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## APPENDIXES

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## **APPENDIX A**

### **Letters to Schools**

November 29, 1954

To: Superintendents of Schools Offering Vocational Agriculture

Dear Superintendent:

We are interested in developing administrative and teacher aids which will be helpful in building and conducting more effective local programs of agriculture education. Educational television programs which would interpret appropriate phases of agricultural education to parents, students, and interested citizens may offer help among these lines. It is not planned to produce television programs intended primarily for teaching in the classroom. Programs, when produced, will be made available in several ways:

1. Live telecasts available to viewers within range of the station in which they are produced
2. Kinescopes of the original programs which can be rebroadcast over any station
3. Use of the kinescopes as sound motion pictures by local groups (Kinescopes may be used with any 16 mm. sound motion picture projector)

We will appreciate your reactions and the reactions of your agricultural teacher to the two questions indicated on the attached sheet. A copy of this letter and questionnaire is provided for your agricultural teacher.

Information from your school will be most helpful in planning the types of programs which may be developed and whether we should go forward with the project. It is important to keep in mind that kinescopes of the programs may be used as sound motion pictures regardless of whether or not you will receive the programs on television.

Sincerely yours,

Harry E. Nesman /s/

Harry E. Nesman, Chief  
Agricultural Education Division

BKT:ri  
Enc.

cc: Vocational Agricultural Teacher

Survey of Interest in Educational  
Television Programs for Agricultural Education

Name \_\_\_\_\_ School \_\_\_\_\_

<u>Program Areas</u>	<u>Specific Program Ideas</u>
<p>In what areas of agricultural education would television programs be desirable aids for building stronger local programs? (Examples of areas: supervised farming programs, young farmer, adult farmer, buildings and facilities, F.F. A., relationship of farm mechanics to agricultural education, a complete program of agricultural education for a community, evaluating a program of agricultural education, use of advisory councils, use of land laboratories, etc.) If more than one area is of interest, list in order of choice.</p>	<p>What specific program ideas occur to you which would be helpful if produced and made available? (List ideas below opposite areas indicated in left hand column.)</p>
1.	
2.	
3.	
4.	
5.	

Please return to: Mr. Harry E. Nesman, Chief  
Agricultural Education Division  
P. O. Box 928  
Lansing 4, Michigan

Return by December 17, 1954



January 5, 1955

Mr. Roland Grein  
Superintendent of Schools  
Saranac, Michigan

Dear Superintendent Grein:

The Department of Public Instruction is planning to produce a series of television programs in agricultural education. The Agricultural Education Division of the Department's Office of Vocational Education is taking responsibility for the actual production work. Mr. Burton K. Thorn, Agricultural Education Consultant, will act as producer.

The series will be designed to inform parents and the general school-supporting public regarding the program of vocational agriculture and its relationship to the entire program of the local school. The primary objectives will be to strengthen school-community understandings generally, and specifically, to strengthen the local program of agricultural education. The series of television programs will not be particularly intended for classroom use. Rather, the programs will be intended for use with community groups, including parents of students of vocational agriculture, rural organizations, boards of education, school staffs, parent-teacher associations, agricultural advisory councils, and other similar groups.

The programs will be available (1) as live broadcasts over the Michigan State College Station WKAR-TV, (2) as kinescopes which may be re-broadcast over other stations, and (2) as a film library for use with any 16 mm. sound motion picture projector. Thus ability to receive WKAR-TV in your school is only a minor factor in determining whether these programs will be of value to your school.

We believe if such a series of television programs is to be of maximum value to local communities, local people will need to be involved in planning. We hope to secure the cooperation of about six pilot schools in planning the production and use of the series. We have considered schools with a good program of vocational agriculture, a capable teacher believed to be interested in educational television, and a superintendent whom we believe would be interested in pioneering in television as an aid to education. We wish to invite your school to serve as one of the pilot schools. If you can accept, we need the help of your teacher of agriculture on the planning committee. Also several administrators are very much needed on the committee and it is hoped you may be able to serve personally or ask your high school

principal to work with the committee. An outstanding farmer or other rural leader is invited to serve.

Two or three meetings are anticipated and the first meeting will be held in the Vocational Office Conference Room, 600 Bauch Building, 115 West Allegan Street, Lansing, on January 24 from 4:30 to 9:00 P.M. Some of the agenda items planned for this meeting are as follows:

1. Review a recently completed survey of interest in television for agricultural education
2. View an experimental television program produced last summer
3. Structure the series of programs
4. Plan means of bringing out the relationship of vocational agriculture to general education
5. Lay plans for recruiting an audience for the programs
6. Plan means of evaluating the programs
7. Plan time schedules

Your school will be reimbursed at the end of the fiscal year at a rate of fifty per cent of travel and meal costs incurred by your teacher in attending these meetings. We are unable to reimburse expenses of administrators but suggest that you may wish to ride with your teacher.

Please complete the enclosed card and return it as soon as you have had an opportunity to make a decision. We hope your school will be able to participate in this project.

Sincerely,

H. J. VanWestrienen

BKT:ri  
Enc.

Mr. Myron H. Reyher  
Superintendent of Schools  
St. Charles, Michigan

Dear Superintendent Reyher:

Enclosed you will find a broadcast schedule for the series of agricultural education telecasts with which your school is cooperating.

We are interested in having as many people as possible see these telecasts in the live broadcast form. Also we are interested in the reaction of the people who see the programs. We assume you will be interested in the reaction of people in your community and also in other communities, particularly to the program in which your school is participating.

One way in which both you and the Department of Public Instruction can accomplish this is for each pilot school to ask a group of interested local people to view as many as possible of the programs in the series and evaluate them. If each of the six pilot schools could obtain from ten to twenty-five or more evaluations of each program, we would have some very interesting and valuable information from both your standpoint and also from the point of view of the Department. The programs are intended primarily for adults and we believe the majority of the viewers selected should be adults. A few high school students will be appropriate.

We have prepared an evaluation form based on the objectives we discussed at our committee meeting on January 24. Perhaps you should advise viewers in responding to questions one to ten to place themselves in the position of the kind of person described and underlined in the question before responding. The evaluations will be valuable even though all questions are not answered.

Since we are very close to the first program which is scheduled for April 22 over WKAR-TV at 8:00 P. M., we are sending a supply of the evaluation form for this first program. If you can cooperate in securing viewers and their evaluations, you may be willing to reproduce this form in sufficient quantity for your use with future programs. If you prefer, we can supply you with as many copies as you will need for the entire series. Let us know how many copies you will need if you wish us to reproduce the evaluation form.

If you can cooperate, you may wish to make your own summary of the evaluations before returning them to us. However, we will be glad to summarize the results of the evaluation of your program by the six pilot schools and provide you with a report.

Sincerely yours,

Burton K. Thorn, Agricultural Education Consultant  
cc: Mr. Carl D. Nelson

TELEVISION PROGRAM OR FILM REPORT  
(Please do not sign your name)

\_\_\_\_\_ School \_\_\_\_\_

Name of program or film \_\_\_\_\_ Date \_\_\_\_\_

Your Age \_\_\_\_\_ Occupation \_\_\_\_\_

What did you like best about this program? \_\_\_\_\_

How can future programs be made better than this one? \_\_\_\_\_

Would television programs or films describing other programs or subjects offered by the school be helpful? Yes \_\_\_\_\_ No \_\_\_\_\_. If your answer is "yes," what school programs or subjects should be considered? \_\_\_\_\_

Check response which best described your answer to each question: In answering questions 3 through 10, try to imagine yourself in the place of the kind of person described and underlined in the question. Please be sure to turn in your report even though you do not answer every question.

- |   | Very<br>Much | Much  | Some  | Little | None  |
|---|--------------|-------|-------|--------|-------|
| 1. How much did the program interest you? . . . . .   | _____        | _____ | _____ | _____  | _____ |
| 2. How much would you like to have everyone in your community who should be interested in the schools see this program? . . . . .   | _____        | _____ | _____ | _____  | _____ |
| 3. How much would this program help the <u>average citizen</u> to understand that vocational agriculture is part of the educational program of the local high school? . . . . . | _____        | _____ | _____ | _____  | _____ |
| 4. How much would this program help the <u>average citizen</u> to better understand what our schools are doing? . . . . .   | _____        | _____ | _____ | _____  | _____ |

	Very <u>Much</u>	<u>Much</u>	<u>Some</u>	<u>Little</u>	<u>None</u>
5. How much would this program help a <u>person who knows little about vocational agriculture</u> to understand it?	_____	_____	_____	_____	_____
6. How much would this program help a <u>young person</u> to decide whether or not he should take vocational agriculture in high school? . . . . .	_____	_____	_____	_____	_____
7. How much would this program help <u>parents</u> to decide whether or not they would want their children to take vocational agriculture? . . . . .	_____	_____	_____	_____	_____
8. How much would this program help a <u>history, mathematics, or other non-agricultural teacher</u> to understand the purpose of vocational agriculture and the work of the agricultural teacher? . . . . .	_____	_____	_____	_____	_____
9. How much would this program help a <u>school superintendent or board of education member</u> to decide whether or not vocational agriculture should be added to the school's list of subjects? . . . . .	_____	_____	_____	_____	_____
10. How much would this program help a <u>taxpayer</u> to decide whether or not he was willing to pay his share of the cost of vocational agriculture? . . . . .	_____	_____	_____	_____	_____

You may use the other side for additional comments.

April 14, 1955

To: Superintendents of Schools

Subject: Television Series in Agricultural Education

Gentlemen:

The Agricultural Education Division of the Department of Public Instruction wishes to announce a series of seven television programs. The series will be broadcast over WKAR-TV, The Michigan State College Station. A copy of the broadcast schedule is enclosed. Please note that the first program is scheduled for Friday, April 22, at 8:00p.m.

We are also enclosing a copy of the Department's objectives in producing this series of programs.

We are not sure whether your school is within range of WKAR-TV. At any rate, these programs are being kinescoped and will be available later as sound moving picture films.

You and your agricultural teacher are invited to view these programs if this is possible. A copy of this letter and the attached materials are enclosed for you to pass along to your agricultural teacher if you believe this is appropriate.

We hope you and your teacher will invite appropriate local people to view these programs. We need as many evaluations of each program as it is possible to obtain. Several copies of an evaluation form are enclosed. Perhaps you and your teacher can distribute these to people who will have an opportunity to view the April 22 program. You are welcome to reproduce the evaluation form for later programs. If this is difficult, let us know the number of copies you would like, and we will reproduce them for you.

If you will return any completed evaluations you are able to secure soon after each broadcast, we will appreciate it very much.

Sincerely yours,

Harry E. Nesman/s/

Harry E. Nesman, Chief  
Agricultural Education Division

BKT:ri

Enc.

cc: Agricultural Teacher

Department of Public Instruction  
 Television Series in Agricultural Education  
 April 11, 1955

Title of Series: Agricultural Education in the Community  
 School

Program Schedule:

<u>School</u>	<u>Date</u>	<u>Title</u>
St. Charles	April 22, 1955	A Community Looks Ahead
Ovid	May 6, 1955	A Farmer Now!
Grand Ledge	June 3, 1955	What Shall We Teach?
Saranac	July 1, 1955	The Future Farmers of America
Bellevue	July 29, 1955	The Old Gray Mare Has Gone!
Ovid	August 26, 1955	Young Farmers in Action
Chesaning	September 23, 1955	Adult Education for Farmers

The first three programs will be telecast from 8:00-8:15 p m.  
 on the dates indicated. The broadcast time for the remaining  
 programs is unknown at present. The dates are assured but  
 the broadcast times will be announced later.

September 30, 1955

To: Superintendents of Schools Offering Vocational  
Agriculture

Gentlemen:

Several months ago we announced intention of producing a series of television programs in agricultural education designed to acquaint adult citizens in local communities with the program of vocational agriculture. Our intention was announced to have the broadcasts kinescoped so they would be available as 16 mm sound motion picture films. You were invited to give your reactions to such a series, and to ask your agricultural teacher to react also. You and your teacher were also invited to indicate the types of programs in which you would be interested.

A large number of schools responded to this invitation and provided us with many helpful suggestions. The series has now been completed and a set of films will be available by November 1 for distribution to local schools.

If we receive a large number of requests, it will be necessary to establish some sort of priority arrangement. We believe that it may be appropriate to give priority to those schools which manifested interest in the series by responding to the survey indicated above. However, all schools are invited to order those films believed to be useful locally. The films available are listed below along with the school which cooperated in the live broadcast.

Title of Series: Agricultural Education in the Community  
School

<u>School</u>	<u>Title</u>	<u>Subject</u>
St. Charles	A Community Looks Ahead	Starting a new program of vocational agriculture
Ovid	A Farmer Now!	A teacher visits a new vocational agriculture student and his parents
Grand Ledge	What Shall We Teach?	Relationship of the student's problems on his home farm to teaching



<u>School</u>	<u>Title</u>	<u>Subject</u>
Saranac	The Future Farmers of America	Activities of a chapter
Bellevue	The Old Gray Mare Has Gone!	Meeting farm mech- anics needs
Ovid	Young Farmers in Action!	A local program for young farmers
Chesaning	Adult Education for Farmers	A local program for adult farmers

In considering use of the series or any of the programs within the series, we suggest you keep in mind the objectives in producing the series. This will help you to understand the uses which might be made of these films. The primary objectives of the series is to improve local programs of agricultural education within the framework of complete programs of education for local communities. We believe the series will assist the following kinds of people with their understanding of agricultural education within the framework of the complete program of the community school. School people (administrators, all teachers, and boards of education), parents of present and prospective vocational agriculture students, citizen advisory groups working with local programs of education, parents of students not interested in agricultural education, community organizations such as Parent-Teacher Associations, service clubs, farm organizations, and all others whose interest in education is important to the welfare of the public school.

This statement of objectives should help you to determine the possible uses of the films. They are not intended for use with high school groups, although they may be useful in this respect. The Future Farmer program probably would be of most interest to high school students.

You, your principal, your agricultural teacher, and other appropriate persons may wish to jointly determine whether or not you wish to use any of these films. If you decide to order one or more films from the series, we will appreciate having your order giving first, second, and third choices of dates as soon as possible.

Sincerely yours,

Harry E. Nesman, Chief  
Agricultural Education Division

BKT:dh

**APPENDIX B**  
**Schedule for Location Film Shots**

Schedule for Location Film Shots at St. Charles and Chesaning  
March 9, 1955

- 9:00 a.m.    Reach St. Charles and go directly to the office  
                 of the present of the Board of Education, Mr.  
                 William Gould, to make a shot in his office.
- 9:45 a.m.    Move to farm shop for picture of class in action.
- 10:15 a.m.    Shot of high school class in the agricultural  
                 classroom
- 10:45 a.m.    F.F.A. meeting
- 11:15 a.m.    Shot of telephone conversation in superintendent's  
                 office
- 11:30-12:15 p.m. Lunch
- 12:30 p.m.    Visit farm of Young-farmer class member
- 1:30 p.m.    Reach Chesaning
- 2:00 p.m.    Visit farm of Chesaning Adult farmer class mem-  
                 ber for picture
- 7:15 p.m.    Return to St. Charles for picture of Board of  
                 Education in superintendent's office
- 8:00 p.m.    Pictures of advisory committee in the agricultural  
                 classroom
- 8:30 p.m.    Adult class in session
- 9:00 p.m.    Return to Chesaning for shot of adult class
- 9:30 p.m.    Picture of adult advisory committee

**APPENDIX C**  
**Scripts and Related Materials**

Michigan Department of Public Instruction  
Television Project in Agricultural Education

Series: A Community Program of Agricultural Education  
Program: A Community Plans for Agricultural Education  
Cooperating School: St. Charles  
Cooperating Teacher: Carl Nelson  
Cast: Moderator, teacher, superintendent, board of education president, chairman of agricultural advisory council

Program outline

Introduction: Announcer introduces moderator who introduces the series.

The group is discussing the conditions which led to need for a program of vocational agriculture in the St. Charles Public Schools. The president of the board of education states that a number of farmers and young-farmers from districts considering annexation to the St. Charles district had talked with him regarding their desire for vocational agriculture. A film clip shows the following scenes and the group in the studio provide appropriate comment. Mr. Wall, a hatcheryman is visiting with the president of the board of education in the president's office regarding this problem. The board president picks up the telephone and calls the superintendent of schools. The film clip cuts to the superintendent's office, who answers the telephone. They talk briefly and the superintendent makes a note on his calendar.

The next scene is a meeting of the board of education called for the purpose of considering the several requests for vocational agriculture. The individual members of the board have also been interested in establishing this program. It is their decision to ask a number of the interested people to serve as an advisory committee to make recommendations to the superintendent and board regarding the type of program they wish.

The next scene in the film clip shows the original advisory council in session. They are well aware of the need for a program for the high school youth. They are interested in providing continuing education in agriculture for those who have dropped out of school or who have graduated and are interested in establishment in farming as well as others who have establishment problems. They recognize the importance of the F.F.A. in vitalizing instruction, developing leadership, attitudes of cooperation and citizenship. They appreciate the need for help by adult farmers in the community. They realize appropriate facilities and equipment will be

needed for a good program. They believe farm mechanics is important. Therefore, their recommendations to the board included all of these aspects of the complete program of agricultural education.

The film clip then shows the following scenes of the program which resulted.

1. A high school class in session in the classroom; two members of the class are demonstrating tissue testing.
2. A meeting of the F.F.A. The chapter is considering the need for a trailer and breeding crate for the cooperative swine project.
3. A class working in the farm shop; work is going on at each of the work stations. A tractor is being serviced.
4. A visit to a Young-farmer's home farm. The teacher is shown entering the driveway. He and the Young-farmer walk to the barn. The teacher dehornes a calf with the electric dehorner. He leaves a set of milk sample bottles and scales.
5. The adult class in session. The district forester is present as a resource person to help with problems which have been recognized by the class. The teacher is in charge of the group and the forester sits with the group and enters into the discussion.

Following this presentation of the program, which grew out of the planning, the present advisory committee is seen in session. They have met for the purpose of evaluating the program and they are pleased with the results. However, they are not satisfied. They see need for further growth and they particularly recognize the need for improved facilities. These will come along with a high school building program which is contemplated in the near future. Also they see a need for a program which will more adequately meet the needs of the many rural people who are part-time farmers. They decide upon recommendations in these two areas.

The moderator makes a forward connection with the next program in the series.

**Michigan Department of Public Instruction  
Television Project in Agricultural Education**

**Series:** A Community Program of Agricultural Education  
**Program:** Supervised Farm Practice  
**Cooperating school:** Grand Ledge  
**Cooperating teacher:** Ronald Richmond  
**Length of program:** 15 minutes  
**Cast:** Moderator, teacher, superintendent, guidance counselor, boy

**Program outline**

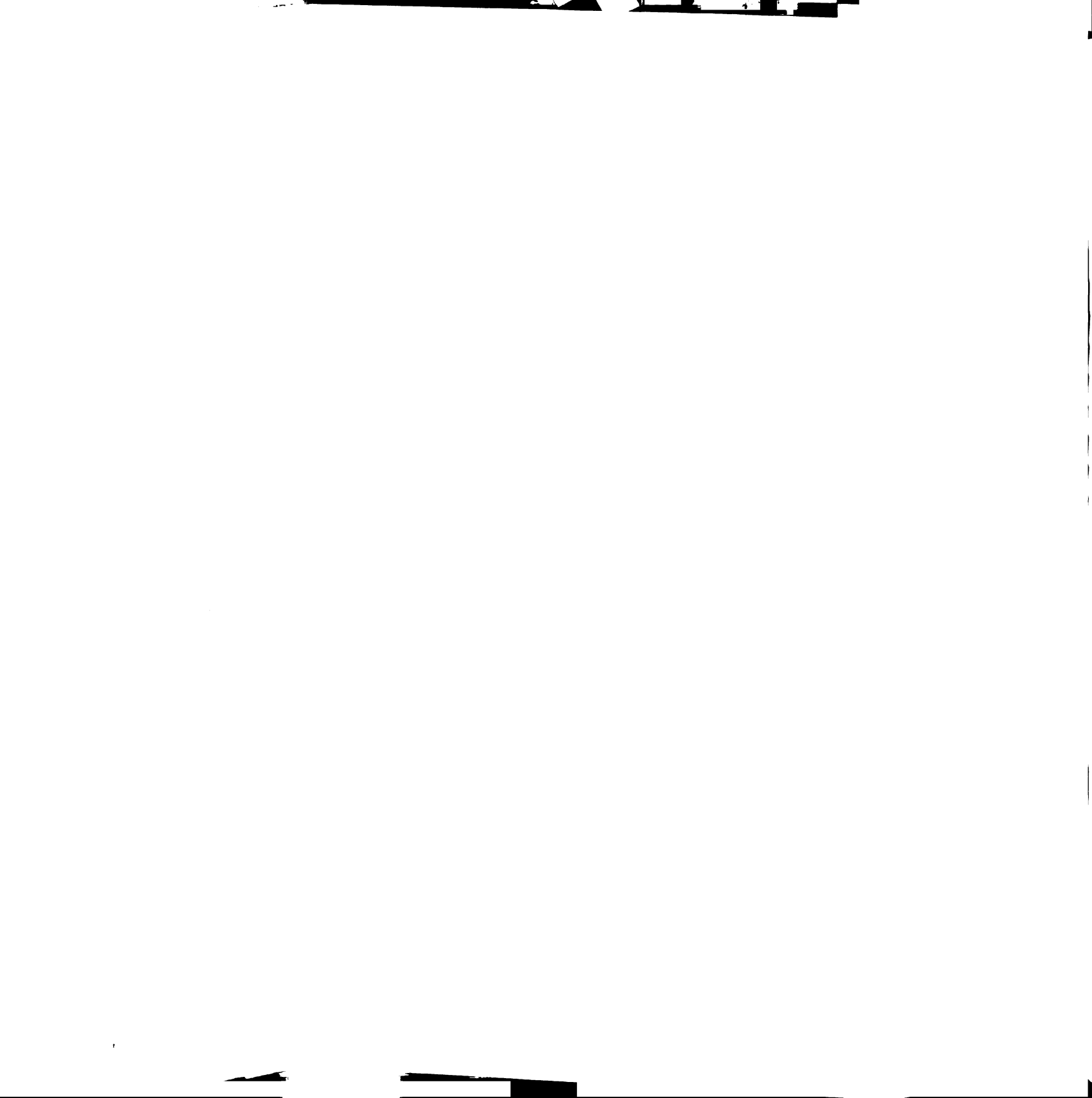
**Introduction:** Announcer introduces moderator (background music) who relates program to series.

**Scene 1:** Studio set with teacher-counselor seated at desk counseling with an eighth grade boy. The following points are brought out:

1. This is the teacher to whom this boy is assigned for guidance counseling
2. Every student is assigned to a teacher for counseling
3. The boy is in the eighth grade, the season is spring prior to the closing of school
4. The boy is making plans for his 4-year high school schedule
5. He is quite sure he wants to take vocational agriculture; he is also interested in taking all the shop courses he can
6. The counselor shows him the possibility of doing both. Counseling is obviously to give the boy information to make a decision; the decision is his. His decision need not be final but can be altered at any time if additional information presents itself
7. He makes the decision to take vocational agriculture but the way is left open to take trade shop courses in the junior and senior years
8. He is assured college is also possible with his plan

**Scene 2:** Studio interview with teacher, superintendent, and moderator. Following points are brought out:

1. In summer following counseling interview, teacher visited boy and parents at home to verify wisdom of boy's decision, answer parents' questions, and make sure boy is eligible for vocational agriculture.





2. Shortly after opening of school the following fall, a meeting of parents of beginning vocational agriculture students is held in the agricultural classroom by the teacher. This is accompanied by a film clip of the meeting which brings out as many as possible of the following points:
  - a. Work in vocational agriculture is centered around the farming programs of the student. (Parents are shown a chart showing a good farming program for a beginning student)
  - b. Teaching is based on the problems faced by the boy as he carried out his farming program
  - c. Teaching takes place in the classroom, laboratory, farm shop, and also on the farm
  - d. Separate courses are offered for boys from part-time farms and commercial farms. (A second chart shows a good farming program for a boy from a part-time farm)
  - e. Several older students reported to the parents on their farming programs. They described how they started and the progress they have made toward establishment in farming.
  - f. The parents were assured that the teacher would discourage farming programs which would unduly compete with the parents' income from farming. Rather, farming programs would supplement and expand the present farming operations.
  - g. The teacher will plan to visit each boy and his parents as soon as possible to get better acquainted with the parents and the farm. The parents are asked to plan with their sons in the meantime.
3. Following parent meeting, teacher begins round of visits. He describes visit to farm of boy who received counseling in Scene 1. This is accompanied by film clip which illustrates as many as possible of the following points:
  - a. On farm visits, teacher serves as liaison between parents and their son's other teachers
  - b. Boy had taken a farm inventory; teacher has this with him



- c. On visit, teacher, father and boy tour the farm and together they consider farming program possibilities in light of farm's and boy's needs.
  - d. At conclusion of visit, the possibilities are discussed with the mother
  - e. A chart shows the resulting farming program
  - f. The farming program includes partnership in at least one enterprise
  - g. An agreement has been drawn up and signed by the parents, boy, and teacher
4. Similar planning on each farm makes it possible for the teacher and students to jointly plan a course of study for the rest of the year. A film clip shows a class in session concluding their planning of the year's work. These points are brought out:
- a. Nearly all of the boys have or will soon have dairy, swine, crops, soils, and farm mechanics in their farming programs. All have ownership projects, improvement projects, and supplementary practices in several areas. All have decisions to make and problems to solve. The course is planned seasonally to give help with decisions prior to need for a decision.
  - b. Nearly all of the boys have dairy projects, and they are interested in improving the home herds through production records. Today, the plan calls for the first lesson in dairy herd improvement. Two boys from last year's beginning class demonstrate milk testing.
5. Superintendent brings out relationship of vocational agriculture to the complete school program with following points: (Film clips)
- a. Vocational agriculture students have visited junior high school science classes to demonstrate soil testing
  - b. Elementary pupils have observed poultry incubation and brooding program.

Moderator makes forward connection with next program in series.



## PROGRAM SCRIPT

MICHIGAN DEPARTMENT OF PUBLIC INSTRUCTION  
TELEVISION SERIES IN AGRICULTURAL EDUCATION

SERIES TITLE: AGRICULTURAL EDUCATION IN THE COMMUNITY  
SCHOOL

PROGRAM TITLE: A COMMUNITY LOOKS AHEAD

COOPERATING SCHOOL: ST. CHARLES

BROADCAST TIME: APRIL 22, 1955, 8:00 P.M. to 8:15 P.M.

CAST: MR. MYRON REYHER, SUPERINTENDENT OF SCHOOLS,  
MR. WILLIAM GOULD, PRESIDENT, BOARD OF  
EDUCATION

MR. CARL NELSON, TEACHER OF AGRICULTURE

MR. SHELTRAW, CHAIRMAN OF AGRICULTURAL  
ADVISORY COUNCIL

MR. BURTON K. THORN, MODERATOR

SET: CAST IS SEATED IN THE STUDIO IN PANEL FASHION

VIDEO	AUDIO
FILM: SCHOOL AND FARM SCENES (SLIDES SUPERIMPOSED)	MUSIC UP AND UNDER
1. MICHIGAN DEPARTMENT OF PUBLIC INSTRUCTION	ANNOUNCER: The Michigan De- partment of Public Instruction presents -
2. A COMMUNITY LOOKS AHEAD	A Community Looks Ahead - the first in a series of programs designed to acquaint you with-
3. AGRICULTURAL EDUCATION IN THE COMMUNITY SCHOOL	Agricultural Education in the Community School.

Your host for the program  
is Burton Thorn.

MUSIC OUT

MR. THORN: Success doesn't  
usually just happen, whether  
we are talking about farming  
or business, or your kind of  
work, whatever it is; or about  
our schools. Planning and  
hard work are very important  
in running a successful commun-  
ity school program. We want  
you to meet a group of people  
from St. Charles, Michigan,  
who share the responsibility  
and the credit for the good  
school program offered to the  
people of the St. Charles com-  
munity. Right now, these folks  
are interested in telling you  
about their program of voca-  
tional agriculture. We think  
you will be interested in  
knowing how the present program  
of vocational agriculture got  
started in St. Charles, what it  
does for the people of the

community, and something about the planning these people are doing to improve vocational agriculture's service to rural people in the St. Charles area. We'll introduce them to you as we go along. First, we would like you to meet Mr. William Gould, president of the St. Charles Board of Education. Mr. Gould, would you take us back a few years to about the time when you folks began to really move forward toward your present program of vocational agriculture?

CU: MR. GOULD

MR. GOULD: Brings out following ideas: (1 minute)

FILM CLIP: MR. WALL  
IN MR. GOULD'S OFFICE

1. Several rural districts were considering annexing to our district.
2. Wellington Wall, hatcheryman, lives in one of these districts. He came to my office in (season and year)
3. He was like a lot of other people who talked with our superintendent and with board members.
4. These folks were willing to send their children to St. Charles if we could offer a good school program.

5. Mr. Wall was one of those who was interested in vocational agriculture.

6. He had a boy who wanted this course. He felt that whether his boy became a farmer or took over the hatchery, or entered some other business serving farm people, vocational agriculture would help him.

7. Phoned Myron Reyher, who is our superintendent. We had been thinking about vocational agriculture, and Mr. Reyher had talked with other superintendents in communities where this course was offered.

8. Mr. Reyher and our board were about ready to get vocational agriculture under way, but the interest shown by people like Mr. Wall helped us to get under motion.

FILM CLIP: MR. REYHER  
ANSWERS TELEPHONE

MR. REYHER: Brings out following ideas (45 seconds)

1. We believe at St. Charles that our school program should not only do a good job for the \_\_\_ per cent of our graduates who go to college, but also for the other \_\_\_ per cent



who are faced with earning a living when they graduate from high school.

2. We were hoping to be able to add vocational agriculture to our high school curriculum for the farm youth who were interested in becoming farmers or who were likely to be working in jobs relating to farming.

4. When Mr. Gould called, I was working on an agenda for our next board meeting.

5. We agreed to discuss vocational agriculture at this meeting and see if the board was ready to move ahead to get the program started. I added this to the agenda.

CU: MR. THORN

MR. THORN: It was nice seeing you in your office, Mr. Reyher, but we would like to introduce you in person. What action did your board take?

CU: MR. REYHER

MR. REYHER: Brings out following points (45 seconds)

1. The board favored the idea.
2. Decided to appoint an agricultural advisory committee.
3. Invited several of the people who had expressed interest, as well

as others who would represent the area our high school was serving.

4. The people accepted.

5. The committee was advisory in nature and was asked to study our needs, find out about vocational agriculture in other schools, and make recommendations to the board for the type of program we should have.

6. Mr. Gould agreed to be a committee member and represent the board. Mr. Wall was one of the members. I acted as an ex officio member.

CU: MR. THORN

MR. THORN: Mr. Sheltraw, I understand you were appointed chairman of the original committee and that you are still serving as chairman. We'd like you to meet Mr. Sheltraw and have him tell us about the recommendations his group made to the board of education.

CU: MR. SHELTRAW

MR. SHELTRAW: Brings out following ideas (90 seconds)

1. We didn't come out with a plan at our first meeting.

2. Met several times, visited

several other schools teaching vocational agriculture.

3. Finally arrived at recommendations which included:

TITLE SLIDES: 1. HIGH  
SCHOOL CLASSES

2. FUTURE FARMER  
CHAPTER

3. YOUNG FARMER  
EDUCATION

4. ADULT FARMER  
EDUCATION

5. FARM MECHANICS

a. Four years of vocational agriculture for high school students.

b. A Future Farmer chapter; this was believed valuable because it would hold interest, develop leadership, a cooperative attitude, and make better citizens.

c. Help for the young fellows on farms who were out of school. Some of these were boys who dropped out of school, most were graduates. Were interested in anyone, regardless of age, who was trying to get started in farming.

d. A lot of older farmers felt the need of getting together regularly and thought the school could help with instruction to help them do a better job of farming.

e. Farms are becoming more and more mechanized; We saw need to teach farm mechanics.

CU: MR. THORN

f. Good agricultural classroom, farm shop, and good library and equipment would be needed

CU: CARL NELSON

MR. THORN: This was certainly an ambitious plan, Mr. Sheltraw, in that it included about all the services a school usually offers with vocational agriculture. We understand your committee's recommendations were accepted, and a teacher was hired. Right now we'd like you to meet that teacher, Mr. Carl Nelson. It must have been a real challenge, Carl, to develop the program these folks laid out for you. Will you tell us about your program?

FILM: HIGH SCHOOL  
CLASS

MR. NELSON: Brings out following points:

FILM: F.F.A. MEETING

1. Describe high school classes generally, soil testing activity specifically
2. Describe F.F.A. generally, action being taken specifically  
(45 seconds for 1 and 2)

FILM CLIP: FARM SHOP  
CLASS

3. Describe farm mechanics program generally, bringing out special facilities, integration, instruction

FILM CLIP: SERVICING AIR CLEANER	based on home farm needs; describe activities shown specifically (1 minute and 20 seconds)
FILM CLIP: VISIT TO FARM OF YOUNG- FARMER	4. Describe young-farmer program generally, bringing out facts that this program is available for those becoming established in farming, age is not too important, serves school drop outs, high school graduates whether or not they took vocational agriculture.
FILM CLIP: DEHORNING CALF	Mention that this boy (name) is farming part-time; describe dehorning process, describe purpose of leaving clippers. Bring out hope of a partnership with father in this and similar cases. (1 minute and 30 seconds) 5. Describe adult program in general. Describe this class meeting and use of farm forester as a resource person (45 seconds)
CU: MR. THORN	MR. THORN: We certainly appreciate this description of the St. Charles' program of vocational agriculture, Carl, as it grew out of the earlier planning described by Mr. Gould,

CAMERA ON GROUP

Mr. Reyher, and Mr. Sheltraw. I suppose you folks might be expected to be pretty well satisfied with your program as we've seen it.

MR. GOULD: We're pleased, but not satisfied.

MR. REYHER: The advisory committee has continued to work and they've made some more recommendations which we plan to carry out.

MR. THORN: Will you tell us about these recommendations, Mr. Sheltraw;

MR. SHELTRAW: Brings out following points: (35 seconds)

FILM CLIP: ADVISORY  
COMMITTEE  
MEETING

1. At last meeting we recommended:
  - a. A larger farm shop
  - b. A new classroom, with a better laboratory for such things as soil testing and milk testing
  - c. Our community is changing and a lot of people are working in Saginaw and farming part time. We think our program should be doing more for these people.

CU: MR. REYHER

MR. REYHER: (45 seconds)

1. Planning to build a new high school



2. St. Charles is a community of modest means financially, and our present farm shop and agricultural classroom have been the best we could afford up to now.

3. Along with our new high school, we plan to build new facilities for vocational agriculture (describe briefly)

CU: MR. THORN

MR. THORN: You have seen how the school people and citizens of St. Charles have worked together in planning an outstanding program of education for their rural community. You have seen the program of vocational agriculture which grew from their planning and hard work. And then, you have seen how these people are looking ahead and planning to improve the educational service of their school for the days to come. In the next program of our series, we want to take you to Ovid, Michigan, and show you that a boy taking vocational agriculture can not only be a farmer some day, but he is a farmer now.



GO TO SCRIPT AT END OF ANY SENTENCE

PAD FOR ST. CHARLES PROGRAM

WE WISH THAT EVERY MEMBER OF YOUR BOARD OF EDUCATION, OF YOUR AGRICULTURAL ADVISORY COMMITTEE, AND OF YOUR SCHOOL STAFF COULD HAVE BEEN WITH US HERE TODAY.

THERE ARE MANY OTHERS BACK HOME IN ST. CHARLES WHO COULD HAVE CONTRIBUTED TO THIS DISCUSSION AS EFFECTIVELY AS THEY HAVE CONTRIBUTED TO THE DEVELOPMENT OF AGRICULTURAL EDUCATION IN YOUR COMMUNITY.

I'M SURE ALL OF YOU MEN HERE WOULD LIKE TO INVITE ALL OF YOU TO COME TO ST. CHARLES TO SEE WHAT IS GOING ON IN THEIR COMMUNITY SCHOOL PROGRAM.

FILM: SCHOOL AND FARM  
SCENES  
(SLIDES SUPERIMPOSED)

MUSIC UP AND UNDER

1. A COMMUNITY LOOKS  
AHEAD

ANNOUNCER: You have just seen "A  
Community Looks Ahead - the fourth  
in a series of programs about

2. AGRICULTURAL EDUCA-  
TION IN THE COMMUN-  
ITY SCHOOL

Agricultural Education in the Com-  
munity School - produced by the

3. AGRICULTURAL EDUCA-  
TION DIVISION

Agricultural Education Division  
of the -

4. DEPARTMENT OF  
PUBLIC INSTRUCTION

Michigan Department of Public In-  
struction - in cooperation with -

5. ST. CHARLES PUBLIC  
SCHOOLS

The St. Charles Public Schools.

6. BURTON THORN

Your host for the program was  
Burton Thorn, consultant in agri-  
cultural education.

7. LEE FRISCHKNECHT

The program was directed by  
Lee Frischknecht.

## PROGRAM SCRIPT

MICHIGAN DEPARTMENT OF PUBLIC INSTRUCTION  
TELEVISION SERIES IN AGRICULTURAL EDUCATION

SERIES TITLE: AGRICULTURAL EDUCATION IN THE COMMUNITY SCHOOL

PROGRAM TITLE: THE OLD GRAY MARE HAS GONE!

COOPERATING SCHOOL: BELLEVUE

BROADCAST TIME: JULY 29, 5:00 P.M. TO 5:15 P.M.

CAST: MR. FRANK RICHARDSON, HIGH SCHOOL PRINCIPAL  
MR. WILLIAM GARVEY, TEACHER OF AGRICULTURE  
MR. CLARENCE MORSE, PRESIDENT OF THE BOARD OF EDUCATION AND MEMBER OF THE ADULT FARMER CLASS IN FARM MECHANICS  
MR. BURTON K. THORN, MODERATOR

SET: MR. RICHARDSON, MR. GARVEY, MR. MORSE, AND MR. THORN ARE SEATED INFORMALLY IN THE STUDIO

VIDEO	AUDIO
FILM: SCHOOL AND FARM SCENES (SLIDES SUPERIMPOSED)	MUSIC UP AND UNDER
1. MICHIGAN DEPARTMENT PUBLIC INSTRUCTION	ANNOUNCER: The Michigan Department of Public Instruction presents -
2. THE OLD GRAY MARE HAS GONE!	The Old Gray Mare Has Gone!-the fifth in a series of programs designed to acquaint you with -

<p>3. AGRICULTURAL EDUCATION IN THE COMMUNITY SCHOOL</p>	<p>Agricultural Education in the Community School</p> <p>Your host for the program is Burton Thorn</p> <p>MUSIC OUT</p>
<p>4. SHOT DOLLYING IN FOR CU OF MR. THORN</p> <p>CU OF PANEL MEMBERS AS THEY ARE INTRODUCED</p> <p>FILM: FARM MECHANICS SCENES (APPROXIMATELY 6 MINUTES)</p> <p>CU: MR. THORN AND PANEL MEMBERS AS APPROPRIATE</p> <p>CU: MR. THORN</p> <p>FILM: SCHOOL AND FARM SCENES (SLIDES SUPERIMPOSED)</p> <p>1. THE OLD GRAY MARE HAS GONE!</p> <p>2. AGRICULTURAL EDUCATION IN THE COMMUNITY SCHOOL</p>	<p>MR. THORN: INTRODUCES SUBJECT</p> <p>INTRODUCES PANEL MEMBERS</p> <p>PANEL NARRATES FILM</p> <p>MR. THORN: MODERATES A SERIES OF QUESTIONS</p> <p>MR. THORN: CLOSES OUT PROGRAM. INTRODUCES NEXT PROGRAM IN SERIES</p> <p>MUSIC UP AND UNDER</p> <p>ANNOUNCER: You have just seen "The Old Gray Mare Has Gone!" - the fifth in a series of programs about</p> <p>Agricultural Education in the Community School - Produced by the</p>

- |                            |                                    |
|----------------------------|------------------------------------|
| 3. AGRICULTURAL EDUCATION  | Agricultural Education             |
| DIVISION                   | Division of the -                  |
| 4. DEPARTMENT OF PUBLIC    | Michigan Department of             |
| INSTRUCTION                | Public Instruction - in coopera-   |
|                            | tion with                          |
| 5. BELLEVUE PUBLIC SCHOOLS | the Bellevue Public Schools.       |
|                            | Your host for the program was      |
| 6. BURTON THORN            | Burton Thorn, Consultant in Agri-  |
|                            | cultural Education for the Depart- |
|                            | ment                               |
|                            | The program was directed by        |
| 7. LEE FRISCHKNECHT        | Lee Frischknecht                   |

## PROGRAM SCRIPT

MICHIGAN DEPARTMENT OF PUBLIC INSTRUCTION  
TELEVISION SERIES IN AGRICULTURAL EDUCATION

SERIES TITLE: AGRICULTURAL EDUCATION IN THE COMMUNITY  
SCHOOL

PROGRAM TITLE: YOUNG FARMERS IN ACTION

COOPERATING SCHOOL: OVID

BROADCAST TIME: AUGUST 26, 5:00 P.M. to 5:15 P.M.

CAST: MR. SANFORD NELSON, SUPERINTENDENT OF SCHOOLS  
MR. ALBERT ACKLEY, TEACHER OF AGRICULTURE  
FRANK KIRINOVIC, MEMBER OF THE YOUNG FARMER  
CLASS  
MR. BURTON K. THORN, MODERATOR

SET: MR. NELSON, MR. ACKLEY, FRANK, AND MR. THORN  
ARE SEATED  
INFORMALLY IN THE STUDIO

VIDEO	AUDIO
FILM: SCHOOL AND FARM SCENES (SLIDES SUPERIMPOSED)	MUSIC UP AND UNDER
1. MICHIGAN DEPARTMENT OF PUBLIC INSTRUCTION	ANNOUNCER: The Michigan Depart- ment of Public Instruction Presents -
2. YOUNG FARMERS IN ACTION!	Young Farmers in Action! - the sixth in a series of programs designed to acquaint you with-

3. AGRICULTURAL EDUCATION  
IN THE COMMUNITY  
SCHOOL

Agricultural Education in the  
Community School

Your host for the program is  
Burton Thorn

MUSIC OUT

GROUP SHOT DOLLYING IN FOR

CU OF MR. THORN

CU OF PANEL MEMBERS AS

THEY ARE INTRODUCED

MR. THORN: INTRODUCES SUBJECT  
WITH DEFINITION OF A YOUNG FARMER

INTRODUCES PANEL MEMBERS  
BY ASKING FOR THEIR REACTION TO  
THE DEFINITION

CU: MR. THORN

FILM: YOUNG FARMER TOUR  
(APPROXIMATELY 6 MINUTES)

MR. THORN: LEADS INTO FILM

PANEL NARRATES FILM

MR. ACKLEY: Here we are at  
Wayne Purves' where we start our  
tour. Wayne is in partnership  
with his father, and actually we  
are at Wayne's father's farm  
where they are putting up chopped  
hay. Wayne lives up the road  
on his own farm, and he and his  
father are in partnership on  
the two farms.

We are examining a load of  
chopped hay and giving it a  
simple "squeeze" test for moisture  
content. It's pretty important to

know whether the hay is dry enough to go into the barn safely.

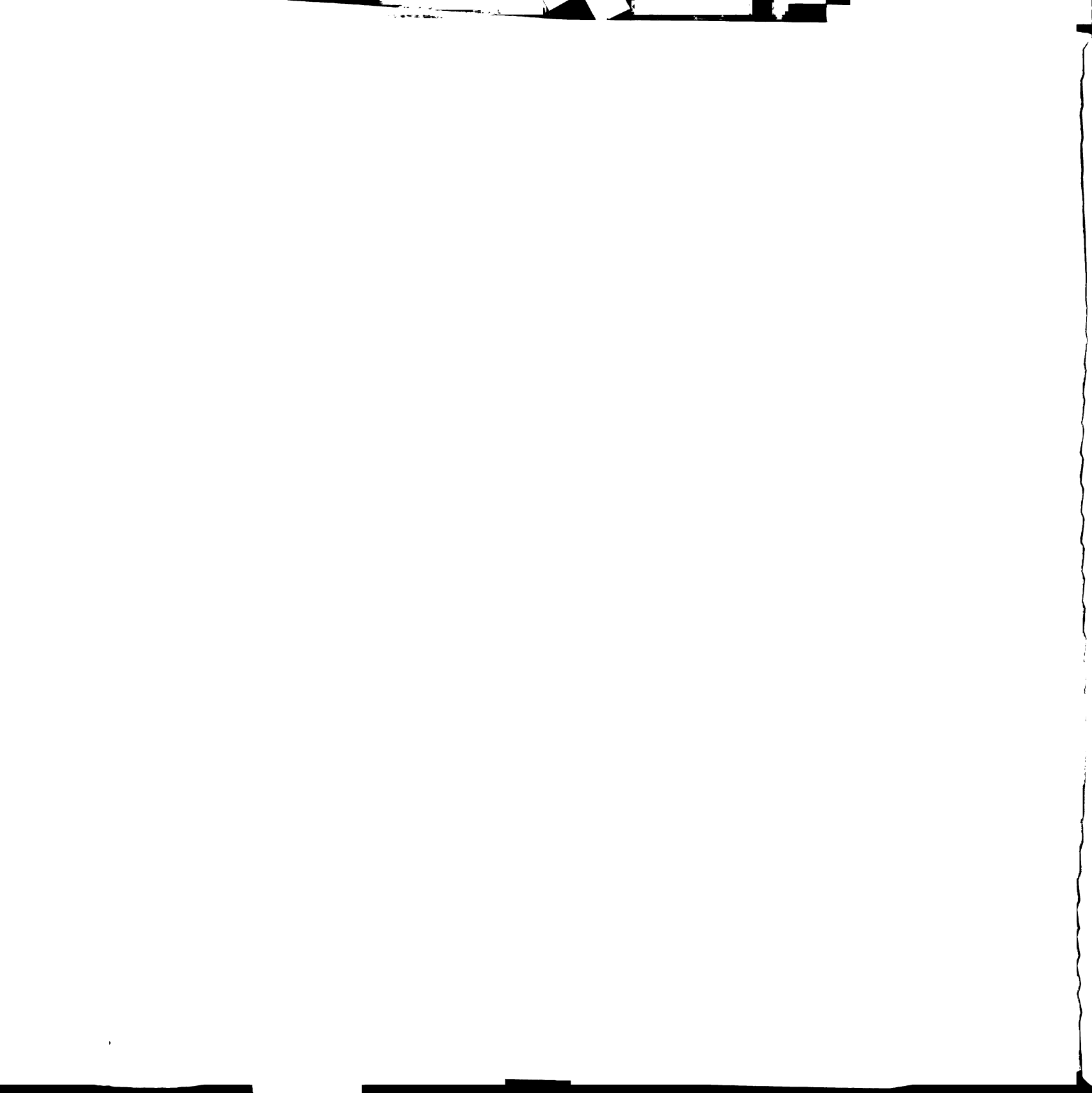
Wayne and his father are giving us the benefit of their experience with this method of harvesting hay. They say field chopping is not the fastest way to put up hay, but they like it because it saves labor.

Wayne's brother \_\_\_\_\_ just graduated from high school last spring, and a younger brother \_\_\_\_\_ will be a junior next year. Wayne and \_\_\_\_\_ took vocational agriculture throughout high school, and \_\_\_\_\_ expects to do the same. Wayne and his father want to get more land and make room for \_\_\_\_\_ and \_\_\_\_\_ to join the partnership.

Next we go to DeWayne Dumond's rented farm. Here DeWayne is telling us about the good pasture his cows have enjoyed so far this year in this field of (describe mixture).

DeWayne farmed at home for two years after high school, but his father's farm was not large enough for two families. So he took the





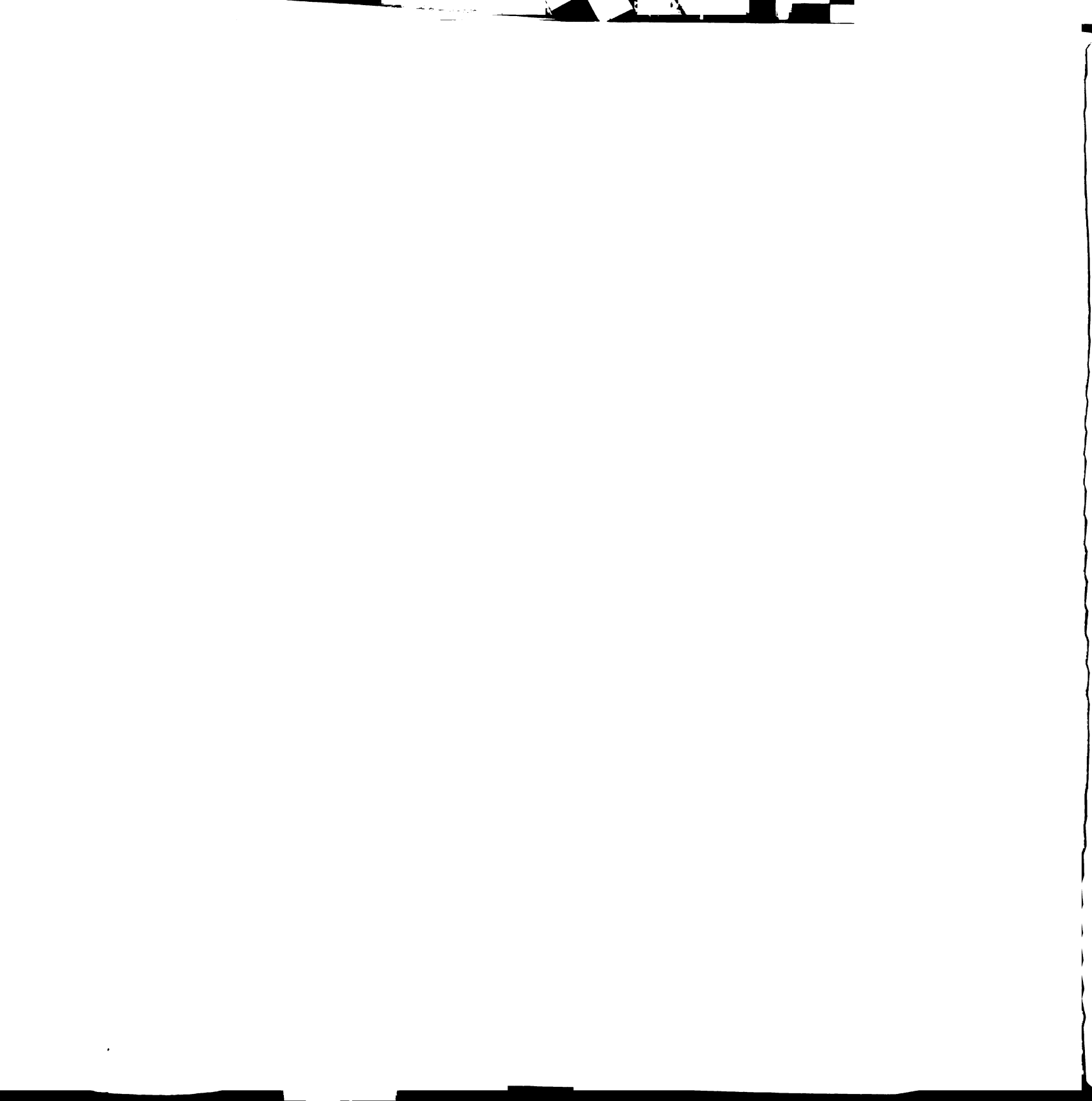
cattle and tools he had accumulated while he was taking vocational agriculture in high school and during the two years he worked with his father and rented this \_\_\_\_\_ acre farm.

Here is some of the high quality hay DeWayne is putting up for next winter.

DeWayne is enrolled in the Better Pasture Contest sponsored by \_\_\_\_\_ and here we are telling the other young farmers about this contest.

DeWayne decided to leave the center of this fine field of hay, put an electric fence around it, and use it for pasture until the field we saw first has a chance to grow.

This fine herd of \_\_\_\_\_ Holsteins is the reason for all of DeWayne's interest in pasture. He says it's important to keep the very best of pasture available from early spring to late fall if his herd is to produce economically and profitably.



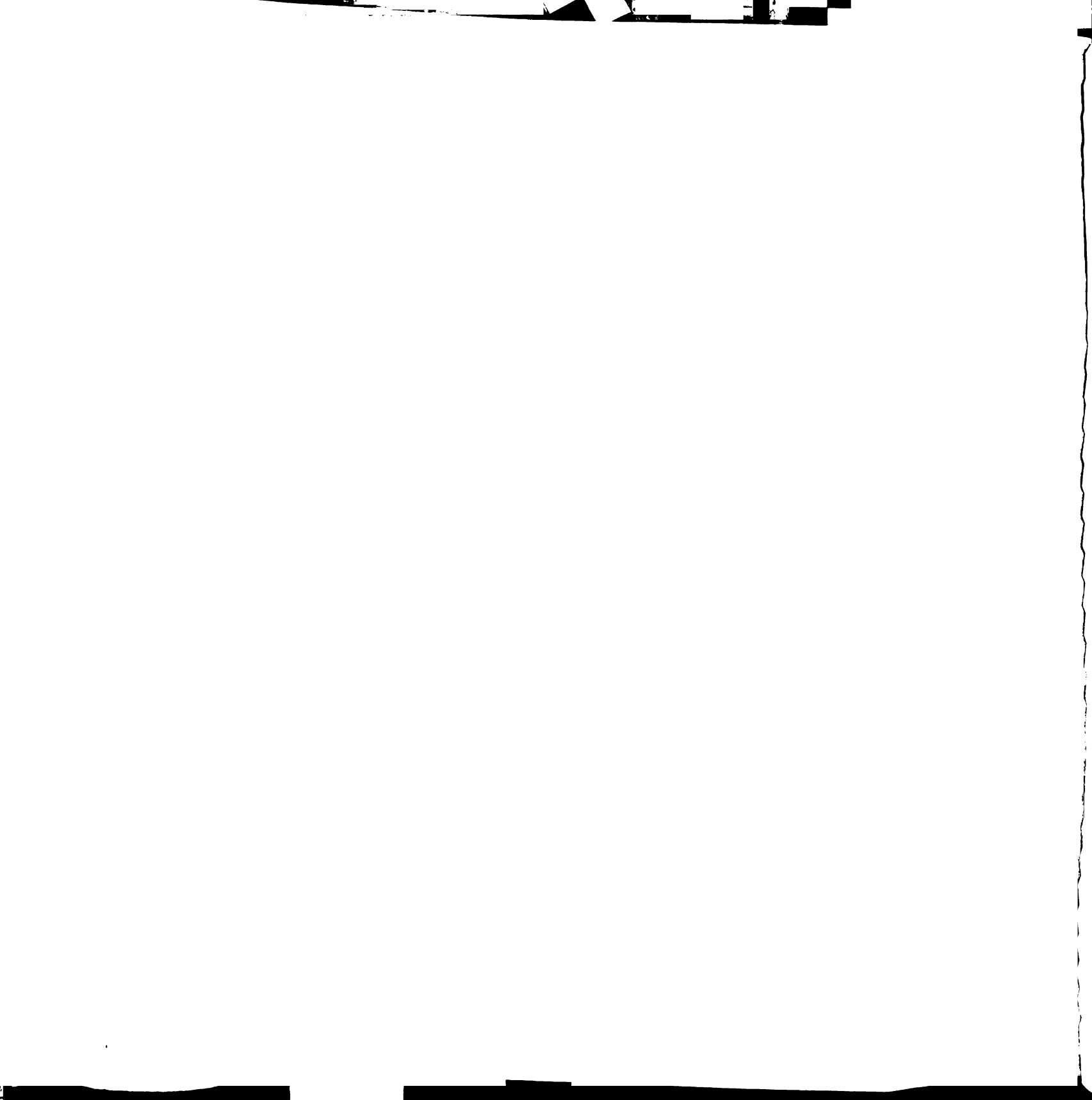
DeWayne has learned that even good alfalfa isn't too good during the hot, dry weather we usually have in midsummer. He expects to be all set for this period with this field of Sudan Grass pasture.

At the time of our tour, the Sudan Grass we see here is just getting started. You'd be interested to know that this Sudan Grass came along beautifully. Duane turned his cows into it \_\_\_\_\_  
(date)  
and he says it was the finest pasture he's had all season.

Here we are at Frank's place, and Frank is standing in one of the finest pieces of oats I've seen this year. Frank, why don't you take over on this part of our tour?

FRANK: I'll be glad to. These oats were of the \_\_\_\_\_ variety, and they yielded \_\_\_\_\_ bushels per acre. My partner (that's my dad) and I were pretty well pleased.

I got married \_\_\_\_\_ and we  
(date)  
built this addition on mother and dad's house. We have (describe



number of rooms, etc.) This helped a lot expecially when \_\_\_\_\_ (name) came along last \_\_\_\_\_ (date) to live with us.

Our \_\_\_\_\_ (number) sows farrowed \_\_\_\_\_ (number) pigs last \_\_\_\_\_ (date), and when these pigs were 56 days old they averaged \_\_\_\_\_ lbs. apiece. They went to market when they were \_\_\_\_\_ months old averaging \_\_\_\_\_ lbs. apiece.

MR. THORN: How does this compare with averages, Frank?

FRANK: I understand average pigs over the state weigh about 30 lbs. at 56 days of age, and go to market when they are between 6 and 7 months of age weighing from 200 to 225 lbs.

MR. THORN: That comparison tells quite a story. Al, will you get back in the saddle and tell us about our next stop?

MR. ACKLEY: Sure thing, Burt. Paul Love and his dad, with whom he is in partnership, are not only good \_\_\_\_\_ farmers, but they're pretty handy with tools. They have a nice



farm shop and here we see a baled hay and straw conveyor sitting in the doorway of this shop. They bought this old conveyor from \_\_\_\_\_ and they have just finished rebuilding it in time for hay harvest.

Paul and his dad have needed a machine shed for a long time, and this is what they're doing about it. They're building this \_\_\_\_\_ by \_\_\_\_\_ foot building themselves. All the lumber came from their own woods. They made the laminated rafters during the winter on a form laid out on their barn floor. Paul says the finished building, complete with aluminum siding, will only cost about \$\_\_\_\_\_, plus their own labor. One of the boys asked Paul how much it would cost to get an unassembled steel frame building of the same size delivered to the farm, and Paul and his dad thought it would cost at least \_\_\_\_\_ times as much.

It's getting late and the boys have chores to do, so let's move



along to Kaye Potter's sugar beet field. Kaye is the only member of our Young Farmer group growing sugar beets, and some of the fellows are interested in learning about Kaye's experience with beets. By the way, you should see this field now.

Kaye's good care and management along with good weather have really brought these beets along.

Now it's time for our last stop and we're almost back where we started from. You'll remember we told you that Clare Purves lived on his own farm a ways down the road from his Dad's place where we saw the chopped hay. This is Clare's wife Patty serving us ice cream and cake. Won't you folks have some? It's mighty good!

MR. THORN: It looks mighty good, Al, but why don't you just sit there and relax while we get Mr. Nelson's point of view at this stage of affairs. How does it look to you, Mr. Nelson?

MR. NELSON: It looks mighty good to me, Burt, and I can see why Al

is a happy ag teacher. But, it looks as if everybody is having a good time. Let me introduce a few of the fellows. The young man in the white tee-shirt is \_\_\_\_\_ Walters. He rents the farm he is operating. Sitting at the right (or more appropriate description) is \_\_\_\_\_. \_\_\_\_\_ dropped out of high school in the tenth grade, but he's an interested member of the Young Farmer group.

CU: MR. THORN AND  
PANEL MEMBERS AS  
APPROPRIATE

MR. THORN: MODERATES A SERIES OF  
QUESTIONS

1. Mr. Nelson: What are characteristics of the Ovid group of young farmers?  
(9 members, 8 are high school graduates, all these took vocational agriculture, 1 quit school, 4 married, all in partnership except 2, these are renters, 2 are part-time farmers working a shift in the shop)
2. Mr. Nelson: How is time scheduled for work with young farmers?  
(Al's classes over at 1:45; rest

of day scheduled for on-farm teaching)

3. Frank: How does this work out for you? (Describe frequency and nature of visits; how this has helped)
4. Al: Is this typical?  
(General goal 1 visit per month during school year, at least 12 visits per year, usually 12-18, no visit without a purpose.)
5. Al: How did the young farmer class get started?  
(Had worked with many young fellows on an individual basis, offered to have class or group work in addition; fellows responded)
6. Frank: What about a young couple's class?  
(Sounds interesting; I would be interested; sure my wife would be too)
7. Frank: Do you have an organization? (No organization with officers, boys take turns with refreshments; think we might have officers to take some of the other

responsibilities such as taking roll, calling the class sessions to order, etc.)

8. Al: Is recreation a part of your program? (Boys all like sports and participate, not as part of young farmer work, too much else they want to do.)

CU: MR. THORN

MR. THORN: CLOSING OUT PROGRAM.

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SCENES

(SLIDES SUPERIMPOSED)

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IN THE COMMUNITY SCHOOL

3. AGRICULTURAL EDUCATION  
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4. DEPARTMENT OF PUBLIC  
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6. BURTON THORN

MUSIC UP AND UNDER

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Young Farmers in Action! - the sixth  
in a series of programs about

Agricultural Education in the  
Community School - produced by the

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the -

Michigan Department of Public  
Instruction - in cooperation with  
the Ovid Public Schools

Your host for the program was  
Burton Thorn, Consultant in

Agricultural Education for the  
Department

7. LEE FRISCHKNECHT

The program was directed by  
Lee Frischknecht

Net Net

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