

TEACHING THE HOME ECONOMICS MAJOR
TO USE TELEVISION
AS AN EFFECTIVE MEANS OF MASS COMMUNICATIONS

by

Edwin Jester Ewing

Thesis submitted to the Graduate Faculty of the
Virginia Polytechnic Institute and State University
in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

in

EDUCATION

Approved:

~~Michael Moore, Chairman~~

~~Robert Steffen~~

~~Gaynelle Hogan~~

August, 1973
Blacksburg, Virginia

ACKNOWLEDGMENT

To _____, my special home economist, without whose help and encouragement this thesis would not have been possible. To Dr. Michael Moore; Dr. Robert Steffen; _____ and Dr. Joseph Maxwell, all of the V.P.I. & S.U. staff, I owe a debt of gratitude for their interest, guidance and attention to detail. Thanks to _____ and _____ for stenographic and photographic assistance. Appreciation is expressed to _____, Vice president of WDBJ TV Inc., Roanoke, Virginia and _____, President of Todwin's Inc., Roanoke, Virginia for use of facilities. For aid in obtaining reference material a thanks to _____, Television Hostess; _____, Program Director; _____, Chief Engineer and _____, Sales Researcher.

Appreciation for permission to reprint materials is expressed to the following corporations:

WSPA TV Spartanburg, South Carolina

WLAC TV Inc., Nashville, Tennessee

American Research Bureau, Beltsville, Maryland

A. C. Nielsen Company, New York, New York

TABLE OF CONTENTS

	Page
TITLE PAGE	i
ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	iii
LIST OF TABLES	vi
LIST OF ILLUSTRATION	vii
PREFACE	1
DEFINITION OF TERMS	3
CHAPTER I. THE NEED TO KNOW	7
CHAPTER II. THE TELEVISION STATION	13
The Market Area	14
Coverage Maps	15
Ratings	20
Programming	29
Adjusting Demonstration to Program Type	29
The Early Morning Farm Program	30
The News Program	31
The Man In Charge	32
Behind the Scene	34
Equipment	35
The Studio and the Props	38
The Studio Crew	40
Signals	41

	Page
CHAPTER II (Continued).	
The Little Red Book	45
Problems and Exercises	49
CHAPTER III. THE TELEVISION STATION	51
Scheduling Your Appearance	52
The First Contact	53
Placing the Call	55
Preparation and Arrival	60
Your Arrival in the City	64
Overnight Accomodations	65
Your Arrival at the Station	66
Setting up the Demonstration	67
Demonstration Space	75
The Program Begins	80
It's Your Turn — The Subject is Food	81
Problems Relative to Chapter III	91
Student Evaluation Relative to Chapter III	92
CHAPTER IV. HOW MUCH IS ENOUGH?	93
Problems Relative to Chapter IV	101
Student Evaluation Relative to Chapter IV	102
CHAPTER V. THE STAND-UP DEMONSTRATION	103
Problems Relative to Chapter V	112
Student Evaluation Relative to Chapter V	113
CHAPTER VI. THE SOLO DEMONSTRATION AND THE SEWING MACHINE	114
Problems Relative to Chapter VI	126

	Page
CHAPTER VI (Continued).	
Student Evaluation Relative to Chapter VI	127
CHAPTER VII. THE SEATED DEMONSTRATION WITH SMALL ITEMS	128
Problems Relative to Chapter VII	136
Student Evaluation Relative to Chapter VII	137
CHAPTER VIII. THE INTERVIEW	138
Planning the Interview	140
Dress	142
Doing Your Homework	145
The Set and the Seating Arrangement.....	149
The Actual Interview	152
Experience	155
Problems Relative to Chapter VIII	157
Student Evaluation Relative to Chapter VIII	158
CHAPTER IX. TELEVISION AS A TEACHING TOOL	159
Problems Relative to Chapter IX	170
Student Evaluation Relative to Chapter IX	171
SELECTED BIBLIOGRAPHY	172
APPENDIX	176
VITA	190
ABSTRACT	

LIST OF TABLES

Table	Page
I. Results of Survey Showing How People Thought About Different Media, Figures Compare 1960 to 1970	8
II. Page from Audience Survey Report Issued by American Research Bureau, for Charlotte, N. C. Market Area, November 1972	23
III. Page from Audience Survey Report Issued by A. C. Nielsen Company, for Washington, D. C. Market Area, November 1972	25
IV. Page of Audience Survey Report Issued by A. C. Nielsen Company, continuation of Table III	26
V. Page from Audience Survey Report Issued by A. C. Nielsen Company for Washington, D. C. Market Area, November 1972, a continuation of Table III as to Time of Day	27
IV. Page of Audience Survey Report Issued by A. C. Nielsen Company, continuation of Table V	28
VII. Results of Survey Showing the Time that TV is most Frequently Watched, Figures Compare 1960 to 1970	54

LIST OF ILLUSTRATIONS

Figure	Page
1. Coverage Map Showing Signal Strength, Counties in Metro Area and ADI of WSPA TV, Spartanburg, South Carolina	17
2. Coverage Map Showing Signal Strength, Counties in Metro Area and ADI of WLAC TV, Nashville, Tennessee. Other Data Included	19
3. A Photograph of a Television Screen Showing a Food Demonstration with Too Much Clutter in Background	78
4. A Photograph of a Television Screen Showing a Food Demonstration without Clutter, A Comparison Picture with Figure 3	78
5. A Photograph of a Television Screen Showing a Wrong Kind of Fabric to Use in a Sewing Machine Demonstration	121
6. A Photograph of a Television Screen Showing the Preferred Fabric in a Demonstration Involving the Use of a Sewing Machine, A Comparison Picture with Figure 5	121
7. A Photograph Showing the Preferred Way to Take a Picture of a Hand Operation With a Television Camera	134
8. A Photograph of a Television Screen Showing the Picture Being Taken by Television Camera in Figure 7	134
9. A Photograph of a Television Screen Showing an Undesirable Way to Hold a Photograph	181
10. A Photograph of a Television Screen Showing another Undesirable Way to Hold a Photograph	181
11. A Photograph of a Television Screen Showing the Most Preferred Way to Hold a Photograph	183

Figure	Page
12. A Photograph Made in an Unsatisfactory Way For Use on Television, No Borders	185
13. A Photograph Made in an Unsatisfactory Way For Use on Television, Wrong Aspect Ratio	185
14. An Example of a Photograph Correctly Made For Use on Television	187
15. A Pattern for Making a Viewer to be Used as a Student Aid	189

PREFACE

Generations before the advent of the printing press, radio, and television, man passed his legends and his skills from father to son, and from mother to daughter. Usually skills and simple knowledge regarding life, were handed from one generation to another by word of mouth and movement. In some situations, know-how was passed on in the form of music.

During the last decades of the twentieth century, with communicating methods growing ever faster, Americans frequently wish for simpler and calmer days long past. A 'home economist' of less complex times wrote for her daughter, who was about to be married, the following lines of instruction on how to perform a common household chore. The author is unknown, but the message is explicit and has a dignity that is all too uncommon in the harried life-style of today:

Receet for Washin' Cloes

"Bild fore in back yard, to het kettle of rainwarter set tubs so smoke won't blow in eyes if wind in peart. Shave one hole cake of lie sope in bilin' water. Rub dirty pots on board. Sort things. Make three piles, one pile white cloes, one pile cullered, one pile work britches and rags. Stir flore in cold woater to smooth then thin with bilin water. Rub dirty pots on board. Scrub hard, then bile. Rub cullered, but don't bile..jest rench and starch. Take white things out of kettle with broom handle, then rench, blew, and starch. Spred tee towls on grass. Hang old rags on fence. Pore rench water on flower beds, scrub porch with hot sopy water. Turn tubs upside down. Go put on clean dress. Smooth hair with side combs. Brew cup of tea. Set and rest a spell and count yer blessin's."

The home economics student of today for reasons of necessity should know how to use the media of the times to communicate to many thousands at once. The following chapters are dedicated to teaching the student the skills of using television as a means of mass communication.

The author has worked for more than two decades in the field of commercial television production and direction. In addition to the commercial related experiences, he has had considerable involvement in producing instructional television lessons. The major portion of the following text is based on this background and the resulting knowledge.

This thesis was written specifically to be used as a text book. The order of the chapters was chosen so as to lead the student sequentially through the various facets of a television station. Only those parts of the industry which the author deemed as having practical use for the home economist were discussed in depth. Much information in the area of production, engineering, traffic and sales was omitted. Where such areas were covered, an effort was made to do so in language that would be understandable to an individual not acquainted with broadcasting.

Following each chapter are problems and exercises which are carefully structured to lead the student into practical involvement with the various elements of the chapter. Not all of these elements will be obvious to the student. The student evaluation feature is intended as an aid for the teacher in making judgments as to the student's over-all progress. It is assumed that the teacher has had some broadcast experience.

DEFINITION OF TERMS

1. AUDIO OPERATOR OR ENGINEER The person responsible for the audio on the program.

2. BALANCE (1) Video: a pleasing picture composition -- that is, a satisfying distribution of objects within the television frame.
(2) Audio: a proper mixing of sounds.¹

3. BOOM Usually refers to the boom microphone. The boom is a long metal pipe mounted on a tripod and having casters. operated by a boomman.

4. CAMERAMAN The person operating the camera.

5. CONTRAST The difference between black and white in a television picture. In color the difference between the lightest and darkest colors.

6. CONTROL ROOM Small room usually near the studio from which the program is coordinated.

7. CUE The signal to start or begin.

8. DIRECTOR The person in charge of the specific feature or program. He coordinates the efforts of all those involved in the program's production.

9. FLOOR DIRECTOR The person in charge of all activities in the studio. He is the eyes, ears, hands, and mouth piece of the director during the actual telecast.

1. Herbert, Zettl, Television Production Handbook (Belmont, Calif: Wadsworth Publishing Co., Inc. 1968), p. 518.

10. **FORMAT** An outline of a television program showing the order and time factors of the various elements of the program.
11. **HOST OR HOSTESS** The person in front of the camera who manages the flow of events.
12. **LIGHT PANEL OR BOARD** The piece of equipment used to control the lights in the studio.
13. **LIMBO** An area for taking a television picture with only lightness or darkness as the background.
14. **LIVE** Broadcasting an event while it is happening. Not delayed.
15. **MAGNETIC TRACK** Magnetic sound track on film; a small audio tape running along side the film frames, opposite the sprocket holes.¹
16. **OPTICAL TRACK** Optical sound track; variations of black and white photographed on the film and converted into electrical impulses.²
17. **PAN** Horizontal movement of the camera.
18. **PRODUCER** The person responsible for the program in an over all sense. Deals with more than the details of a specific program.
19. **PROGRAM DIRECTOR** The person in charge of all programs on a station.
20. **PROJECTIONIST** The crew member who operates the equipment in the projection room.

1. Herbert, Kettl, Television Production Handbook (Belmont, Calif: Wardsworth Publishing Co., Inc., 1968), p. 513.

2. Ibid., p. 513.

21. PROP ROOM
Room near the studio in which materials and equipment for television programs are stored.
22. REAR SCREEN PROJECTION
A system of creating a scene or location by projecting on a translucent screen from behind. The screen is behind the performer. The camera sees the front of the screen.
23. SCOOP
A lighting fixture that is somewhat of a hemisphere and reflective on the inside. Usually about 15 inches in diameter.
24. 16 MILLIMETER FILM
The size of the motion picture film used in most television stations. The width of the wider aspect of one frame of film is 16 millimeters (mm).¹
25. SOF
Sound on film.
26. SPOT LIGHT
A light fixture that throws a well defined beam of light.
27. TALLY LIGHT
A red light on the camera that indicates that the camera is on the air.
28. TELEVISION STUDIO
The building with the equipment wherein a television program might originate.
29. 35 MILLIMETER TRANSPARENCY
Another name for a slide. A picture on photographic film. The width of the wider aspect of one picture frame is 35 millimeters. Each frame is mounted separately in a holder or mount. It is the standard size of slides in television stations.

1. Herbert, Zettl, Television Production Handbook (Belmont, Calif: Wadsworth Publishing Co., Inc., 1968), p. 516.

30. TILT
Vertical movement of the television camera on the pedestal.
31. TWO SHOT
Framing that includes two persons or two objects.¹
32. VIDEO
Picture portion of the telecast.²
33. VIDEO TAPED OR TAPED
The material on which is recorded the electronic signal from which a television picture is made. Taped is the process of recording.
34. ZOOM
Changing the focal length of the lens, gradual change from a cover to a close-up picture or the reverse.

1. Herbert, Zettl, Television Production Handbook (Belmont, Calif: Wadsworth Publishing Co., Inc., 1968), p. 518.

2. Ibid., p. 518.

CHAPTER I

THE NEED TO KNOW

For the professional home economist the broadcasting station is a major tool. Throughout the following chapters, most discussion will center on matters related to a television broadcasting station. However, in specific cases certain explanations will be made in terms of a radio station. Considering the number of persons that can be reached, both radio and television are major tools for the professional home economist. If information is to be communicated to large numbers of people, no other media can match the impact of broadcasting. (See table I, page 8)

Consider for the moment that a home economist is one of the following: a spokesman for the agriculture department of one of fifty states; an expert in a specific area that interests thousands of homemakers; a representative of a public utility, hired to acquaint the public with the advantages of that particular service. If the home economists could lease an auditorium or colosseum in a city and be certain that on a given day every seat would be filled, and that furthermore, the occupant would be willing to listen to what she had to say, the home economist would proceed with utmost haste to complete the arrangements for her appearance. For the purpose of the analogy, let us assume that the auditorium will seat more than two thousand people. The public relations department of the company employing the home economist would be giving considerable attention to the occasion in an effort to reap all possible benefit for the company. Such action on the

Table I: The Result of a Survey as to How People Thought About Different Media. The Figures Compare 1960 Responses with Those of 1970

"Now, I would like to get your opinion about how radio, newspaper, television and magazines compare. Generally speaking, which of these would you say . . .?"

IN PERCENTAGES

WHICH OF THE MEDIA:	TELEVISION		MAGAZINES		NEWSPAPERS		RADIO		NONE/NA	
	1960	1970	1960	1970	1960	1970	1960	1970	1960	1970
Is the most interesting?	68	72	9	5	13	9	9	14	1	0
Gives the most complete news coverage?.....	19	41	3	4	59	39	18	14	1	2
Presents things most intelligently?.....	27	38	27	18	33	28	8	9	5	8
Is most educational?	32	46	31	20	31	26	3	4	3	5
Brings you the latest news most quickly?...	36	54	0	0	5	6	57	39	2	1
Does the most for the Public?.....	34	48	3	2	44	28	11	13	8	10
Seems to be getting worse all the time?....	24	41	17	18	10	14	14	5	35	22
Presents the fairest most unbiased news?....	29	33	9	9	31	23	22	19	9	16
Is the least important to you?.....	15	13	49	53	7	9	15	20	7	5
Creates the most interest in new things going on?.....	56	61	18	16	18	14	4	5	4	5
Does the least for the public?	13	10	47	50	5	7	12	13	23	20
Seems to be getting better all the time?....	49	38	11	8	11	11	10	15	19	28
Gives you the clearest understanding of the candidates and issues in a national election?	42	59	10	8	36	21	5	3	7	9

1960 base: 100 percent = 2427
1970 base: 100 percent = 1900

part of any employer would be wise indeed, and no professional home economist should turn down the opportunity to talk to two thousand people.

For comparison purposes, let us now change the setting for the public appearance. The home economist has completed all of the pre-planning, but instead of the audience of two thousand in the auditorium she is ready to go on the air on a local television studio. With similar preparation, our home economist is now about to communicate to a multitude of people, numbering from five or six thousand to thirty thousand or more. Variations in audience size will be discussed in a later chapter, however, it might be stated at this time that in audience survey reports the number of viewers are reported in thousands. When the audience of a given program falls into the low thousands, the management of that station will begin to look for a replacement for that program.

Assume that our home economist has prepared her talk or demonstration, the camera tally light (page 5 item 27) comes on, and rather than talking to two thousand people in the auditorium, she now has the golden opportunity to talk to at perhaps thousands of people. At this moment, should she give it a thought, (she should not) our home economist might wish she had prepared herself better for the situation. Within the realm of needed preparation would come many factors that would not have to be considered in the auditorium appearance. Our home economist might wonder: "Is the food I've chosen suitable for television? Is my dress right for the situation? Should I have worn jewelry? Which camera is on? How will I know which camera to talk to?"

How much time do I have? How will I know if I am talking too fast? How will I know when I'm out of time? Will I be able to finish my demonstration? Can the cameras see what's on the table? Who is that man standing beside the camera? What are all of these signals, are they for me?" A well trained, professional home economist would be able to answer all of these questions, and many more. Without the knowledge these questions encompass, a home economist will not be able to take full advantage of the opportunity to talk to that first thousand or more people, not to mention the hundreds of thousands that will follow.

In the United States, hundreds of companies and corporations pay millions of dollars to deliver their commercial messages to the masses that view television and listen to radio. In most situations these advertisers must deliver their message in one minute or less. By contrast, a home economist representing a segment of government, or a private company will have from five to twelve minutes to deliver her message to the viewer or listener. In terms of money, that time would cost an advertiser many hundreds, or thousands of dollars. The company that hires a home economist certainly would have reason to be displeased if, as a result of lack of knowledge or preparation, the home economist had, in effect, thrown away a good portion of a television opportunity. Not many employers would sanction throwing away the money that such lack of knowledge or preparation represents. Another factor must be pointed out. Had the home economist given an interesting and informative demonstration she would probably have been invited to make additional appearances. If instead, the demonstration had left much to be desired, an invitation to return would probably not be extended.

The resulting loss of opportunity would be almost incalculable.

On radio the types of presentations that can be made are considerably less than for television; however, the principle is the same. On radio the home economist has only two factors to rely on, her voice and her knowledge of the subject. Lack of preparation in either area will cause her to be less than totally effective in her field. If her voice quality is pleasant, but she lacks a thorough education in the field of home economics, a radio station would have little reason to seek her services. If, however, she is an authority on many subjects, but due to undesirable speech patterns is unable to communicate effectively to others, would the results be appreciably different? In either situation the results are less than satisfactory if one skill exists without the other.

In most radio markets, the audience size would be considerably less than a television audience in the same area. But, when comparing audience sizes on an average radio station to that one auditorium full of people, the auditorium audience still places a poor second. Considering the number of persons that can be reached on either radio or television, the would-be professional home economist should give extensive attention to learning how to use the broadcast media.

This conclusion is further supported by the findings in a study concerning undergraduate training and preparation in the field of home economics. Clemens, in a 1971 report noted that practicing home economists noted a need to "increase emphasis on communications." He further states, "The desire for skills in a specialized area of home economics with a corresponding emphasis on communications and business courses

is a clearly suggested curriculum pattern for the home economics student interested in employment as a business home economist."¹

1. Jan Clemens, "Adequacy of Undergraduate Education." Journal of Home Economics, Vol. 63 (Dec. 1971). pp. 662-3.

CHAPTER II

THE TELEVISION STATION

All television stations have certain elements in common but in other ways they differ just as people do. It is usually the attitude of the corporation that owns the station and the station personnel who determine the character of an individual station. Let us examine what might be called an average station; however just as there is no average person, the same applies to a television station.

Television broadcasting stations vary substantially as to the number of people they employ. 1973 reports indicate that 19% of the stations employ twenty or less people. In the middle size group of station, 56% employ from twenty to eighty people, and in the larger station 24% employ eighty or more people.¹

These employees have a variety of occupations. Some are secretaries, salesmen, newsmen, photographers, engineers, announcers; a number of people handle a task of making the daily schedule, and a sizable group is generally referred to as the production staff. This group usually has the most contact with visitors. It includes directors (page 3 item 8), cameramen (page 3 item 4), floor directors (page 3 item 9), and producers (page 4 item 18). A list of employees must also include artists, film developers, film editors, carpenters, janitors, and administrators. When scanning this list of occupations, one must observe that there are many different skills inside one

1. Broadcasting Yearbook, 1973, Radio/Television Employment Table, p. 29.

television operation. For the most part, many of the station staff have one characteristic in common. They enjoy a degree of showmanship. As a rule an individual without some show business inclination usually does not continue to work for extended lengths of time in broadcasting. They simply do not find the effervescent nature of other employees compatible with their work style. It is reasonable to expect a degree of informality. However, a visitor can usually expect to be received in a business-like manner. In fact, until a visitor is known by the employees with whom she will be working, she is likely to feel the press of formal atmosphere.

Many cities have both commercial and educational television stations within their borders. Educational or public broadcasting stations (PBS) are somewhat less rigid in their structure and are void of the pressure of commercial advertising. Educational television stations will generally have the same equipment in the studio as the commercial stations.

MARKET AREA

Commercial television stations are defined as serving a certain market area. The population in market areas can vary substantially. A station in New York, Chicago, or the Dallas-Fort Worth area would certainly have within the range of its signal a vastly greater number of people than would a station in Lexington, Kentucky, Columbia, South Carolina, or Portland, Oregon. Several commercial publications are issued on a regular basis which list and categorize stations in

a variety of ways.¹ These publications are useful to the home economist as a means of providing her with a great deal of information about each radio and television station.

For reasons relative to the selling of advertising time, the market area information is subdivided to serve the many needs of the would-be advertiser. It is reasonable to assume that the greater the number of people within the range of a station's signal the greater is likely to be the cost of buying commercial time on that station. Of course, the advertising rates on a station vary. The elements that determine the cost of buying time on a broadcasting station are the ratings of a program, the time of day, the length of the commercial message, and how frequently the announcement is to be broadcast.

COVERAGE MAPS

Major radio stations and all television stations print and make available upon request, what is known as their coverage map. This is simply a portion of the map of the United States showing the location of the station and/or the sight of the transmitter. The map will usually include some geographic features such as a river or high mountain. Notice on page 18 the map issued by WSPA TV in Spartanburg, South Carolina calls attention to the fact that the station's transmitter is on top of Hogback Mountain. The information is intended to convey the message that since the transmitter is on top of a mountain more distant viewers can receive the station. In the case of the

1. Standard Rate and Data, (New York: Standard Rate and Data, Inc.), Broadcasting Magazine, Broadcasting Yearbook.

map issued by WIAC TV, Nashville, Tennessee, page 19, no mention is made of the transmitter site. It is assumed that it is near Nashville, that is, in the center of the circle.

One, two and sometimes three circles may be drawn around the city or the location of the transmitter. The circles might not be perfectly round. According to standards established by the Federal Communication Commission, at any point within the intermost circle, the signal from the transmitter must be of a certain strength.¹ This area is defined as the primary coverage area. When comparing the maps on pages 18 and 19, one can see that the map issued by WIAC TV does not show the extent of its primary coverage area. It only designates the line of its Grade B area. Any area between the lines shown on a map should receive a signal of uniform strength. There can be and usually are so-called "trouble areas" within these circles. The television receiver within these "trouble areas" may receive a less than satisfactory signal due to some local feature in the terrain, or perhaps a tall building. Television receiver owners living beyond the Grade B circle on the map, page 18, and any set not included in a line or a shaded county in the map, page 19, may be able to receive a picture but the quality of the reception will be rather unsatisfactory.

While the address of a television station will be in one state the station's signal will cover portions of several states. Notice the map, page 19, covers not only the heart of Tennessee but includes

1. U.S. Government Federal Communications Commission, Television Technical Standards, Section 73.681 to 73.699 incl.

much of Kentucky and some of Alabama. The state lines on the map, page 18, are less well defined but the station's signal covers portions of North and South Carolina as well as a few counties in Georgia. Home economists on television should be aware of the extent of the station's signal.

Television station coverage maps will show by one method or another the counties in their area that are considered to be in their "Area of Dominate Influence" or ADI. Notice on the map, page 19, the organization is named that defined the ADI for that station. The ARB means American Research Bureau, a company that also conducts rating surveys for television stations. The ADI of a station will extend further in a direction where no major city exists. On the maps on both pages 18 and 19, one can quickly see the ADI lines extend less distance from the transmitter when they reach an area between Nashville and Chattanooga on page 19 and between Spartanburg and Mecklenburg County on page 18 (large dot in the three o'clock position). For business reasons, WSPA TV does not want to call attention to the fact that within the station's secondary or Grade B area is another major city, Charlotte, North Carolina. Of course, within that city are other television stations.

Many coverage maps will include data such as on the bottom of the map on page 19. Frequently this information can aid a home economist in making a choice as to which station to select when one or the other must be chosen. Such information can also be most useful to the sales department of the employer of a home economist. A brief glance at a station's coverage map should tell a visiting demonstrator the geographical extent of her presentation.

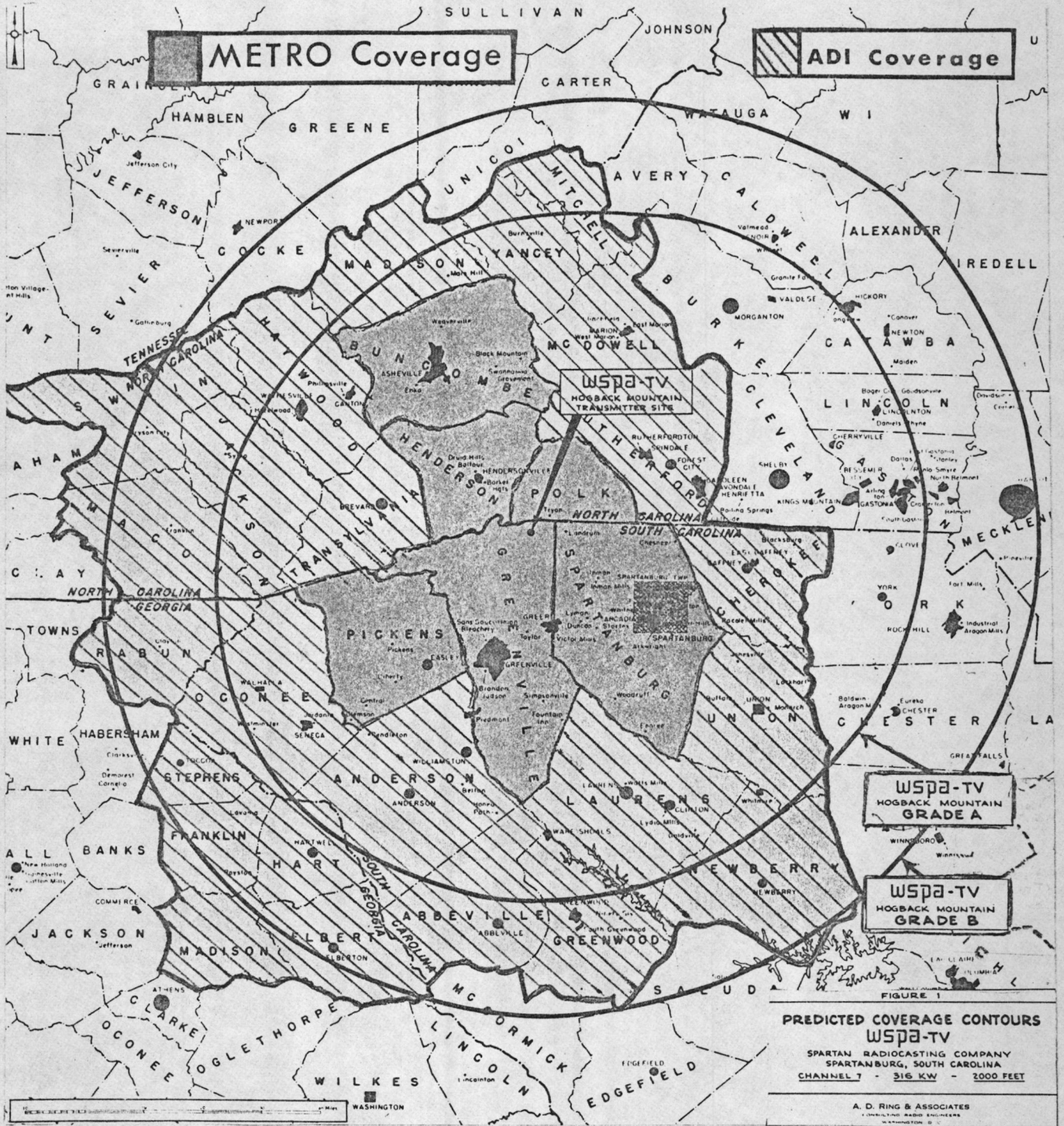
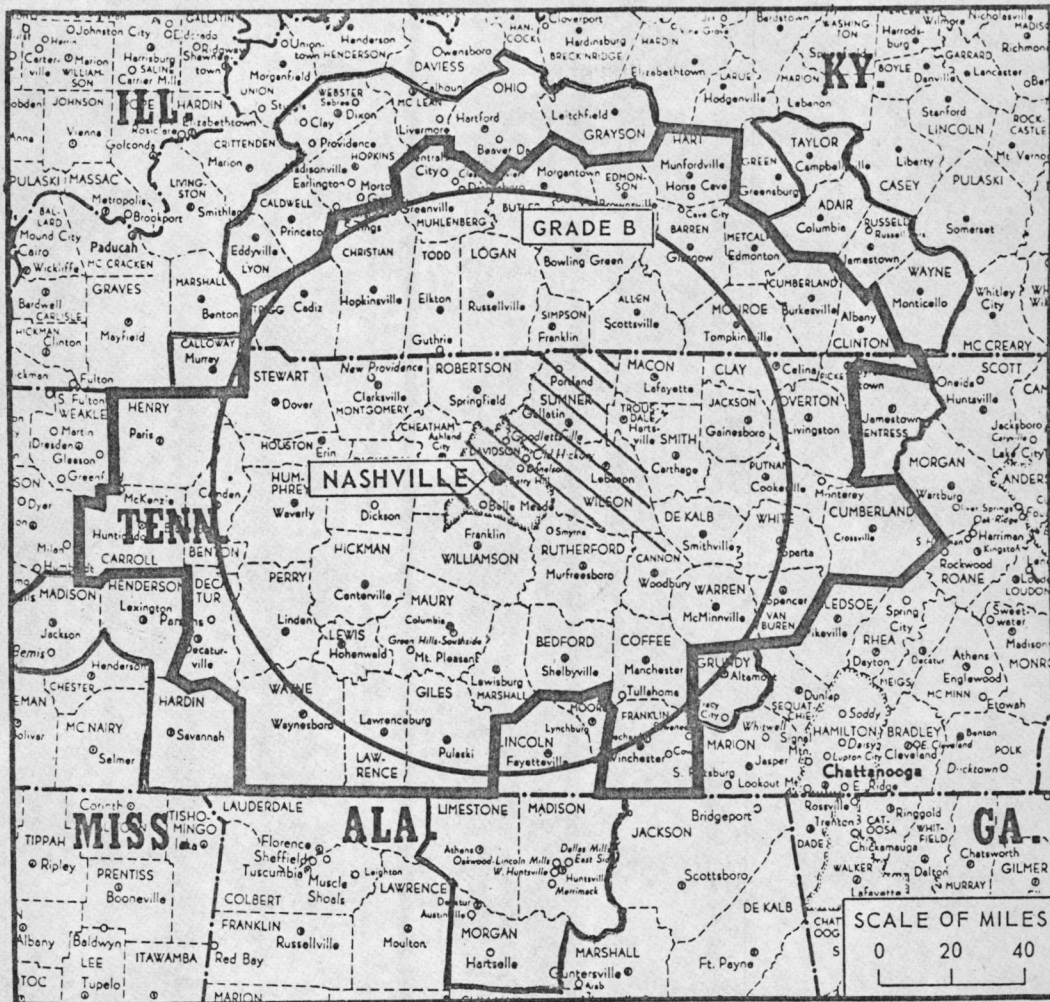


Figure 1. Coverage Map Issued by WSPA TV Channel 7
 Greenville - Spartanburg - Asheville Market Area



- ADI #
- Metro Area #
- Total Service Area*

Copyright by Hagstrom Company, Inc., N.Y.C., Map Makers

WLAC-TV SERVICE AREA

	Population 1/71	TV Homes 9/71	Total Retail Sales	Food Store Sales
	1970 (000)			
Metro #	548,700	171,800	\$1,063,430	\$242,519
ADI #	1,578,600	479,800	2,456,024	580,664
Total Service Area*	2,243,800	674,300	3,373,055	818,080

As defined by ARB.

* Counties in which WLAC-TV net weekly circulation is at least 5% (TV Factbook #41).

Sources: ARB for TV Homes; SRDS for all others.

Figure 2. Coverage Map Issued by WLAC TV Channel 5
Nashville, Tennessee

RATINGS

Almost without exception, commercial television stations will subscribe to some kind of a program rating service. The service is expensive for the broadcasting company to buy, but it is necessary for the purpose of selling time. Many words have been written as to the validity of these ratings;¹ however they do exist, and they are for the most part the primary instrument used by time buyers and sellers to aid in decision making as to what and where to buy time for television advertising. If a home economist is an occasional visitor or performer on a given program, the station will usually provide upon request, whatever information the rating books provide about that particular program. A home economist should obtain such information whenever possible, for the general use of her employer.

Ratings are determined by surveys that are conducted in several ways. One technique is commonly referred to as the diary method. A number of television homes are selected per each thousand of the population. An attempt is made to select these homes in such a manner that the sample will reflect the various segments of the population as to socio-economic level, race and ethnic background. The individual to whom the diaries are given, are requested to record whenever the family

1. Critics of broadcast ratings question sampling, size of samples and some times even who pays for survey.

Robert L. Shayon, "Rating Rumble." Saturday Review, (Apr. 23, 1966), p. 44.

C. H. Simonds, "Plethora of Angles." National Review, (F. 1967), pp. 210-12.

S. Blum, "Great TV Commercial War Advertising Copy-Writers vs. Advertising-Testing Corporations." N. Y. Times Magazine, (April 9, 1967), pp. 32-33.

television set is on, and what station is being watched. Other information, such as how many people are watching, and the age of viewer is also a factor of interest. Much data is recorded regarding the number of viewers watching, (For example, between the age of 18 to 39.) Other questions are asked on occasion, to aid in developing a more complete picture of televiewing habits. After a specified number of days, the household being surveyed is asked to mail the diary in a pre-addressed, stamped envelope.

A second method of surveying the population as to viewing habits is by telephone. Generally the same questions are used, but due to the press of time, not as much detail is sought. This method is less frequently used due to the cost and the time factor involved. It is somewhat difficult to complete all the desired calls within the time that the program is on the air. Another factor becomes part of the sample selection. Only those who can afford the cost of telephone service can be surveyed.

A third method is used, but only in some areas of a large city. In this method, as in the others, an attempt is made to select television homes that reflect the population makeup. In this technique, the home set is wired in such a manner to feed to a central point, the information as to which channel is being watched when the set is turned on. The method does provide instant information, but is expensive and will not provide information relative to the people who are watching the set.

Table II on page 23 is a portion of the audience survey report for television stations in the Charlotte, N. C. area. At 1:00 p.m., Monday through Friday, the Betty Feezor Show is listed. Notice the difference in the number of TV Households in the ADI compared with the Metro TV Households (HH). Observe how audience was broken down for sales purposes. Note age of viewers. Such information can be useful to a home economist if the demonstration is age-oriented. In this particular case the total half hour has only one rating.

Permission to reprint was granted by American Research Bureau, Beltsville, Maryland.

Tables III, IV, V and VI on pages 25, 26, 27 and 28 are portions of the audience survey report issued by the A. C. Nielsen Company for the Washington, D. C. area. In this case as is frequently done in major market surveys the report is broken into 15 minute segments. Notice the program "Panorama" on WTTG-TV starting at 12 noon five days a week. Study columns 1, 2, 8, 9, 10, and 11. Note how audience varies with the quarter hours. The same changes occur in the columns showing the age and sex of the viewer. When these changes are calculated in terms of thousands of viewers, good reason exists for an advertiser to choose one fifteen minute segment over another. The same advantage would fall to a home economist seeking a bigger audience time. Such survey data would show why the last position in the show might not necessarily be the best.

Permission to reprint the following four pages was given by Nielsen Station Index, A. C. Nielsen Company, New York, New York.

Table IV: Right Half of Nielsen Report (Continued)

WASHINGTON												
TIME BREAK-ADJACENT QUARTER-HOUR AUDIENCES												
AVERAGE QUARTER-HOUR AUDIENCES					STATION TOTALS (000)							
STATION TOTALS (000)					DESIGNATED MARKET AREA %							
LADY OF HOUSE	TOTAL UNDER 30	TEENS (12-17)	GIRLS (12-17)	TOTAL (12-17)	CHILDREN		WOMEN		MEN		TOTAL TEENS (12-17)	TOTAL (12-17)
					6-11	TOTAL (12-17)	TOTAL 18-49	TOTAL 18-49	TOTAL 18-49	TOTAL 18-49		
22	23	24	25	26	27	28	29	30	31	32	33	34
TIME BREAK												
STATION												
%												
WOMEN												
MEN												
TOTAL												
TOTAL HOUSEHOLDS												
% OF HOUSEHOLDS												
TOTAL CHILDREN (12-17)												
TOTAL TEENS (12-17)												
6-30	MRC											
	ATOP											
	WTIG											
	HUT-TOTALS*											
7-00	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
7-30	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
8-00	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
8-30	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
9-00	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
9-30	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
10-00	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
10-30	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
11-00	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
11-30	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											
12-00	WCCA											
	WMAL											
	MRC											
	WTOP											
	WTIG											
	HUT-TOTALS*											

N.B. All data should be used recognizing the sampling error described in Section IV. In addition, 4-week average audience estimates equal to or less than the level shown on the threshold line have a relative error of 50% or more. For additional relative error thresholds, including R. E. for audiences based on less than 4-weeks, see Table 8.

** See Quarter-Hour/Half-Hour detail.

Table V: Continuation of Nielsen Survey

START TIME STATION (WEEKS)		METRO AREA %		DESIGNATED MARKET AREA %				AVERAGE QUARTER-HOUR AUDIENCES														
		MIDW. RATING	SHARE	CURRENT	PRE-POST GUIDE			WOMEN						MEN								
					SHARE	START & END DATE	SHARE	18-34	16-49	25-64	50+	TOTAL	18-34	16-49	25-64	50+	TOTAL					
RELATIVE ERROR THRESHOLDS: 50% & OVER: (See Table B, Page 3)		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
12-15	WDCA - 205 MORN'G MOV	1	3	LT		2X	2		2	2	2	2	2	2	2	2	2	2	2	2	2	2
	WETA MATHAYOGA	-3							5	5	5	3	3	3	3	3	3	3	3	3	3	3
	WAL SEPT. AT MCON	2	6			X	7	8	22	20	14	6	10	8	10	8	4	6	1	2	1	1
	WPC JORDANBY	4	4				9		109	91	67	19	22	26	41	35	24	4	10	6	1	1
	WTOP WHEE HEART:NEWS	5	27			36X	36	41	91	109	67	19	22	26	41	35	24	4	10	6	1	1
	WTTG PANORAMA	3	17			15X	14	15	42	44	41	32	5	15	14	21	17	9	2	3	3	7
	HUT 6 TOTALS *	19	20			22	22	23	228	262	184	67	109	87	125	75	46	13	13	12	12	24
12-30	WDCA 205 MORN'G MOV	-3				2X	2		2	2	2	2	2	2	2	2	2	2	2	2	2	2
	WETA VARIOUS	-3							51	64	36	17	27	20	23	9	8	3	5	3	4	4
	WAL SPLIT SECOND	4	19			13X	16	19	51	64	44	17	27	20	23	9	8	3	5	3	4	4
	WRC WHO WHAT-WHERE	5	27			20X	27	27	59	69	40	17	27	20	23	9	8	3	5	3	4	4
	WTOP SEARCH-TOMORROW	6	32			30X	31	28	74	87	41	10	16	13	22	25	17	2	4	4	4	4
	WTTG PANORAMA	4	18			16X	14	16	43	46	44	34	8	19	17	24	15	10	3	4	1	3
	HUT 5 TOTALS *	19	20			21	22	22	230	270	232	104	65	109	87	123	75	48	12	20	13	20
12-45	WDCA 205 MORN'G MOV	-3				2X	2		8	11	8	4	2	3	3	1	4	3	4	2	4	4
	WETA VARIOUS	-3							51	65	45	17	27	20	23	9	8	3	5	3	4	4
	WAL SPLIT SECOND	4	19			13X	17	20	51	65	45	17	27	20	23	9	8	3	5	3	4	4
	WRC WHO WHAT-WHERE:IN	5	26			25X	26	26	57	68	58	41	10	16	13	22	25	17	2	4	4	4
	WTOP SEARCH-TOMORROW	6	31			37X	31	28	74	87	41	10	16	13	22	25	17	2	4	4	4	4
	WTTG PANORAMA	4	19			16X	14	16	43	46	44	34	8	19	17	24	15	10	3	4	1	3
	HUT 6 TOTALS *	19	20			21	22	22	230	270	232	104	65	109	87	123	75	48	12	20	13	20
1-00	WDCA BIG MONEY MOVIE	1	3			3X	4	4	8	11	8	4	2	3	3	1	4	3	4	2	4	4
	WETA EDUCATION SCHED	-3							87	105	91	86	47	65	47	56	17	5	1	2	1	1
	WAL ALL MY CHILDREN	6	35			27X	24	36	87	105	91	86	47	65	47	56	17	5	1	2	1	1
	WPC MATCH YOUR CHILD	2	10			11X	13	9	27	42	13	12	8	9	6	8	3	1	1	1	1	1
	WTOP EYE WITNESS NEWS	6	34			30X	35	28	71	75	71	55	12	24	21	36	12	1	3	2	2	5
	WTTG PANORAMA	3	16			16X	14	17	37	43	39	13	10	20	18	24	13	6	2	3	2	2
	HUT 6 TOTALS *	18	19			20	19	22	230	276	244	205	69	125	101	140	80	39	13	20	11	13
1-30	WDCA BIG MONEY MOVIE	1	3			2X	3	4	8	12	11	5	3	4	2	3	1	6	4	5	2	3
	WETA ELECTRIC COMPANY	-3							57	67	50	40	17	25	16	22	15	10	3	5	3	5
	WAL LETS MAKE A DEAL	4	21			18X	19	23	57	67	50	40	17	25	16	22	15	10	3	5	3	5
	WRC THREE ON A MATCH	2	12			12X	13	12	34	41	35	29	9	15	12	18	14	6	1	2	1	2
	WTOP #45: WORLD TURNS	10	50			46X	42	39	116	130	171	109	35	68	60	81	41	12	3	5	1	6
	WTTG PANORAMA	2	11			11X	11	13	26	29	27	22	5	13	11	16	9	5	2	3	2	2
	HUT 6 TOTALS *	19	21			24	22	23	244	284	244	205	69	125	101	140	80	39	13	20	11	13
2-00	WDCA BIG MONEY MOVIE	1	3			X	2	3	7	11	8	4	3	4	2	2	2	4	3	3	1	2
	WETA EDUCATION SCHED	-3							58	61	45	38	9	21	18	27	17	7	2	2	2	4
	WAL NEWLYWED GAME	4	23			21X	21	24	58	61	45	38	9	21	18	27	17	7	2	2	2	4
	WPC DAYS-QUIP LIVES	6	34			30X	30	25	81	96	89	81	36	58	47	51	23	8	2	3	3	3
	WTOP GUIDING LIGHT	6	32			29X	31	27	71	75	69	62	19	36	33	47	26	7	2	2	2	4
	WTTG 2 O'CLOCK MOVIE	1	7			8	9	10	22	29	20	14	3	10	9	12	4	6	3	4	2	3
	HUT 6 TOTALS *	18	19			24	24	23	240	272	231	199	70	125	109	145	70	32	10	14	9	18
2-30	WDCA BOZO	1	4			X	3	6	11	18	3	2	1	2	2	2	2	1	2	1	2	1
	WETA EDUCATION SCHED	-3							49	57	38	31	12	18	12	19	13	7	2	4	2	3
	WAL DATING GAME	3	19			16X	16	20	49	57	38	31	12	18	12	19	13	7	2	4	2	3
	WPC DUCKTIPS	6	34			32X	27	20	74	85	76	71	32	52	42	54	19	5	2	3	3	4
	WTOP EDGE OF NIGHT	6	33			29X	33	33	67	72	68	58	20	31	29	44	27	10	3	3	3	4
	WTTG 2 O'CLOCK MOVIE	1	8			7	8	10	21	30	20	14	3	10	9	12	4	6	3	4	2	3
	HUT 6 TOTALS *	17	19			23	24	22	225	263	205	176	68	113	94	131	63	29	10	14	8	15
3-00	WDCA KIMBA	2	10			9	7	7	30	55	5	3	2	3	3	3	3	2	1	2	1	1
	WETA VARIOUS	-3							101	122	91	84	32	57	43	54	27	7	4	4	4	4
	WAL ONE LIFE TO LIVE	3	34			32X	27	28	101	122	91	84	32	57	43	54	27	7	4	4	4	4
	WPC PEXTON PLACE	3	16			18X	18	15	38	45	39	34	18	24	20	25	10	5	3	3	3	3
	WTOP SHELLEY STORM	5	21			20X	20	19	66	81	68	62	32	44	34	45	18	6	4	4	4	4
	WTTG NEW 20-20-20	3	13			15X	13	13	51	61	51	49	3	7	7	8	2	4	2	2	1	1
	HUT 6 TOTALS *	22	22			22	26	19	294	430	203	176	77	122	94	121	54	27	11	17	10	17
3-30	WDCA KIMBA	2	10			9	7	7	30	55	5	3	2	3	3	3	3	2	1	2	1	1
	WETA VARIOUS	-3							36	79	5	3	2	3	3	3	3	2	1	2	1	1
	WAL ONE LIFE TO LIVE	3	31			3X	5	9	91	122	85	79	36	58	41	51	21	6	1	3	3	3
	WPC PEXTON PLACE	3	16			18X	18	15	38	45	39	34	18	24	20	25	10	5	3	3	3	3
	WTOP SHELLEY STORM	5	21			20X	20	19	66	81	68	62	32	44	34	45	18	6	4	4	4	4
	WTTG NEW 20-20-20	3	13			15X	13	13	51	61	51	49	3	7	7	8	2	4	2	2	1	1
	HUT 6 TOTALS *	22	22			22	26	19	294	430	203	176	77	122	94	121	54	27	11	17	10	17
4-00	WDCA ULTIMATE	2	10			6	9	8	36	79	5	3	2	3	3	3	3	2	1	2	1	1
	WETA SESAME STREET	2	7			3X	5	9	20	41	1	1	1	1	1	1	1	1	1	1	1	1
	WAL SESAME STREET	6	26			7X	7	7	124	152	81	52	39	26	37	37	13	29				

PROGRAMMING

Most television broadcasting stations telecast programs that can be listed under a number of categories. Groups usually are listed as news, children's, public service, women's, religious, farm or agricultural, and variety programs. In the program listings for specific television stations in various trade journals an observer frequently will notice that many stations will list programs with the same title. This occurs for two reasons. Some programs may be syndicated, that is they are owned and rented to the individual station as a package. Other program titles have been selected by many stations because the name itself will tell what the content of the program is and for what audience it is aimed. Such titles are: Farm and Home, Girl Talk, Panorama, Early Show, Fun House, and Six O'Clock Report. A home economist wishing to make an appearance on a television station will probably first want to consider the women's service program or the farm and home show. Public service shows, children's programs, and even news-oriented programs might be considered. In any case, the rule should be, if your information is relevant to the market area never turn down an opportunity to appear on television or on radio. Whatever the program, the home economist should adapt her material to fit the opportunity that is present.

ADJUSTING DEMONSTRATION CONTENT TO PROGRAM TYPE

Assume now that a home economist is the representative of a company that manufactures small appliances. She has prepared a

demonstration to explain how useful a particular small appliance is to the viewing homemaker. Unexpectedly, our home economist has been offered an opportunity to appear on a children's program. Of course the television station will assume that the demonstration will include the small appliance, and a skilled home economist should be able to alter the audio portion of her demonstration in such a manner as to teach something of value to her young viewer. Discussion about good dietary habits or "taking your turn" at preparing the family meal with the small appliance at hand can always be made interesting enough to appeal to young viewers. The home economist is not likely to cause a revolution in the younger generation's eating habits, but considering the size of the audience, she will probably plant some ideas that will develop with time. By maintaining flexibility, she may be able to secure an additional six, eight, or ten minutes on television, and hopefully she will make an impression on some young minds concerning the need for good eating habits.

THE EARLY MORNING FARM PROGRAM

Many television stations design and broadcast programs specifically for the purpose of serving a rural or agriculturally oriented audience. These programs may be one of the better broadcasting opportunities for a home economist. One should not assume that because the program content is slanted to the rural audience that there will be no urban audience. Most topics that a home economist would discuss could be of interest to both the rural and non-rural viewer. In an appearance on such a program one's manner should be

somewhat more casual and informal than in other situations. A short study of the host or hostess (page 4, item 11) on the program prior to going on the air will help to define the level of formality. When appearing on such an early morning program a guest should make every effort to be at ease, casual, and certainly without affectation. The point regarding artificiality should apply to all performances on television. It is mentioned in the context of this chapter because insincerity or pedantry on a rurally oriented program will be substantially more noticable. The need for the home economist to be natural in her presentation cannot be overstressed. The nature of the television camera is that it tends to emphasize affectation and falseness.

THE NEWS PROGRAMS

Several types of programs aired by a television station will fall under the general title of news programs. Two of this type occasionally offer a home economist an opportunity for an appearance. That program intended to be the station's evening newscast will be the least likely situation where one might appear. While such news programs are usually thought of as a half hour in length, after the commercial time is subtracted from the total time, and removing the time usually devoted to sports and weather, the number of minutes that remain for actual news is substantially reduced. It should be noted that the evening newscast is a time of day when audience tune-in is high, (see Table VII, page 55) so if a home economist secures from the press of the daily news any amount of time, it is worth the extra effort. If such an opportunity did appear, it is important that the home economist have

her thoughts well organized and be prepared to discuss the news element of her feature in the shortest time possible. If she is the representative of an appliance manufacturer, those involved would generally expect to see the appliance in the picture. Displaying or serving a well prepared food item is always a good and appealing ending to a discussion. One must remember that news programs generally are on a tight time schedule, so there is little chance of on-the-air food preparation.

Another type of news program which might serve as a platform for a visiting home economist, is frequently described as a "magazine feature" newscast. On such a program the subject matter is usually not the "hard news" of the day. Length of features are more expanded, and the program tends to deal with areas wherein a home economist is likely to be involved.

It should be noted that both types of appearances are likely to be recorded on film or on video tape (page 6 item 33) rather than live performances. If a "magazine feature" type news program does not exist on the station, the story involving the home economist might be recorded by either method and held on reserve by the station's news department to be aired on a day when the "hard news" is in short supply.

THE MAN IN CHARGE

In order that the home economist can make the most of her visit to a television station she should have some understanding of its organizational structure. While the local programs are loosely divided into categories (women's, children's, news, etc), one individual generally

oversees the entire broadcasting schedule of the station. This person is known as the program director (page 4 item 19). He should not be confused with the person that directs a program. For an individual program, there is usually a host or hostess who acts as the program's producer. The producer is usually responsible for the selection of the feature materials that make up the program on a daily or weekly basis. The host-producer will of necessity work closely with the director of the program. When host-producer is not available for discussion with a prospective guest, the director is generally able to substitute.

A home economist making a visit to a television station for the first time would be well advised to make a courtesy call on the station's program director. She should explain what program material she has available and how she might provide programming if he felt her material suitable. At this moment the success of the home economist depends in a large measure on her personal salesmanship. Such a courtesy visit may not result in additional appearances on the station, but program directors tend to keep either a mental or physical file of potential program material. If he is interested, he may be able to place a phone call to a host or hostess in charge of another type of program on the station and help you in arranging for a second station appearance. With the chain of command that is usually in a television station, when the program director passes along a guest as a possible program feature, the implication is fairly strong that the guest should be scheduled.

BEHIND THE SCENE

If a home economist is visiting a television station as a representative of a manufacturer, occasionally there will exist behind the scene some activity, the aim of which is to secure more air time for the visitor. Such activity is but one of many small pressure games that continue in most television stations. This particular activity functions in the following manner. Someone in the sales department has heard that a representative (the home economist) of a certain company is to be on the air. Mr. Sales hopes he might persuade another program to use the services of the home economist so that the appliance or item that her company sells will be seen on the air more often. He hopes to use this bonus of additional air time as a lever to persuade an advertiser to buy time in the future, or to choose his station over another when buying time. He might also call a client and sell what is known as a "tag spot" on a feature. This kind of spot announcement simply follows a feature and states that the item can be purchased at a certain store. Such a commercial would appear to be good business at first glance. However, more than a dozen stores in the viewing area may also sell the item, but since the salesman has only one store as a client, the impression is that only in one location can the item be purchased. A home economist representing a manufacturer would be well advised not to become involved in such sales activity. Such matters should be left to the home office or to the company's advertising agency.

EQUIPMENT

Certain kinds of technical equipment, as well as studio equipment (furniture and sets) are found in all television station. Their number, the condition of their repair and maintainance, and the skill with which they are used, is usually tied rather directly to the corporation's wealth and attitude. If it is a prosperous business and has not changed ownership in recent years, it will probably have newer and more up to date equipment. If the broadcasting company wages for employees are average or above compared to other employers in the area, the over-all care the equipment receives, and the skill with which it is used is generally greater.

Relative to local live programming (page 4 item 14), the most necessary piece of equipment is the studio camera. On rare occasions there will be less than two cameras in one studio. The type of cameras as to manufacturer, and their ages will vary extensively but in general all cameras have three main sections, the lens complex, the picture tubes and related electronic equipment, and the viewfinder and its related electronic elements. Whatever the make of the camera, how much is accomplished with the equipment is usually related to the skill of the operator. The success of the professional home economist or any other individual in front of the camera is related directly to how that individual learns to work within the limits of the camera.

In previous paragraphs, our discussion dealt with the picture portion of the television medium. Let us now turn our attention to the sound portion and the equipment related to it. Much has been discussed

over the years that television has existed, as to which portion of the total is more important, the sound or the picture. Actually, either without the other will not be tolerated for many minutes by the viewer, before he changes channels. To a blind person the picture is of no value, and to a deaf person the audio is of no value. If a person has both of these senses in good order the desire is to have both mediums functioning when television is being watched. But just as with the picture portion of the medium, the well trained home economist should be able to use the microphone skillfully.

The most commonly used microphone in the situation of the local, live program is the neck or lavalier "mike". Simply described, this is a small microphone hanging on a cord around the neck. Technical advances have enabled manufacturers to make these neck microphone approximately the size of a large piece of jewelry. The home economist visiting a television station to make an appearance will usually find that one is made available for her use. The lavalier not only has adequate pickup capability, but it does not require a person to operate it in the studio. Other types of microphones are, the boom (page 3, item 3) stand, and the hand-held mike. While these names define more specifically how they are used, the studio visitor should know what to look for when the type is referred to by a director or an audio operator (page 3, item 1).

The boom microphone is, just as the name implies, a mike on the end of a boom or a metal pole, and is maintained somewhat above and in front of the speaker, by an operator. Such a microphone may on occasion be used to pick up the audio portion of a discussion/demonstration.

However, due to their characteristics they will also pick up most sound on the set. When such a microphone is to be used on a program, the home economist should discuss the extent of her movements with the operator. A hand microphone, as the name implies, is held in the hand. It is sufficiently large to be held comfortably and can be moved within the hands without picking up unwanted sounds. When using such a mike attention must be given to where it is being held. If it is held too closely to the mouth of a speaker, the explosive sounds of "b", "p", and "t" will produce a popping into the audio. The holder of such a microphone should not try to place the instrument in front of the person talking, but rather to hold it at a half way point between the two people engaged in conversation. In some situations the interviewer may be given a lavalier to wear, and also a hand mike to pick up the voice of the individual being interviewed.

The stand mike can be of many styles and made by a variety of manufacturers. As the name suggests, it is a microphone on a stand, suitable for picking up one's voice when speaking from a standing position.

When wearing a neck or a lavalier microphone, special attention should be given to make certain that the microphone does not rub against cloth or jewelry in the process of normal body movement. The bump of a piece of jewelry or a necklace, while not audible to the wearer, is quite loud and annoying to the listener. As to fabric, certain materials such as crisp silks will produce a distracting and rasping sound when brushed gently against the microphone. Such problems should always be considered when choosing an item of clothing for an on-the-air performance.

THE STUDIO AND THE PROPS

Certain items referred to as props (derived from properties) are common to all studios. Other specific pieces of equipment may be found only in one studio. It is from the studio's collection of chairs, tables, flats, and assorted other items in the prop room that the usual television set is built. Following is a list of the more common props with a short description of each item.

- CHAIRS:** Can be of any size; swivle, fixed, too high, too low upholstered in plain or fancy fabric. (Don't allow yourself to be seated in a chair with a bright and fancy fabric design if you are wearing a garment with a bold design in the print.)
- PLATFORMS:** Wooden devices placed on the floor to elevate the guest to eye level with the lens of the camera. Sometimes referred to as risers.
- FLATS:** The wooden frames over which fabric is stretched and then painted. Used as a wall behind the set.
- HOD:** A pedestal with a horizontal and vertical surface, each about 15 x 15 inches square and about 40 inches tall. Used to hold camera cards or any other items desired to be seen in close-up by the camera.
- MONITOR:** The television set in the studio which serves to let the person in front of the camera see what is actually on the air. (Don't develop the habit of watching yourself on the monitor).
- AC:** Letters actually stand for alternating current. However they frequently mean 110 volt electric circuits. Studios also have equipment that operates on 220 volts. (Don't mix them up.)
- PA:** The public address system in the studio.
- CYC:** Abbreviation of cyclorama. A curtain that can be hanging from small wheels on a track. This might be moved around the walls of the studio.

KITCHEN SET: A place or a set in a studio having the looks of a standard kitchen. The appliances may or may not function. It may be fixed, or it may be completely movable.

In order that the set can be seen by the camera there must be substantial light. The various lights have names such as scoops (page 5, item 23), spots (page 5, item 26), strips, and frenels. The business of lighting a set is of no particular interest to the visiting home economist except that lights are hot and have definite effects on certain foods. The heat from lights will melt whipped cream, ice cream, and gelatin rapidly. Green vegetable matter used as a garnish, or flowers as decoration will wilt within a half hour.

In rooms in a television station other than the studio there are a number of pieces of equipment that a home economist will often find to be of use. These are slide projectors for standard 35 millimeter transparencies (page 5, item 29), 16 millimeter (page 5, item 24) projectors, and video tape (page 6, item 33) recording and playback machines.

Some television stations have a capacity that will be of some interest here. This might be defined as a capability rather than as a piece of equipment because most of what is accomplished is done electrically. This technique of building a set can have definite interest for the station visitor. In the earlier years of television, if a particular setting was desired for a performer, the set had to either be drawn, the whole scene had to be set up in the studio, or it could be projected on a screen behind the performer, by a high powered projector. With the advent of color television the necessity for more

light on the set ruled out in most stations, the possibility of rear screen projection (page 4, item 22). However the same color television opened the door to another system. This is called chroma key. The home economist should be well informed as to its advantages and its restrictions.

If chroma key is used no set will be behind the performer. The walls will simply be painted an intense blue, and be well lighted. Chroma key functions in such a manner that when a camera is put on a total set and the correct buttons are pushed in the control room, wherever the camera sees blue in the set, the electronic equipment puts in picture information from another source. Since the insertion or keying is done by the electronic signal produced by the blue tube in the camera, the name chroma key is most appropriate. Using such a system, the home economist can be made to appear in a kitchen, laboratory, on a patio, or in any other situation that might be desired. The most important fact for the home economist to remember is that she must not wear blue clothes or have any blue items on the set for her demonstration. When any such items are in the set, the background will appear right through the spot the blue item is located in the picture.

THE STUDIO CREW

The studio crew in a television station can play a definite role in the success of a television demonstration. This crew will vary from one to eight, depending on the size of the station. The members of this crew will be operating cameras, setting the lights, giving time signals, perhaps operating a boom mike, and in general giving off-camera assistance.

The amount of help which a home economist receives is largely related to the personal feeling these crew members have toward her. One method by which a station visitor can establish good personal relationship is by remembering first names. If the traveling home economist keeps a record book and makes a point of recording such bits of information about the station, on future visits she may be welcomed as an old friend. Another method by which the demonstrator can increase her assistance is through the serving of food used in the demonstration. The availability of paper plates and plastic utensils to serve samples will produce several strong arms to help with the necessary lifting. The demonstrator should remember that there are some members of the crew that work in the 'back room'. A moderate concern for the desire of crew members to share in refreshments will assist in building a reputation as a friend. Willingness to show appreciation may be called "apple polishing" but the better word is diplomacy. A professional home economist whether she travels for industry, government, or is a local resident, will quickly learn that diplomacy at a television station will gain for her additional time on the air.

SIGNALS

Hand signals might be described as the silent language used to communicate to the people in front of the camera. They are invaluable to a television performer especially when the time remaining in the segment, or the feature, is rapidly running out. A home economist should know these basic signals (Part I of Appendix) and be able to comprehend their meaning without conscious thought. The following

signals are generally used through the television industry in the United States.

STAND BY

Hand raised in air above the head of the person giving the signal with the palm of the hand facing the performer. A verbal one may also be given at the same time. The microphone is not open. The program or the segment is about to begin. The signal is usually given about 15 seconds before the camera comes on. The person giving the signal may point with the other hand to the camera that is about to come on. When the camera comes on the signaler will lower his hand and point to the performer meaning for him to begin.

POINTING TO THE CAMERA LENS

Signal means "talk to the camera". If the director is about to change cameras he may ask the floor director to point to the camera that is on the air. At the moment that another camera is put on the air the floor director will swing his arms to the camera which has just come on. Rather than make a rapid shift of glance from one camera to another, the performer should drop her glance to something in the immediate foreground and then raise it again to the camera with the light.

CLOSED HANDS BEING PULLED APART RAPIDLY IN FRONT OF PERSON GIVING SIGNAL

Slow down, stretch, don't talk so fast. If something is supposed to happen in a moment it might mean that the change is not yet ready and the performer will have to talk for a moment or two until all is ready for the next event planned.

THE OK SIGN

Everything is alright now, proceed as planned.

HAND AND FORE-ARM ROTATED IN A CIRCLE IN FRONT OF SIGNAL MAN

Speed up. Time is running out. Talk faster. Go on to next subject or topic.

HAND BEING HELD FOR THE PERFORMER TO SEE A NUMBER OF RAISED FINGERS

Number of fingers indicate number of minutes remaining to end of segment, or program. Be sure to notice if two hands are raised. The signal might be six minutes or more. Sometimes small cards are shown by signaler to state number of minutes.

ONE HAND BEING
HELD UP TO SHOW
A BENT FORE-
FINGERS

Thirty seconds remaining to end of segment or program. Time to end a thought and say goodby.

A FIST

Only 15 seconds remaining. Time to say goodby.

(See part I of Appendix pages 186 and 187)

If the television appearance is to be a solo, the home economist should learn before the feature begins who will be giving the signal to begin. Once the standby signal is given, the professional performer should not remove her eyes from the signaler. This need not be a stare, but do not look away or down, for the moment might be the time for the signal to begin and an awkward situation of not knowing if the camera is on the air might follow. An unobserved cue to start, on the part of the performer, will result in confusion at the beginning which might be difficult to overcome.

If the demonstration is somewhat complicated, the home economist will feel the need for clearly given time signals. She should decide ahead of time where she wants the closing time signals to begin. If the concluding steps of the demonstration require four minutes she should ask for her time signals to begin at seven minutes. Such a request is not unusual for a director to receive. If the demonstration is to come to a smooth conclusion the time cues for the ending should be well planned. A definite degree of professionalism will be reflected in how time signals are received. DO NOT ACKNOWLEDGE TIME SIGNALS ON THE AIR. A quick glance at the signals will suffice for the crew to know that the signal has been observed. An experienced crew can read a great deal by watching the eyes of the performer. When the time

signal is down to 30 seconds, there is only enough time left to conclude the thought that is being expressed, and to say goodbye. No new thought should be brought into the commentary. When the first (15 second) signal is received, the time remaining will only allow for the current sentence to be finished and to say a goodbye.

Before her performance begins, the home economist should make a written note for herself as a reminder of what she is expected to do at the end of the segment. Such information need not be written in complete sentences, but rather in cue words or phrases. Not many individuals can switch from an adlib commentary to reading a sentence and not have the change noticed.

If the feature is to be video taped, it may have been previously decided what the over-all length would be. The home economist may be asked if she wants a "count up" or an accumulative time signal. This would mean, do you want to be shown time signals starting at the end of the first minute and continuing on until the prearranged time is reached? The demonstrator should quickly decide which type of time signal best suits her needs. The one that indicates the time that has been used to the moment, or the signal that shows how much time is remaining in the total that was agreed upon before the demonstration began. It is important that she learns to pro-rate her time to the various parts of her demonstration. Failing to learn this skill will result in the situation of receiving the one minute signal, and finding that three minutes of demonstration still remain.

Since the home economist must depend heavily on the signals given by the studio crew, as well as for other types of assistance,

the need for good public relations regarding these crew members cannot be overly stressed.

THE LITTLE RED BOOK

The frequency with which a professional home economist is invited to appear on a television station is related not only to her knowledge in the field, and the skill with which she uses the medium, but repeat appearances depend heavily on her public relations skill. In this context, public relations refer to exactly how she deals with the personnel of the broadcasting station. Whether she is a resident and is employed in the locale of the broadcasting station, or by the nature of her employment must travel to many stations, she should make every effort to develop a feeling among the station employees that she is a personal friend. Such efforts could be defined as developing a good public relations plan; however it might better be described as developing good human relations.

Even though she may visit a television station frequently, it would be a substantial task to remember all the names of those who play a critical role in a station appearance. The home economist is urged to secure a "Little Red Book" and to consider it her human relations hand book. If she is required to visit several cities in the scope of her employment she should divide the pages of her notebook by cities and states if necessary. Within the space that is allotted to each city, she can subdivide the pages into groups that can be devoted to each radio and television station. If she is a local resident, subdivision would be needless, but several pages should be devoted to each

station. Once her first contact to a station is made, she should record as much data as possible. A list of essential data should include station call letters, channel number, name of program director, possibly the name of the station manager, the name of the program on which she will appear, time of day program is broadcast, host or hostess' name, director of the program, and preferred arrival time at the station. Special attention should be given to guarantee that all names are spelled correctly. Nothing establishes a negative reaction as quickly as to misspell the name of the addressee on a letter. If the name is somewhat unusual as to pronunciation, a phonetic spelling should be recorded. When a station is contacted, a note should be made to indicate who does the booking or scheduling on the individual programs. There is one specific question to be asked of the host or hostess: "In case of some emergency and I am unable to fulfill my appointment, and cannot reach a source at your station, what number might be called as a last resort?" Those who appear regularly on television usually have far too many telephone calls at home. The home economist might state that she is aware of this problem and will use the number only in an emergency, of course giving as much advance notice as possible. The hostess will be happy to know that her difficult position is understood. If the program on which the appearance will be made is to be video taped and aired at another time, that fact and the taping time, most certainly should be recorded.

When the first 'on the air' appearance is completed the time is right to record some additional names. The home economist should ask the hostess or the director to give her the names of the crew personnel

who play a major role in the program. Names should be recorded with a notation as to their job. Not only can this information be of great help on future visits, but the word will be passed to the various crew members that you are interested in them personally. The attention that is given to the element of human relations will also increase the probability that there will be future visits to that station.

Before departing from the station the home economist should also record in her book all information noticed about studio kitchen equipment and the studio set. Data as to chroma key and any other items about the station that might prove useful on future visits should be noted.

As a final note, relative to a specific station the name and phone number of a hotel or motel convenient to the station should be recorded. If groceries are frequently used in a demonstration, the where-abouts of a supermarket should be noted. Once these facts about a station are completely catalogued, the home economist will have a time saving manual at her disposal for many facts, and most important she has at hand a quick refresher for names she will wish to recall prior to a repeat visit.

SUMMARY

The preceding chapter should have made the student aware of some factors about a television station not learned by casual observation. Insight should have been gained relative to the operation of a television station and the people involved. Many facets of the station, such as traffic and engineering, were not discussed since the home

economist would not become involved in these areas. Chapter Three will lead the home economist, to be, through a sequence of steps aimed at confronting problems and discussing solutions when television is to be used as a communication means.

PROBLEMS AND EXERCISES
RELATIVE TO CHAPTER II

1. Using current market data resources, list ten of the fifty largest market areas. They need not be in order of size.
2. List ten of the next one hundred largest.
3. Using the coverage map on page 18, how many counties are shown in the ADI Coverage?
4. On the coverage map on page 18, portions of how many states are within the A and B signal strength areas?
5. On the coverage map on page 19, what is the population within the metro area?
6. As shown on the coverage map on page 19, how many TV homes are in the station's ADI?
7. Using the coverage map of WLAC-TV, what organization defined the limits of the station's ADI?
8. On WLAC-TV's coverage map, what is the estimated population in the station's service area? For what year was this estimate made?
9. Using the audience survey taken in Charlotte, N. C. on page 23, what share of the audience did the Betty Feezor program have in the station's ADI?
10. How many TV households viewed the Betty Feezor Show?
11. Which age group of women viewed the Betty Feezor show in the largest numbers?
12. How would you rate the Betty Feezor show as a platform for a demonstration aimed at young people in their teens?
13. Using the Nielsen Survey information on pages 25 and 27, which quarter hour of "Panorama" on WTTG-TV has the largest share of audience in the Metro Area?
14. In the Nielsen Survey of the Washington, D. C. market area, which quarter hour of the "Panorama" program has the largest viewing number of total households? Is this number read in hundreds or thousands?
15. If you were a home economist and had a demonstration of interest to men, on which quarter of the "Panorama" program on WTTG-TV would you hope to be scheduled?

16. In a short paragraph list some of the advantages of television for the home economist.
17. Define the difference between the station's program director and the director of a program.
18. List some limitations of appearing on an evening news program and state one major advantage.
19. What advantage does a lavalier or neck microphone have for the home economist over other types?
20. Discuss the effect of the studio lights on various foods.
21. Once the signal "stand by" is given, the person in front of the camera should stare directly into the lens.
AGREE DISAGREE Choose one and explain your selection.
22. During a television demonstration, when the home economist receives the three minute signal she should conclude her feature as quickly as possible.
AGREE DISAGREE Choose one and explain your answer.
23. Write a paragraph regarding the advantages (for the home economist) of compiling a substantial amount of data about an individual television station.

CHAPTER III

A TELEVISION APPEARANCE

If the home economist plans to make use of the media of television, many choices and decisions must be made before a novice demonstrator develops into an accomplished user of the broadcast media. Regardless of the field of employment, (teaching, extension, commercial and state association, or business), the skillful use of television as a communicating method is highly desired if not an outright necessity. In order to acquaint the home economics major with the choices, problems, and decisions a few assumptions will be made. First, you, the reader, are a graduate home economist and you are employed in the business area of the profession. Your employer is a manufacturer of small kitchen appliances. We will assume that it has already been decided you will make extensive use of television and some radio in order to aid the sales of the company. Your employer expects that you will not only sell appliances, but that you will make every effort to contribute to the general knowledge of the viewing public. Hence your job is one of public relations and teaching as well as of selling.

Wherever in the field of home economics the graduate is employed, general knowledge of the broadcasting industry and functional skills relating to the use of the camera and the microphone will be an employment advantage. In this chapter the student will gain insight into the process of developing a working relationship with a television station.

SCHEDULING YOUR APPEARANCE

A television station is the land of the month, the day, the hour, and the minute! Probably no other business is so completely tied to those four segments of time. Three television stations are located in the imaginary city of Salem, and it is in the middle of a market area in which your company is hoping to increase its sales. You realize that you must somehow obtain the call letters of the television stations in Salem. Several publications are available that list such data.¹ If your company's sales promotion department cannot provide you with the information, another source is available to you. Contact a nearby television or major radio station. These companies will have the trade publications with the necessary information. First, record the station call letters, as well as the corporate name. Frequently these two are different. At this time begin to make use of the "Red Book". Often trade publications will list the names of various programs broadcast by a station such as "Women's World", or "Panorama". Sometimes the hostess' name will also be listed. The same will apply to children's programs as well as other categories. Record all such information in your "Red Book". It is suggested that you request that your company provide you with a subscription to the publication that seems to provide the most useful information. It might be decided that several different publications are needed in order to provide a total information picture. Whatever the investment, the money will be well spent.

1. Standard Rate and Data, Broadcasting Yearbook

From the trade magazines you learn that there are three television stations in Salem as well as one educational station. The three commercial stations are affiliated with the three major networks. Two of the commercial stations have women's programs, one at nine a.m., and the other at one p.m. At this moment you are confronted with a decision to be made. Which station will you contact first? It is not wise to make an appearance on several stations during a visit to one city. In Salem, the two women's programs probably consider themselves to be competitors. By attempting to be welcomed by both programs you will probably be rejected at both stations after one or two visits. At this moment you must make a choice. One good factor exists on which to base a decision. It is the same factor the advertiser uses, the size of audience. If all elements are following the normal pattern, the program at one p.m. will have a larger "tune in", or audience (see Table VII). It is possible for the earlier program to have a bigger audience; however such a fact usually would be due to some special local personality. Unless you have access to a local rating book or can telephone a source in Salem, you will have no way of obtaining this information. Lacking any specific knowledge, make you first choice the one p.m. program.

THE FIRST CONTACT

Your first contact with the hostess of the one p.m. program can be made in one of three ways, by phone, letter, or in person. An in person contact is costly and time consuming for both you and the

Table VII: REPORT ON SURVEY AS TO TIME TV MOST FREQUENTLY WATCHED AND CHANGED FROM 1960 TO 1970

"On the average day, during what hours do you yourself ordinarily watch television?"

(likely viewing 1960-1970)

HOURS	PERCENTAGES CHECKING EACH TIME PERIOD					
	Weekdays		Saturday		Sunday	
	1960	1970	1960	1970	1960	1970
Morning:						
6:00 - 7:00	2	4	1	2	1	2
7:00 - 8:00	5	8	1	4	1	3
8:00 - 9:00	6	8	3	7	2	7
9:00 - 10:00	8	8	5	8	4	7
10:00 - 11:00	10	12	6	9	5	8
11:00 - 12:00	12	15	7	10	6	10
Afternoon:						
12:00 - 1:00	14	21	8	14	9	15
1:00 - 2:00	12	18	13	17	14	21
2:00 - 3:00	13	19	15	21	19	26
3:00 - 4:00	11	17	13	21	20	26
4:00 - 5:00	11	19	12	20	21	24
Early Evening:						
5:00 - 6:00	16	31	14	24	22	25
6:00 - 7:00	35	55	29	40	35	39
Evenings:						
7:00 - 8:00	57	63	50	53	52	56
8:00 - 9:00	69	69	57	60	61	65
9:00 - 10:00	66	66	56	58	58	63
10:00 - 11:00	42	48	40	46	38	44
Late evening, Early Morning:						
11:00 - 12:00	15	20	20	24	14	17
12:00 - 1:00	7	7	9	11	6	5
1:00 - 2:00	2	3	3	5	2	2
2:00 - 3:00	1	2	1	3	1	1

Base: 1960 100 percent = 24,27¹
 1970 100 percent = 1900

1. Robert T. Bower, Television and the Public. New York: Holt Rinehart and Winston, Inc., 1973. Table 3-2 p. 30.

program hostess. Letters can accomplish the desired end, but they are subject to the problems of the mail and your attempts to write an adequate but brief description of your proposed visit. The best approach is by the telephone, and if the call is successful, follow with a letter of confirmation. The time of day the call is made can have a definite relationship to the success of the call. You have no way of knowing what time of day the hostess arrives at the station, or goes home. If you call shortly before the program, that is, near one o'clock, you will reduce the chance for success. The hostess is devoting her attention to the program about to be aired and her mind is on the related details. It will be most difficult to get her undivided attention if the call is before the program. We are assuming that the hostess does the scheduling on the program. Such is the case, with programs in the smaller market areas. If the program goes on the air at one p.m. and is off at one thirty, the best time to call is approximately forty five minutes to one hour after the daily program is off the air. That interval allows the hostess time to say goodby to the guest of the day, to make a visit to the dressing room and to take a few calls from viewers. At such a time the hostess is usually ready to think about a program that is coming up sometime in the future, be it tomorrow or a month away.

PLACING YOUR CALL

Obtain the telephone number from the long distance operator. Record it along with the area code in your "Red Book". Place a

person to person call. State to the operator that you wish to call Miss Ruth Jones, hostess of the "Panorama" program on WXXX-TV in Salem, and the state. When the call reaches the station switchboard, be alert. Hostesses of programs do change, sometimes abruptly! It could be embarrassing to find yourself asking for one who is "no longer employed here". If this should happen, calmly ask who the new hostess of the "Panorama" program is, and if you may speak with her. Record her name, promptly! Ask the operator for the correct spelling, if there is doubt.

We will assume that the hostess, listed in the trade magazine is still employed. The switchboard operator will ring her office and she or her secretary will answer. The telephone operator will ask for the hostess since you placed a person to person call. You are now at one of the most critical moments of your approach. You must be warm, but business-like. You must state the purpose of your call without being too 'wordy' or 'pushy'. First, state your name and the name of your company that employs you. A well placed comment about hoping you didn't call too soon after her program will help to open the discussion and will show that you understand some of the pressures of a daily program. This light conversation should be reasonably brief. State that you are planning to be in her part of the country and would like to schedule a visit to her program. Very early in the conversation, state that you are a graduate home economist and that you will be using your company's product. Inform her that your company desires you to provide general information to the public and to present product demonstrations that will be of

specific value to the average viewer. You might also state that you realize that a program must maintain its audience over the long run, or nothing can be accomplished. Briefly tell the hostess the content of your demonstration. Your description might be that you plan to show several ways the family food dollar can be stretched, or that you will demonstrate several ways to prepare meals for the family that will save time by making use of the freezer, or perhaps how to take advantage of the specials on fruits that are in season and are lower in price. Many subjects might come into the conversation, but you should get to the point of when you will be in Salem. It is advisable to accept whatever date is suggested as available time, if you are free from other engagements. The fact is, if the hostess liked your approach she probably suggested a date that would give you some extra time on the air.

Let us assume that you have been successful and you have been scheduled for Wednesday, April 20th. Certain specific items should be checked out at this time:

1. Double check the time of the program.
2. Is the program live or video-taped?
3. Ask how many minutes will be available on the air. Suggest that your demonstration runs best to about eight minutes, but that you can fill to twelve minutes without padding. Let the hostess make the final determination. DO NOT PUSH FOR TIME.
4. Tell the hostess what you need for your demonstration, and ask what the station has available. State that you will bring whatever small items you need and are not available.
5. What time does the hostess suggest that you arrive at the station? (She may ask you how much preparation are set up time you need.)

6. If it is necessary for you to buy meats or fruits, or other groceries, ask the hostess if she, or the program has a favorite grocer. (You will mean, does a certain grocery chain buy time on her program). This will demonstrate to her that you don't wish to put her in a difficult spot by buying groceries at the wrong store, then having to avoid the whole subject on the air!
7. In case of emergency, if you cannot reach her by phone, ask for the name of her director.
8. Is a hotel or motel near the station? Get name and street address.
9. Give the hostess your phone number including area code. State that if an emergency arises, she should call you collect.
10. Tell the hostess that you will send a letter confirming the date, and that you will check in with her secretary when you arrive in Salem.
11. Have a nice day. Thanks! See you on April 20th. Goodbye.

It is assumed that you have been most successful in your effort to gain a television appearance in Salem. Since you now have your first appointment in the city, you can consider if there is anything else you might do to increase the value of your trip for your company. It would be highly unwise at this time to attempt to schedule an appearance at another commercial station. They are competitors. However, commercial stations do not generally consider themselves to be in competition with educational stations. Bower (1973) states:

"While the 1970 statistics do not point to any very dramatic invasion of ETV into commercial television's audience, they do indicate a growing awareness of the noncommercial medium. The 1970 survey reveals that 50 percent of the respondents in all television households were aware of being able to receive an educational station, and the 96 percent of this group could identify the station channel by number"¹

1. Robert T. Bower, Television and the Public. New York: Holt Rinehart and Winston, Inc., 1973 p. 51.

At this time, a call to the ETV station will likely result in additional 'one the air' time in Salem. At an educational television station, one will notice less press attitude toward the use of air time. If your demonstration will fill only fifteen minutes to not agree to fill twenty nine minutes unless you add extra material. Padding the feature to fill the time becomes quite obvious and unprofessional in the eyes of the station, and is noticable even to the viewer. If a call is made to an ETV station and an appointment is made to appear, one point is most important. DO NOT ACCEPT AN ON THE AIR TIME AHEAD OF THE ONE YOU'VE ALREADY SCHEDULED ON THE COMMERCIAL STATION. The fact that "she appeared on our station first" is very important to a commercial station. A performance at an ETV station will likely be video taped and aired at a later time.

One issue should be discussed in regard to an appearance on either a commercial or an ETV television station. Both kinds of stations are very sensitive to the suggestion of "payola".¹ This is a term that originated with the television scandles of the 1950's. For example, it would be payola for a hostess or a disc jockey to accept a gift from a company because he had played a record or talked about a product in an informal way, without the fact being listed on the station log as a commercial. In effect, a company would be "buying free time" on the air by giving the

1. "Payola, Rigged Interviews, Fraud, Deceit and Freebies." U.S. News and World Report, (Dec. 28, 1959), pp. 40-41.
"Groggy TV Awaits New Blows." Business Week, (Nov. 14, 1959), pp. 34-6.

hostess or the radio announcer a gift "under the table". In the case of a demonstration, it is acceptable to give the food that is used in the demonstration to the employees of the station. As a matter of fact, they will expect to enjoy the dishes since they have watched it being prepared. However, to give what might be called a small appliance will be crossing the line of what is acceptable.

Most educational stations once a year stage a television auction as a means of raising money to support their night programming. A courtesy visit to the station manager's office can provide your company with the opportunity to contribute an appliance for the station's auction. Your company can legally give the ETV station a product to be auctioned during the event. At this time you should prepare a paragraph of copy describing the appliance and how it is to be used and list the approximate retail price. If possible, the local distributor's name should be included in the copy. This bit of commercial is usually read when the item is put up for auction. It is advisable that you call the local distributor and inform him that you left a gift with his name on it. In the event you have scheduled an appearance on an ETV station, the same check list shown on page 57 should be followed.

PREPARATION AND ARRIVAL

Let us assume that the hostess of the program in Salem has stated that you can expect to have 12 minutes of on the air time. That amount of time is sufficient to complete most demonstrations on the air, but there could be danger of audience boredom developing

if that amount is devoted to one subject. However, this is not enough time to do two demonstrations and at the same time accomplish your company's desire of providing useful information for the viewers. In such a situation it is preferable to organize one rather complete demonstration and to have available a short, interesting and useful-to-the-viewer second feature. The second small demonstration should be one that can be stretched to additional minutes if the time is available.

The element of "available time" is most important on a live program. Frequently, on a live program, there will be one or two additional segments. If the other segments or features on the show are total-conversation features, the hostess can not always be certain that the guest can use all the time that she has allotted to the subject. Quite often, if the conversation guests have covered their subject completely, the interviewer will bring the segment to a close in order not to let it become tedious and repetitious. In this situation, if you have the last segment on the program, you may fall heir to two or three extra minutes.

When organizing the program format, the best or most interesting segment is usually saved for the last position. This is with the intent of maintaining all the viewers for the total program time. It is certainly in the best interest of the visiting home economist to be well prepared to extend her demonstration if the time is possible or necessary. She should inform the hostess that she has prepared for this possibility. The hostess will quickly learn that

you are aware of her problems, can adjust to changing situations, and that she can depend on you to keep the program interesting.

Assume that you have decided to use your company's new electric skillet for the first demonstration and a blender for the second, shorter segment. The point to be made, and the consumer information to be provided, is that using less expensive meat cuts with the addition of certain seasonings can provide the homemaker with a quick and nutritive one-dish meal for her family. The portion of the meal that is not eaten during the first meal can be put in a container. The blender will be used to demonstrate how a nutritious, low cost and refreshing after-school snack can be made and served. One of the advantages of this type of demonstration is that the time required can easily be lengthened or shortened. Also, if the demonstrator has sufficient budget for very small paper cups, samples can be given to studio visitors. Occasionally this sampling is done on camera and thus the air time of the feature is extended.

Another method exists by which the home economist can extend for her company the value of her television visit. You have selected two recipes to use on the air. It is inevitable that, when a recipe is given on the air, a great many people will not be able to write it down as it is given orally. Your company should take advantage of the opportunity and prepare a small pamphlet giving the two recipes which you will use in the demonstration, plus three more requiring the use of each of the appliances. To increase the pamphlet's appeal it might also include additional suggestions as

to the use and care of all electric skillets and blenders. Your company's products will be shown and mentioned in the copy, but a subtle approach can be very effective in such a situation. Such a pamphlet does have a definite appeal on a television program. In a later chapter the use of a pamphlet will be discussed.

When the major elements of your demonstration are completely organized, some thought should be given to your personal dress. In this particular demonstration you will be working in a kitchen set and a complimentary dress should be chosen. The dress should be plain in line, with few or no frills. It should be kept in mind that the lights in a television studio are either warm or hot, so whatever clothing is selected should not be heavy. As to color, any choice that is becoming to you is generally acceptable. It should be kept in mind that the items you most want the viewer to notice is your company's electric skillet, blender, and the food that is in them. If you should choose a strong red, green or yellow, you personally will tend to attract more attention on color television.

At this stage of your preparation you do not know what kind of microphone will be used, but it is quite probable that you will be wearing one that is hanging from a cord around your neck. If you are wearing a necklace of any style, the two will probably bump together creating an (see paragraph 3 page 37) undesirable disturbance on the audio portion of the program. A demonstrator may choose some neck jewelry, but she should be prepared to remove it during

the program if the audio engineer thinks that it might cause problems. Any jewelry that is chosen to be worn should not be of a shiny or a reflective nature. This characteristic is likely to cause problems for the video engineer and to a degree will distract the attention of the viewer from your demonstration.

When preparing for a television demonstration, careful thought should be given to hair style. Almost any hair arrangement is satisfactory if it is not too extreme. A style that is not satisfactory, however, is one that permits the hair to be long and loose and to fall over part of the face every time the head is tilted forward. Such a style strongly suggests to the viewer that hair will probably be found in the food that is being prepared. When it is necessary to make a decision regarding one's personal grooming, the following rule is an excellent guide. If a feature about one's dress or grooming tends to distract the viewer's attention from the demonstration at hand, the distraction should be eliminated.

YOUR ARRIVAL IN THE CITY

The time that you are to arrive at the studio should be the determining factor as to the time of day you arrive in the city itself. If your appointment at the television station is for late afternoon, it generally is safe to make your arrival in the city some time earlier in the same day. However, if you are scheduled to arrive at the station at approximately midday and it is necessary for you to travel a considerable distance, the wiser choice would

be to reach the city on the previous day. One of the major factors in this decision is the mode of travel. If traveling by automobile you are likely to be in a better position to estimate the time requirements. With air travel, however, there is always the possibility of delay because of the weather, so it is wiser to avoid tension and fear by arriving a day in advance of a midday appointment. This will allow for a night of adequate sleep, and permit you to arrive at the station unharried and serene, and will enable you to give the best possible television performance.

OVERNIGHT ACCOMODATIONS

In order to arrive at the television station confident and prepared, choose a hotel or motel near the studio. As mentioned in Chapter Two, asking for guidance from the station personnel as to hotel or motel choice is most advisable if the city is unfamiliar. Once you have arrived at your accomodations, check in by phone with the station. If the hour is early enough that the normal business day is not ended, use your "Red Book". Call the station and ask for the hostess of the program. If she is in and can talk to you, make your conversation brief but cover the following points:

1. Identify yourself.
2. State that you are "checking in".
3. Tell where you are staying and give phone number.
4. Ask if there are any changes. If not, double check the preferred arrival time.
5. End with, "I'll see you at (state time) tomorrow".

These steps have real value for both you and the hostess. She will know that you understand the pressure of the clock on the people in the broadcasting industry. She will feel a sense of relief to be assured that you are in the city and the content of the program for the next day is not in jeopardy. By naming the hotel where you are registered, she will know where to locate you in case of program changes. By your attention to small detail, you have given her the impression that you are understanding and cooperative. If a spare one or two minutes should become available, you will then be most likely to get them. The hostess will, quite naturally, put her trust in the person who has shown dependability.

If you are not able to speak to the hostess, check your "Red Book" for the name of the director of the program. Give this person the same information. If the director is not available and there is no secretary, one might ask for the production department coordinator and give the information to that office. Ask that your message be left on the desk of the hostess. As a last resort, give the information to the switchboard operator. Switchboard operators are usually very busy, so be brief. If this step is necessary, take time when you arrive at the station to say a special word of thanks to the operator.

YOUR ARRIVAL AT THE STATION

You will probably arrive at the station either by taxi or your own automobile. No doubt you will have several packages, cartons

or suitcases. First, go to the receptionist. Even if by some confusion you find that you have entered the back door of the station, go directly to the receptionist and let her call the office of the hostess to announce your presence. Even if you happen to arrive early, do not take time to have a coffee break before contacting the hostess. Make your arrival known! When the hostess or her representative comes to greet you, state that you have some packages that need to be taken to the studio and ask what is the best way to handle the situation. If you have food items that should be refrigerated, ask where that appliance is located. If some physical assistance is needed, ask for it. The usual door of entry to the station might not be the most desirable place to unload boxes and props. A utility door much closer to the studio is usually available and will allow for a simplified operation. Obtain the answers to all such questions from the hostess or her representative. If a cart or other rolling device would be helpful, say so. Most stations have such a convenience available. If it is approximately the time that you were told you could set up your demonstration, ask if the situation in the studio is ready for you to begin your preparations. If so, proceed at once to set up your equipment.

SETTING UP THE DEMONSTRATION

At this time you will probably meet two people who will be very important to you for this and future appearances. They are the director of the program and the floor director (page 3 item 9).

Ask the director the following questions:

1. Where will I be working?
2. If the studio kitchen is designated, ask how much counter space you will have.
3. Ask for a table off to the side, on which you can place necessary props.
4. Since you will be using an electric skillet and a blender, ask for the location of a 110 volt electric current outlet.
5. If you need a refrigerator, ask where it is located.
6. Ask what kind of microphone you will be using.
7. If such is the case, state that the clothes you are now wearing are those that will be seen on the air.
8. Reaffirm the exact time of your appearance on the program.
9. Check again on the amount of time that you are scheduled to fill.
10. Ask the director what system is used to show close-up pictures.

Items 8, 9 and 10 are most important and warrant some indepth explanation. As to Number 8, the time you are scheduled on the program will be the determining factor as to when you want to start some of your food preparation. If the program begins at 1:00 p.m. and you are scheduled to be on the air at 1:04:30, almost all of the last minute preparation will have to be done before the program comes on the air. If you are scheduled for 1:18:00, then most of the last minute operations will not be started until the program is already on the air. At this point you will have to consider if your actions will create noise. You will have no problem if preparations can be done before the program is on the air, but if the noisy mixing, etc., must be done at the last

minute and you are scheduled for late in the half hour, you may have to locate a work area away from the studio and the live microphones.

Your scheduling, or location on the program format, should have some explanation. Every television program must have a schedule or an operations sheet. This is called the format. It will show the order of the various segments of the program and the amount of time allocated to each segment. There are generally two columns of figures. One will show the starting and ending time for each of the segments as it will appear on the clock. The other will show the amount of time that is allotted to the segment. The director will provide you with a format upon request. Obtain one for your use, most importantly because it will furnish you with a printed record of your time on the air.

If you are scheduled as that last segment on the program, consider it an unspoken compliment. Television program organizers generally save the best to last. It is hoped that the audience will stay tuned to the program to see you, and the last segment of the program is usually considered the one that can use extra time should it become available during the course of the program. It must be also stated that one should not consider it an insult if one is not scheduled last. There are numerous public relations reasons, having nothing to do with quality or content, that might indicate the placement of another feature in the last spot.

Item 9 concerns the amount of time you are scheduled to fill. The director can give you this information but you can also obtain it by reading the format. Observe without comment if you are allotted

On page 71 is a representative format of a live television program. The format may vary from station to station and program but they all serve the same purpose, to list the order of events, to serve as a time schedule and to be a general information sheet. The right column of figures tells the clock time of the events and the left shows the length of the segments. Lines drawn across the format aid in rapid reading. Open spaces are usually left between the features to provide space in which to write in last-minute details. Several copies of the format are made, to be used by all members of the crew. On page 72 is an explanation and an example of another type of format.¹

1. For further information regarding formats see: U. S. Government Department of Agriculture, Federal Extension Service, PA-914, You're on Camera In Color, A Television Handbook For Extension Workers, Washington, D. C.: Government Printing Office 1969.

AN EXAMPLE OF A TELEVISION FORMAT
PROGRAM FORMAT

		Program name	
			Date
1.	Program theme, opening titles Annrcr's. intro, greetings		1:00:00
		:45	1:00:45
2.	Vacation Tours 1:00 VTR Gulf Tours	1:00	1:01:45
<hr/>			
3.	News and Weather Hal Johns today	5:00	1:06:45
4.	Jello :30 VTR Nu Maid :30 SOF	1:00	1:07:45
<hr/>			
5.	Ellen Dryden RE: Sidewalk Art Show Stand Up, Stroll, Pix on wall <i>Mrs. Harold Dryden</i> <i>May 25th</i>	8:00	1:15:45
<hr/>			
6.	Pam live Sil. Film 1:00 First Fed. S & L :30 VTR	1:30	1:17:15
7.	Ruth Miller Seaboard Appliance Corp. "Stretching the Food Dollar and Quick After School Snacks: 11:30 <i>send recipe request</i> <i>to station</i>		1:28:45
<hr/>			
8.	Goodbye, theme, Annrcr's Close	:45	1:29:30
			off

In some situations a demonstrator may be asked to provide the director a brief format or "run down" of the events in the feature. Unless otherwise requested, such formats should be brief and only in phrases not full sentences. If the demonstrator wishes to show several close-up pictures, these and their order of course should be noted. If a film or a video tape is to be used, the director should be given a FULL CUE SENTENCE which would be read or said as a cue for him to put the film or tape on the air. In the event that a "cue sentence" is used, DO NOT REPEAT THE WORDS IN THE SENTENCE IN SOME SLIGHTLY DIFFERENT ORDER PRIOR TO THE TIME THE FILM OR TAPE IS DESIRED. Following is an example of a cue sheet or a "run down" of a demonstration:

Name _____

Program _____

FORMAT FOR DEMONSTRATION

AUDIO

Opening comments appx. 45 sec.

General reference to first
small table Appx. 1:00

CUE FOR FILM

"I want you to look at this film
and see how to sand the top to
remove the scratch"

Film is silent. Narration from
studio

Close good-by

VIDEO

Main set

Close-up of table top (show scratch)

16 MM film 1:45 in length

Last shot of film, Close-up of
table with flowers

Studio

more time than was originally suggested for you. The hostess may have decided that one of the segments on the program was weak and could not fill the time originally given to it. For you to comment on the extra time might cause embarrassment if the other guest became aware of the change in time allotment. If you are allowed the amount of time previously agreed upon, you have no problems. If the time is somewhat shorter, you will have to adjust your demonstration accordingly and hope that a few extra minutes come your way. If, however, the allotment is considerably shorter and there is very little possibility that you can do a good demonstration, another approach may be tried. Comment to the hostess and to the director that you noticed your time on the program is very short and that you are concerned that you might not be able to do a complete feature. Offer to split it into two parts. That is, offer to perform two or three minutes in the early part of the program, complete some of the demonstration while the cameras are not on you, and toward the last part of the program finish by showing only the last two or three steps. This technique may solve some very delicate time problems and, considering the total program, is a good situation for you. To appear in two parts of a program has greater audience impact than a single appearance, even if the total time is shorter. Whatever the time situation, a home economist should remember that any amount of time is valuable and is worth using in some manner. Remain poised, calm and flexible, and be willing and quick to adjust to new situations.

Item 10 concerns the system used to show closeups of the items in the demonstrations. Assuming that there are two cameras, one of them will be used to watch you and maybe the hostess in the kitchen set. The second will be used to take closeup pictures of what you will be doing. There are several methods by which the pictures might be obtained. One, the camera may be elevated to its highest position and then tilted down to see what you are showing. Two, if the camera is the type that cannot be elevated, it may merely move in close at its regular angle. Three, there may be an overhead mirror arrangement that will allow for a direct view down on the top of the counter. The manner by which a closeup picture is taken will be of some concern to you since it will effect where you arrange to demonstrate the operations that are to be seen in detail. Having obtained the necessary facts as to the time and space limits of your demonstrations, you can now begin the process of setting up. Let us assume that you have already measured the ingredients of the recipe into separate small containers. While this is normally the method used by a home economist when demonstrating the preparation of any dish, this practice is of particular importance in a television situation. In a classroom one might have the time tolerance of three to five minutes. In a television demonstration, the time tolerance may be only 45 seconds or a minute. One should keep in mind that some viewers may be trying to write down the ingredients and measurements even if the suggestion is not made to do so.

To consider some of the problems of showing various kinds of meats on the air, let us first assume that a ground meat-macaroni

dish is being prepared. A ground beef recipe should be cooked ahead of time. Since most viewers would already know how to cook such an item, the explanation would be an unwise use of television moments. First, one would have to devise small things to do while the meat was cooking. Second, the fat in the meat quite naturally becomes liquid. Any meat that has considerable oil or melted fat in it will tend to reflect more light to the camera, becoming shiny and unappealing in appearance.

The handling of raw meat products on live television requires some special attention. Only in limited ways and ONLY if done very SKILLFULLY should the home economist or other demonstrator cut up portions of meat on the air. This especially applies to chicken and other fowl. The operation, unnoticeable in a home kitchen, tends to be most unpleasant when viewed on the television screen. The sight of a leg or a breast section being attacked by a struggling pair of hands with a sharp knife will severely limit the chance of establishing strong eye appeal. It should be understood that meat portions should be cut and trimmed ahead of time, thus limiting the use of the butcher knife while on the air.

DEMONSTRATION SPACE

The home economist should think of the space available to her in three categories.

1. She should know the space where closeup pictures will be taken.

2. She should define other spaces as areas to place items needed in the demonstration but not necessarily part of the primary picture.
3. She should have a storage or work table just off camera, no more than an arm's length away, on which she can place and have available other ingredients, equipment and towels.

It is most important that the demonstrator maintain a clutter-free scene. Clutter in the picture does not have eye appeal, and if empty containers, extra bowls, waxed paper and similar items are left on camera they will add confusion in the background of closeup pictures. (See page 79.) A home economist should always strive to give the picture on the home screen the maximum eye appeal.

For our discussion purposes, you are planning to use an electric skillet and a blender. You must, of course, have electric current to operate the appliances. Not only must you locate the necessary outlets or extension cords, but you must make sure that the power is turned on. Frequently an extension cord will be lying at the foot of the counter, so that you are almost standing on the cable. In the process of moving about, your feet might disconnect the appliance from the extension cord, resulting in nothing but silence when you attempt to use the blender during your demonstration. Unless the plug and the outlet fit together tightly, it is highly advisable that you ask the floor director to tape the plug in place. Even if all looks to be in order, check to see that the signal lights on the skillet and blender are on. Frequently, just before air time and again when all the lights are being turned on for the program, the lighting technician will shut off any switches that do not seem to be in use.

When your advance preparations are complete, tell the director that all is ready and that you wish to avail yourself of the dressing room. Guests of a live television show should always let some responsible member of the crew know of their whereabouts prior to air time. In the dressing room, observe yourself critically, looking at hair, makeup, hands, fingernails and clothing. Any feature of your grooming that tends to attract attention will distract equal attention from your demonstration. When you are personally ready to go on the air, make your last minute "check in" with the hostess. If there are any final changes on the format that will affect you, she will let you know at this time. By watching and listening, one can learn the pulse of the program. If all is in good order there is usually an air of controlled good humor. If problems exist on some part of the program, this will show itself, too, in an atmosphere of haste and serious discussion.

As a general policy, BE IN YOUR ON-THE-AIR LOCATION FIVE MINUTES BEFORE AIR TIME. This is a rule that many television stations try to maintain. The home economist should take responsibility for knowing which microphone she will use and where it is located. If you will be the first to use that microphone on the program, put it on before the program starts. You may be asked for a "mike check". Such a request means to talk on the mike in a normal voice, with the microphone hanging where it will be when you are on the air. If all is satisfactory you will get an OK sign.

Figure 3, page 79 shows the close-up picture on a screen with too much clutter in the background. The main point of interest tends to be lost in the confusion.

Figure 4, page 79 shows the clutter removed. The point of interest stands out even in a black and white picture.

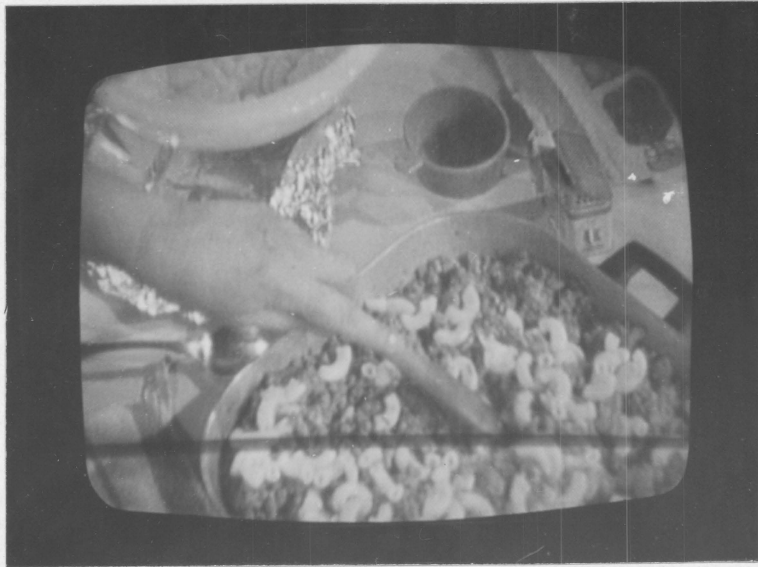


Figure 3



Figure 4

THE PROGRAM BEGINS

Television programs can begin in a variety of ways. One of the most common methods is to use a theme music selection, with the camera on a title, and an announcer introducing the host or hostess. From that moment the host or hostess is responsible, along with the director, for a smooth flow of events. Another opening might be for the hostess to give a brief description of the events of the program, followed by the theme and the announcer, and once again back to the hostess. Still another would be to have the announcer briefly visit each set and preview each feature. This would again be followed by the theme and the announcer. These examples are by no means all of the ways a television program can open. The process is limited only the imagination of the director.

The visiting home economist should be aware of the fact that in any opening she and the kitchen or any other set might be part of the picture. A woman's service program is structured to serve the interest of the homemaker. It follows that if the viewer-homemaker sees the kitchen on the screen she is more likely to stay tuned to see the program. The number one aim of television is to keep the viewer. If you, the expert in the kitchen, happen to be the center of attraction for the opening moments of the program, use this opportunity to spark some interest in your feature. For example, you might be an expert at rapidly cutting celery into short lengths. If you have found that people are always interested in this skill and the celery is relative to the food preparation of the day, display that operation during the opening. Your activity should relate to

your demonstration, but avoid making it look staged. Often it is helpful to have another of the program's guests in the kitchen set with you. The second person can assist in creating an atmosphere of interest by being involved in a tasting or an explanation session. The home economist should have the approval of the hostess and the director before she stages such a scene. If the idea is offered, the director, who is undergoing considerable pressure just before the program starts, may approve or disapprove without explanation. Do not be disturbed at this moment if the answer comes quick and sharp. Tension is usually high, but seldom if ever is any offense intended. At the beginning of any program, the very last thing that any director or hostess would want to do would be to create additional tension.

IT'S YOUR TURN---THE SUBJECT IS FOOD

By looking at your format you can be aware of the guest scheduled on the air just before you. The tone of the remarks by the hostess tell you that the interview is being concluded. You notice that one of the cameras is being moved into position in front of you. All signs tell you that it is your turn to be on camera.

Your segment might start in two different ways. A commercial or other announcement might be scheduled before you. The announcements must be put in the program, and frequently the hostess and the director will use that short commercial moment to move the cameras from one set to another. This is usually an easy way to start a feature since it will allow both you and the hostess to appear on

the screen at the same time. If there is no scheduled announcement to provide the hostess with an opportunity to travel unobserved from one set to another, another method must be used. From where she was, the hostess would comment about you or your demonstration or possibly ask you a question. The director would then switch to the camera in front of you, and the hostess would be free to make her move and join you in the kitchen set. It is most important at this time that you listen carefully to the hostess so that your first words will have some logical connection with her introduction of you. It must be remembered that the viewer has no concept of the distance between you and the hostess. She may even be in another studio. You should simply pick up the conversation and keep talking until the hostess joins you. When she is there, finish the comment you were making, make no comment about the distance she has traveled, and allow her to resume her role of leading your segment of the program.

At this time in the segment, one particular point is most important. DO NOT SPEND EXCESSIVE TIME IN LIGHT CONVERSATION BEFORE YOU BEGIN YOUR ACTUAL DEMONSTRATION. Not only might you lose irreplaceable minutes, but the primary interest of the viewer is to see what you have to offer in the way of new ideas. Set about the demonstration with promptness and an air of authority. It is also important that the demonstrator not appear to be monopolizing the conversation. At this point the best results can be attained by taking the attitude that there are three persons in the kitchen --- you, the hostess and the viewer who in effect is sitting at the lens of the camera. All comments should be made in a friendly, informal

manner. The demonstrator should tell about and show each step of the operation, but be very careful not to handle the explanation as though it were a formal lecture.

The demonstrator can completely destroy her appeal if she does not allow the hostess to inject comments and questions into the conversation. One of the roles of the hostess is to follow what is being shown and ask such questions as the third member of the three-some in the kitchen, the viewer, is not in the position to ask.

The close-up pictures that may be taken during the course of the demonstration are essential to the television viewer. You have already learned from the director the position from which the close-up pictures will be taken. Let us assume that some mirror arrangement is being used to enable the camera to look down on the top of the counter. The audience certainly wants to see the food being prepared in the electric skillet in your demonstration, so one should consider the skillet as a primary point of interest. The demonstrator should also remember that the audience will want to see other items and operations that contribute to the final dish. A small area close to the skillet should be established as the location of such operations so the camera can have a clear view. It is important that such an area not become cluttered. If you have finished with a container, do not replace it on the demonstration table. Put it on an off-camera table without camera. The same rule applies to any kind of wrapping material. **DO NOT JUST DROP IT ON THE FLOOR OUT OF SIGHT, THE AUDIENCE WILL OBSERVE AND JUDGE ACCORDINGLY.**

If you have as part of the demonstration a small item, container or food material which you want to display and describe, do not show it to the hostess and comment; rather, hold it in the location for close-up pictures and comment on it there. If you want the viewer to see it clearly, you must hold it in position approximately three times longer than you would if showing it to a person standing next to you. The extended time is necessary to complete the operation of showing it to the viewer. You should make such a comment as, "I want to show you this box of spice". The viewers are cued that they are about to see something of special interest, although they do not think about it consciously. The director and close-up cameraman interpret the comment as, "Take a close-up picture of this item. I want the viewer to see it." After the cameraman has focused on the box and the director has put it on the air, only then can the viewer see it in close-up. Hold it in position long enough to make the point desired. By this time you may have the inclination to take the box away, but don't! The viewer may have only seen it for two seconds. If you remove the box the viewer is looking at an empty table, and the director is having unhappy thoughts about your ability to use television. After a few demonstration, a demonstrator will become aware of the camera switching on and off. If the close-up camera has been on for a time and the one in front of you comes on, you will know that it is safe to remove the box of spice from the close-up position. Should the camera not switch off the close-up position, such a comment as, "I just wanted you to see this, but..." will usually let the director know you are through with the detail picture.

When you have finished preparing the dish in the electric skillet, you should begin to receive closing time signals. The floor director will be standing somewhere near the camera in front of you. When time signals are given, do not acknowledge them with either words or actions. In the eyes of a television crew, no one factor lowers their estimation of a performer faster than the acknowledgment of time signals. For a beginning performer it is difficult to avoid the almost instinctive reaction of at least nodding the head in indication that the message has been received. The demonstrator must remember to avoid this! When a hand signal meaning three minutes is given or a three-minute sign is shown, the crew knows that if you look up at it it has been seen. The experienced control room crew can judge many things just by watching the eyes of a performer.

Based upon the time signals you have received, you know that you have sufficient time to use the blender for a brief demonstration. (If the time were inadequate, you might show the blender and say, in effect, that you were planning to make a nutritious after-school drink but time ran out. The recipe for the drink will be in the pamphlet which may be obtained by sending name and address to the station.) Since time is available for the blender demonstration, quickly and quietly remove the dishes and measuring cups used for the first recipe and place them on the table out of camera view. This can be done while you are telling of some of the ways the drink you're about to make can be served. A demonstrator must maintain a conversation with the hostess while she is performing the small

clean-up and preparation chores. Once again, be certain that the blender is placed in such a location that the close-up camera can see the inside. For the possible commercial value to your company, the viewer should be allowed to see the blender controls, too.

Pour in all the ingredients as the viewer would do in her own kitchen. Identify each portion and state amounts in a distinct and deliberate voice. You are now at a problem point which you did not have with the electric skillet. Appliances such as a blender or a mixer make noise. If the time required to do the blending is only five or ten seconds, the problem can be handled in the following manner. With all of the ingredients in the blender, put on the lid and state that there will be some noise so we'll stop talking for a few seconds. The turn on the blender for the necessary seconds, and turn it off. Had you not stopped talking, you would have created a problem for the audio operator. If he tried to keep the microphone level high enough to hear what you were saying, the blender would have been much too loud and would have covered your words. This way he could simply lower the level of the microphone for the few seconds while the blender was running. The lowered sound level would also avoid giving the impression that your company's blender made excessive noise as it operated.

Once the drink is blended, you should be prepared to serve it to the hostess, guests and television crew. Frequently a station will have a large supply of dishes, glasses and silverware which may be used. However, using these will make extra cleaning work for someone.

It is suggested that the demonstrator's equipment include paper plates and cups, plastic forks and spoons, or other disposable materials necessary for serving. It is an excellent recommendation to the viewer to be able to see guests and crew enjoying the food that has just been prepared. The demonstrator should here be cautioned to observe the regulations of the station as to appearances of crew members on the air. In certain situation, if a labor union is involved, such appearances might prove costly.

Consider the matter of offering a recipe folder or booklet on the air. It is assumed that your company has prepared such a pamphlet, giving the recipes demonstrated and others. Before going on the air, the demonstrator should have discussed with the hostess the mailing procedures considered preferable. Several methods can be considered. One is for the viewer to be given your home office address and asked to send their names and addresses directly to you. This will be time consuming and all too often the viewer will not be able to write down the exact address while you are giving it on the air. If this method is necessary, your equipment should include your correct address printed in white on a black card. It must be admitted that such addresses are seldom left on the screen long enough for the viewer to copy them. In addition, this demands that the viewer act in haste, and relatively few will make the necessary effort even if they would like to have the recipe.

The more proficient method of handling requests is to ask viewers to send their names and addresses to the hostess in care of the station. Since you are working for a commercial company, the viewer

is usually not expected to pay postage on the folders. You can leave a supply of the folders with the hostess, and she or her staff can mail them, with either your company or the station paying the postage. An even better method is for the hostess to send all requests to your home office to have the booklets mailed from there. This does provide an additional advantage. Since your company will be getting the names and addresses of obviously interested persons, you will be provided with a mailing list for future advertising material. It is still wise, however, to leave a few dozen of the folders with your hostess.

If the requests are sent to your office, it is important that they be filled promptly. The viewing public tends to be impatient. If they have not received their copy of the folder in a week or ten days, they may write a complaining letter or make a complaining telephone call to the station. Even a few such calls may create a negative reaction to future appearances on behalf of your company.

When the program is over, the television crew will generally expect to sample or eat the food that has been prepared. If certain items are needed in another situation the demonstrator should simply say so and remove the item to a package. However if the food is being eaten, a sample of food handed personally to the director when he returns to the studio will serve as a public relations coup on future visits to the station.

A company cannot be expected to give away samples such as blenders and similar pieces of equipment. FCC regulations for television stations say in effect that a station cannot accept such gifts with-

out listing the giver as a sponsor. The station is charged with "reasonable diligences"¹ in regard to the receiving of gifts by "other persons with whom it deals".² The word "valuable" is used twice to describe such gifts. If you represent a company that packages small food or other goods, the word "valuable" would seem to permit them as gifts. Such gifts will stimulate assistance from the crew on future visits to the station.

When you have cleaned your appliances and packed them for traveling, it is time to lay the groundwork for future appearances.

The following are steps that should be remembered at this time:

1. Call on the hostess in her office. Express appreciation for being on her program. Make an effort to comment on the other segments of the show, thus indicating that you had taken notice of the skill displayed by the hostess. This also tells her that you enjoyed the experience for more than purely business reasons.
2. Tell the hostess that you plan to have another demonstration ready some months ahead. A visiting home economist cannot reasonably expect to be on a program more than twice a year. If the present time is Spring, suggest a late Fall visit. If the hostess does not immediately offer to schedule an appearance six or more months hence, the home economist can simply say that she will call when the time gets closer and TRY to work out a suitable appointment. The word "try" gives everyone an "out" if the situation seems uncertain.
3. Make certain the hostess has your office address and phone number.
4. Through the hostess or her staff, secure the names of the Director and Floor Director, and record them in your "Red Book". Since you will be seen recording the infor-

1. U.S. Government Federal Communications, Rules and Regulations, Volume III 73.654 (a).

2. U.S. Government Federal Communications, Rules and Regulations, Volume III 73.654 (b).

mation, it will increase your image of being a visitor who cares about the crew.

5. If you have small food samples, make sure you leave some with the hostess and her staff.
6. Say goodbye. Exit by the front door. Thank the receptionist for her assistance.

SUMMARY

By following an imaginary representative of a company through the sequence of a television appearance, the student or an interested reader should have become briefed on many generally unknown elements of a television appearance. While the subjects covered in the early parts of the chapter are essential, the emphasis for the student should be put on the demonstration relating to food and working with a television camera. If time is a constraint, the emphasis in the following problems should be put on the food demonstration and problems relative to the camera.¹ Chapter 4 will assist the would be television user in developing judgment as to how much information can be delivered in a given segment of time.

1. Mary Brown Allgood, Demonstration Techniques Second Edition, (Englewood Cliffs, N.J.: Prentice-Hall, 1959), pp. 87-118.

PROBLEMS RELATIVE TO CHAPTER III

1. You are a home economist in business. You are employed by a corporation whose home office is in Atlanta, Georgia; Pittsburgh, Pennsylvania or St. Louis, Missouri (pick one). Making a circle from one of those cities, you wish to plan a visit to three or four television stations during a week. The prepared demonstration is of most interest to a woman's program, but can be adapted to a children's show or a teen program. Using the resource books listed on page 52, or a local radio or television station, plan the itinerary for the week.

Define your travel method.

Allow for travel time.

Identify the television stations.

Identify the television programs as to name and time of day.

List the name of each host or hostess based on best possible knowledge.

If possible, list the approximate size of audience for each program.

List the phone number for each hostess and state when you would place the first call.

2. Using the three or four stations chosen in Problem 1, organize the beginning of a "Red Book".
3. Plan a demonstration involving two small appliances. The time allotted to you is 14 minutes. In modest detail, state the aim of the demonstration and define a plan of activity.

List the equipment you would pack for the demonstration

State how you would pack the above items if your budget is moderate.

What problems, if any, would you expect to encounter?

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER III

1.

- a. Are student's travel plans logical?
- b. Can student justify the choice of stations and programs?
- c. Did student show ingenuity in securing information about the chosen stations?

2.

- a. Did student allow for a means to expand the space for the individual station in the "Red Book"?
- b. Was the information well organized?

3.

- a. Did student's demonstration have an appeal to a mass audience?
- b. Were there any unique touches planned in the student's demonstration?
- c. Was any equipment omitted from the list of necessary items?

CHAPTER IV

HOW MUCH IS ENOUGH?

One of the major problems confronting a home economist preparing for a television appearance is determining how much information she should attempt to convey in the allotted time. Being a specialist in her field, her store of information is so extensive that it is no simple task to decide what would be most valuable to the average viewer and what might be safely omitted. She must make a judgment as to which part of the total subject matter is what the viewer most wants and needs to know.

One study by Bower (1973) provides information which aids decision making relative to what the viewer might want to know. He says, "Education has something to do with the shaping of attitudes toward television. Race, along with education, appears to affect both viewing and views about television."¹ The quest for knowledge also seems to play a role in shaping peoples' viewing habits. The aim of one survey by Bower (1973)² was to determine some of the reasons why people watched television. The four possible responses were usually, occasionally, rarely and never. Two of the fifteen statements that the respondents were asked comment on regarding why they watched television were: "To see specific programs which I enjoy very much" and "Because I think I can learn something." In

1. Robert T. Bower, Television and the Public (New York: Holt, Rinehart and Winston, Inc., 1973) p. 61.

2. Ibid., p. 62.

1970 the combined percentages of those answering "usually" and "occasionally" to the first question was 95%. The combined total for the two answers was 74% in response to the statement concerning learning and television viewing. The overall indication seems to be that the viewer would generally like to learn something from television viewing but he wants to be entertained while he is learning. This conclusion seems to be supported by an observation by Steiner, (1963) when he noted that 23 percent of the more highly educated stated that they preferred informational and public events most on television. During test periods, however, the results showed that only 8 percent watched programs defined as such. Steiner adds, "those groups in the population who stress the need for more information as well as the public in general, fail to select today's information fare over today's entertainment."¹ In general the mass of the viewers would seem to be satisfied with the current television fare. An overview of many surveys would seem to suggest that the most dissatisfied viewer have switched to the ETV channel. With the indication that viewers in general are happy with what they have been given over a period of a decade or more, the home economist is not in a strong position to maintain that vast changes are wanted. It would seem that she still must carry the burden of decision as to subject matter but along with that option goes the necessity of providing it, in so far as possible, in an innovative and entertaining manner.

1. Gary A. Steiner, The People Look at Television: A Study of Audience Attitudes, (New York: Alfred Knopf, Inc., 1963), pp.126, 188.

If the home economist is employed as an extension agent, television demonstrations are frequently used as a means of providing information that the viewer i.e. the "taxpayer" wants and needs. These wants and needs of the viewer may be determined in several different ways. The agent should make notes as to the subject of inquiries at her office, by telephone, direct mail or by personal contact. Being cognizant of changing interest reflected by the inquiries can assist the agent in making judgments as to what the viewer (the tax payer) wants or needs to know. As an example, under the title of this chapter, even if the agent or her office has received a noticable larger number of inquiries regarding home food preservation a course on television in "Home Food Preservation" could not be justified. But, a well organized feature on preserving the food item that is currently in season would tend to satisfy the viewer's quest for knowledge. A total course in "canning and freezing" would likely confuse the homemaker when "enough" is the information that fills the current need. Once the decision is made the home economist can then begin to organize the material in a logical and consise manner. The element of lightness or entertainment should not be ignored.

One of the problems the would be demonstrator must master is to estimate the amount of information that can be delivered in a given amount of time. The amount will vary with the individual. One must not assume that if more is to be given to the viewer, the demonstrator need only talk faster. Instead of accomplishing the desired aim, the rapid speech will probably result in confusion on the part

of the viewer. It should be stated that the demonstrator who talks too fast will become known by that definition and will probably not be invited to make additional appearances. If the home economist is a resident of the community and is appearing on local television, she can be assured that viewers will tell her if she talks too fast. It is much more preferred by all, employer, television station and viewer, that a lesser amount of information be communicated clearly and concisely than to attempt to offer too much and have most of it lost in the haste.

One method a home economist can use to supply a more extensive informational package is to segmentize the presentation. This must be handled in different ways for the home economist who lives in the area and one who travels several hundred miles to make a presentation. In either case, she must first divide her material into segments, keeping in mind that not every viewer will see every segment; hence, each should be independent, a complete story in itself. They should, however, add up to an instructional package on how to complete one over-all project. A small connecting statement to each preceding segment should be made, but the time devoted to this should not be in excess of a minute, and less if possible.

For the home economist who lives in the community, the task is comparatively simple. She can prepare her series of demonstrations, make her contact at the station and proceed as discussed in Chapter Three. If, however, the home economist must travel a great distance, the matter is somewhat more complicated. In her initial contact

with the local station, she should explain that the total informational package is too extensive to be absorbed by the viewer in one feature. She should suggest that the first segment be performed live, and later in the day the two or three remaining segments be put on video tape. The home economist must be aware that this adds many complications, as well as additional costs, to the program. She must be prepared to sell the advantages of the plan, but not sell so hard as to cause cancellation of the whole visit. Her idea might not be acceptable and she may have to change her own approach to the feature if she is to salvage even one visit. If, however, the plan to video tape the extra segments is approved, the home economist should be organized to accomplish the tapings with a minimum loss of time.

The number of segments should not exceed five. Given the best situation, this number can be aired in sequence during the five days of a week. Any number beyond that will probably not maintain viewer interest. The more desirable number is three or four. It must be remembered that the viewing public has been conditioned to receive their entertainment and their news in small packages. Lengthy information and in-depth news programs do not obtain massive audience tune-in. Head (1972) says:

"Cancelling routine entertainment to broadcast important public-affairs programs invariably brings a deluge of complaints from people who want what they have been getting and bitterly resent having it taken away, even if the substitute may be as unique as man's first walk on the moon. When "better" alternatives are regularly available,¹ audiences still choose lighter entertainment."

1. Sidney W. Head, Broadcasting in America (Boston: Houghton Mifflin Company, 1972) p. 349.

For the traveling demonstrator who is planning to make several appearances in one day, either live or on tape, the important word is ORGANIZATION. Thorough and careful planning is not only important to the demonstrator, but it is also to the advantage of the station in terms of time saved between the segments. One recommended method is to pack the materials for each demonstration in different containers. This aids in making a quick change of the necessary equipment and supplies between features. By separate packaging, the home economist will know that all the items for each of the demonstrations are readily available. A check list made in the less hectic home or office situation is most helpful. Few things are more irritating to a television crew than to wait while a visiting home economist digs through a number of boxes to find a particular piece of material or some special pair of scissors. It is quite embarrassing to the home economist, as well as costly in time and money to the television station.

When taping a series of segments, the home economist should not attempt to tie the features together with phrases such as, "Yesterday we ...", or, "On Tuesday we ...". One can never be certain that some unexpected event will not cause a delay in the time the segments will be aired. If the air day should be changed, these comments cannot easily be edited out, and the station might prefer to drop the whole feature. If, instead, the home economist said something such as "Last time I showed ...", or, "During our previous get together we discussed...", the segments will be airable no matter what the delay in scheduling. In order to gain rapport with the program director, hostess or producer, the home economist should feel free to explain that she is beginning

her segments with such comments just in case some scheduling problems should arise. This expression of understanding and cooperation will aid in establishing the best possible relations with the station.

Frequently the question will arise as to whether the guest should change clothes when several segments are being taped in sequence. It should be noted that the home economist should not be wearing a garment that in itself attracts attention. If the clothing is unobtrusive there is no necessity for a change. If, however, a different item of clothing is desired and the station does not object to the delay, there is no reason why a change cannot be made. If a need for some small variation is felt, one simpler method is to change earrings or a piece of jewelry. A slight difference in hair style might accomplish the same feeling. For the most part it must be realized that the viewer is generally unaware of such features of a demonstration.

SUMMARY OF "HOW MUCH IS ENOUGH"

1. The motivation of the feature or demonstration should be in part determined by the motivation of the viewer for information and in part based on the judgment of the demonstrator especially where new information is involved.
2. The demonstration should be a complete step.
3. The demonstrator should be able to perform and to describe the TOTAL step or process in the time allotted to her.
4. The feature should explain a process completely but without such detail as would belabor the subject.
5. In timing herself ahead of time, the demonstrator should allow for occasional interruptions by the hostess. (Unexpected equipment failure can also cause loss of demonstration time.
6. Plan to do only that which can be accomplished with skill and ease.

From the text of Chapter 5, the student should have developed some skill in determining how much information can be imparted in a given amount of time. This judgment can be exercised in the problems at the end of the following chapters. Movement within the set in the process of the demonstration, the concern of Chapter 6, will add a complicating feature to the making of a quantitative judgement concerning a demonstration.

PROBLEMS RELATIVE TO CHAPTER IV

1. Using the fields of food, small appliance use and care, clothing and fabric, or sewing, plan two demonstrations in brief outline form.
2. List two or three reasons why a viewer would be motivated to watch the demonstrations listed in problem one.
3. During a class period, with another class member acting as hostess, act out one of the chosen demonstrations.
4. Prepare an outline for a series of three features that are to be taped, using one of the topic areas listed in Problem One. The time allotted for each feature is six minutes.
5. Make a list of the items of equipment you will need for each of the three features.
6. RETAIN A COPY OF THE TWO OUTLINES PREPARED IN PROBLEM ONE FOR DISCUSSION LATER IN THE COURSE.

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER IV

1. In Problem One was the subject of student's outlines too broad to be accomplished in allotted time?
2. The student demonstration and the topic used was:
Interesting _____, Dull _____, Informative _____,
Belabored _____, Too involved _____, Trite _____,
Too long for time allotted _____, Short _____,
Good _____, Other _____.
3. Were segment topics in Problem Three logical in sequence?
Did they stand independently?
Did they relate to one another?
4. Retain a copy of outlines in Problem One for student self-evaluation later in the course.

CHAPTER V
THE STAND-UP DEMONSTRATION

The situation will frequently occur where the home economist will find herself having to perform a stand-up demonstration on television. This adds the problem of learning how to cope with shaky knees to the distinctly different problems of setting up the demonstration and learning how to move about the total set. Other than helping build the confidence that comes with training and knowhow, there is little that a teacher or school can do to assist the home economist in overcoming the feeling of shaky knees. However, with the feeling of being totally prepared to deliver your information and knowing how to work with the camera, the home economist is better able to set about her task with confidence.

There are two situations that might require the demonstrator to work on her feet and move around the set while she is talking. One of these is the showing of major appliances, and the other is showing and talking about fabric in bulk or on bolts. In these areas and others that might arise, the problems are somewhat similar. Since the showing of fabric is somewhat more difficult, let us assume that such a demonstration is at hand.

One of the first decisions that must be made is how many bolts of fabric one should attempt to show. In visiting a goods store or piece goods department, one gets the feeling that there are so many beautiful materials that it would be a shame to omit any of them. As a time base, let us assume that ten minutes are available for the demonstration.

Initially, the home economist must decide what particular points she wishes to communicate to the viewing public. The the selection of fabric can begin. Since the allotted time is ten minutes, it is fairly safe to assume that six or seven points can be covered satisfactorily.

The demonstrator should select fabric to exemplify the points she wishes to make. If it is possible to show two bolts of material, one having the advantage being discussed and the other not having it, the question must be considered of whether the difference will be obvious when seen on camera. If two fabrics are used to make the point, they should look different in several ways. The demonstrator should remember that all too often the home set is somewhat out of adjustment or has interference, and a very subtle difference cannot be noticed. The element of difference will be stressed in the discussion, but if the fabric looks different in other ways the point will be reinforced. It must be emphasized here that no attempt should ever be made to stretch a point of contrast that only mildly exists. In the long run, the demonstrator will lose her creditability. Computing from the number of points to be made in our discussion, approximately 12 to 15 different bolts of material can be selected. The knowledge of how many will be used will help the director of the program in creating a set with suitable props or display forms. In such a demonstration, a few items such as some special kinds of scissors or a new binding tape should be selected. They can serve as excellent items to talk about if all the points regarding the fabric have been covered and there is still a minute or two of on-the-air time remaining.

Once the material is delivered to the station, the demonstrator should work very closely with the director in setting up the displays. Fabrics that are intended to show a contrast should be displayed side by side. The director should also be aware of the contrasting pieces. One good method to display bolt fabric for television is to unroll and run the material up a flat, permitting the end to fall behind the flat. If a prop such as a pipe is available, it can be secured in a horizontal position halfway up the flat (approximately 5 feet) to serve an additional purpose. Some of the fabric can be over the top of the flat, other pieces folded over the pipe, resulting in a variety of folds and drapes within the set. It must be reemphasized that fabrics selected to make a point by contrast should be displayed side by side. This not only helps to conserve space on the set, but the viewer can learn something about the material just by seeing how it hangs.

The sequence of the points to be made in the demonstration should play an important role in deciding where to hang each fabric. Starting from either left or right, the material associated with point one should be next to that which is relative to point number two. This organization is very important to the cameraman and the director, and ultimately to the home economist. If unnecessary problems are created by having to move back and forth across the set, somewhere along the way the viewer will miss seeing the particular fabric that the demonstrator hoped to show. The demonstrator should also be cautioned not to leave the most important points until last. The danger always exists that time will run out and the most significant points will not have been reached.

Included in the set should be a small table or pedestal to hold the small items that were selected at the store. There would also be a form, or prop, chosen for display purposes. The visiting home economist can here exhibit great tact and diplomacy by recognizing that the director, by virtue of his occupation, must have certain artistic abilities, and suggesting that he use his skill to create an attractive display with the prop and some fabric. This decoration may or may not be placed in a prominent position in the set, but, more importantly, the demonstrator has acknowledged the ability of the director. A demonstrator should always be conscious of the creativity of the crew members. If any part of the set is particularly attractive or artistic, it would be acceptable to comment on it while on the air, giving credit by name to the director or anyone else who has helped to create it.

The final item in the set must be described as a necessity, but may or may not be readily available in the studio. The fixtures in question are stools. The possibility always exists that the points of the demonstration may be covered and there will still be a few minutes of air-time to fill. Since this has been established as a stand-up demonstration, it is more desirable to sit on stools than to use regular chairs. All elements about the set, especially the lights, have been arranged to accommodate people at their standing height. Hence, stools will keep you at a much better level than chairs. In the case of the set under discussion, prior to air time the stools can be placed at the edge of the set, just off camera. If their use is called for, they can be brought into the set, to a prearranged spot, without involving a

member of the crew. It would be logical to use them either behind the counter holding the small items or just in front of the decorative display built by the director. The location behind the counter may be the more logical position from which to fill the time talking about the small items with the hostess, but the director should be the final authority on that matter. When sitting on a stool in front of a television camera, one must always be aware of the over-all view. If one's weight presents a problem as to looks, a stool may be less than flattering. In such a case, it is much better to half sit or to lean gently against the stool. Such a position will tend to avoid the top-heavy appearance a large person may have when perched on a narrow stool.

Let us now consider the physical movements of the demonstrator and the hostess during the course of the feature. It is important that the home economist remember that WHEN APPEARING ON TELEVISION ALL MOVEMENTS SHOULD BE DELIBERATE AND COMPARATIVELY SLOW. Erratic and rapid movements are almost impossible to follow with a television camera. Certainly they create a difficult situation for the cameraman and the director, and cost the demonstrator much in the area of effectiveness. If the demonstrator's voice is being picked up by a boom microphone, rapid movements add devastating complications. It is possible that the viewer would ultimately have a poor impression of the demonstrator based on both picture and sound. In a situation where motion is necessary and the home economist is given a choice of microphones, the neck lavalier type should be chosen.

Whenever possible, the demonstrator should cue the director and the cameraman when she is about to make a move of some distance. This

can be done with such remarks as, "I would like to show you some of the fabrics we have hanging here." About the time she finishes the remark she can begin to move in the direction she has indicated. Such a remark is being said to the viewer, but it is being read by the director as a meaning, "I am now going to move in that direction." The motion of the hand will tell the cameraman in which direction the move will be made. This cue will provide the experienced cameraman with time to give the subject moving space within the frame of the picture. The home economist should be aware that on television the picture generally follows the direction established by the audio, unless otherwise planned.

Let us assume that the demonstrator has moved to the area near the flat where the lengths of fabric are hanging. It is most important that she learn to be conscious of which camera is taking the cover picture and which is taking the close-up picture. There exists a strong tendency to indicate a point of interest to the hostess, and forget that she and the close-up camera are watching from different angles. This may cause an inexperienced demonstrator to move so that her body is between the close-up camera and the demonstration. Remember, also, when showing a specific bit of detail to the viewer, that it must be held about three times longer than if being shown to a person near at hand. The discussion of the point in question must be long enough to give the camera time to show its close-up.

If close-up pictures of two contrasting fabrics are to be shown in sequence, we now learn why it is so necessary to have the pieces placed in close proximity. With them hanging side by side, the camera

can be moved from one close proximity. With them hanging side by side, the camera can be moved from one close-up to the other in the shortest possible time and with the minimum adjustment of focus. If there had been some distance between the fabrics, valuable time would have been wasted in repositioning the camera and making necessary lens changes.

As the demonstrator moves down the line of fabric on the wall, she should be aware that the role of the cameras will probably be reversed. The camera that had been taking the close-up pictures will begin to take the cover shot, and the former cover camera will then become the close-up camera. Such a change is usually made necessary by the change in distance between the cameras and the items to be shown in close-up. When this change takes place, the demonstrator must again be certain that her body does not impede the view of the item to be shown in close detail.

One method by which the demonstrator can learn to judge her location and the action of the camera is to glance occasionally at the studio monitor. When a close-up is being shown, the demonstrator can tell whether the viewer is really able to see the detail in question. The demonstrator must be cautioned on two points, however. She should never permit herself to develop a dependency on being able to see the monitor, or, secondly, one of the most frequent pitfalls of the beginner, to develop a tendency to talk to herself on the monitor. Above all else, this habit must be avoided.

In some cases the hostess may choose to move about the set with the demonstrator; in others she may choose to sit or stand in one location. Whichever is done by the hostess, the home economist must

learn to talk to both the viewer and the hostess. This can be done by glancing back and forth between the hostess and the cover camera. Home economists are frequently in the position of having to talk to an auditorium full of people or to demonstrate in a classroom. In such a situation the speaker will tend to scan the audience with her eyes. In the case of television, this scanning process can be almost fatal to the maintenance of viewer attention. The demonstrator must remember that television is a one to one medium. When a person looks directly into the lens of the camera, she is looking directly at the person in front of the television set, regardless of how many persons may be watching the same set.

Once the portion of the feature requiring the demonstrator to move around is finished, the two persons on the set may wish to pick up the stools and sit behind the counter holding the small items. This should be done without comment. It is to be assumed that such a movement was already agreed upon with the director. During the last few minutes of a feature, the floor director will probably be giving time signals to both the hostess and the demonstrator. These signals will enable both persons to make judgments as to how much time can be devoted to the small items. In showing the use or function of the small items, again the important word is slowly. As mentioned previously, when such action is done too quickly, it will probably be missed by the cameras and hence by the viewers.

As the time for ending the demonstration approaches, the home economist should let the hostess assume the dominant role in closing the segment. This transition should be expected some time shortly after the

one-minute signal. A well-trained home economist should conclude her demonstration in a sincere and non-mechanical manner. Certainly among her concluding comments should be an on-the-air statement of thanks to the hostess for having been on the program. An expression of hope that you might visit again in the future is most acceptable.

Before the home economist leaves the studio, she should express her appreciation to the cameramen and the floor director. If she noticed one particular picture that appealed to her as having unusual composition or displaying a sense of artistry, she should compliment the cameraman and let him know that his skill was recognized and applauded. As the set is being disassembled, some comment of appreciation should be made to the director. These small efforts will pay dividends on future visits to the station.

SUMMARY

After careful study of Chapter 5 the student should have gained some understanding of the problems of moving about a television set and working with the camera to achieve the desired close-up pictures. Additional knowledge should have been gained in the area of selection of materials and props for a feature. The student should also use the information contained in Chapter 4 to assist in choosing the quantity of material for a feature. In student practice demonstrations, emphasis should be put on the movement in the set and the time required for the cameras to obtain close-up pictures. Chapter 6 will also stress camera accommodation in addition to the responsibilities of a solo demonstration.

PROBLEMS RELATIVE TO CHAPTER V

1. List five different situations in which a home economist would find it necessary to give a stand-up and move-about demonstration.
2. In a paragraph, discuss some advantages of a demonstration requiring considerable movement.
3. Organize an eight-minute demonstration in which you will move about in an area not to exceed 15 feet in width and 10 feet in depth. Choose one fellow student to act as the host or hostess in the feature. The hostess can move about or stay seated. Assign another student to be time-keeper or floor director, even if no cameras or other television equipment is available.
4. The person who is the host or hostess must have some skill in knowing what questions to ask the demonstrator. Each member of the class will fulfill this role for one demonstration. Organize the introduction which you will use for the person and subject.

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER V

1. Were student's five stand-up situation logical or could they have been done just as well seated? Logical _____,
Better seated _____, Could be done either _____.
2. Did student's ideas of features show signs of in-depth thought on the subject? Yes _____, No _____, Vague _____.
Subject not interesting to mass viewing audience _____.
Were subjects too broad in scope? Yes _____, No _____.
3. In Problem 3 did student have specific number of points listed to be covered? Yes _____, No _____.
4. Was equipment in the allotted space too crowded to allow for movement in the set? Yes _____, No _____, Satisfactory _____.
5. Did student remember to make it possible for the camera to take close-up pictures? Yes _____, No _____, Sometimes _____.
6. Did student hold item long enough for a close-up? Yes _____,
No _____, Sometimes _____.
7. Did student observe time signals? Yes _____, No _____.
8. Did student acknowledge time signals? Yes _____, No _____.
9. Did demonstrator relinquish program control back to hostess?
Yes _____, No _____, Awkward _____.
10. Did Hostess student make poised sign off? Yes _____, No _____.
11. Did feature adhere to time schedule? Short _____, Long _____,
Off on Time _____.
12. Did student cover all points? Yes _____, No _____, No. omitted _____.

CHAPTER VI
THE SOLO DEMONSTRATION AND THE SEWING MACHINE

The professional home economist is frequently called upon to show and explain the technique of sewing various garments and fabrics. Regardless of how the sewing is done, by hand or by sewing machine, numerous skills are to be mastered if the home economist hopes to be an effective demonstrator on television. Many of the points covered within this chapter will apply, not only to the sewing machine, but to other pieces of equipment as well.

In previous chapters we have assumed that the home economist was a guest on a program where the hostess was available to assist or to stimulate the demonstration with relevant questions. However, for the purposes of confronting the situations that might be present, in this chapter we will assume that the home economist is appearing by herself, using a sewing machine in the course of the demonstration. Such assumptions will enable us to discuss in realistic setting most of the problems which might arise, and to explain in detail some of the preparation which should be accomplished prior to the television appearance.

Since the demonstrator will not have another person at hand to ask questions, the task of providing a smooth, casual and yet informative line of conversation falls completely on the shoulders of the home economist. Before any preparation can begin, the decision must be made as to what level of expertise might be expected from the intended viewer. It cannot be assumed that all the viewers are skilled, nor are all beginners. Another important factor in a demonstration involving a

sewing machine or any other piece of equipment is that the demonstrator be absolutely certain that the feature can be completed in the time allotted. This point is emphasized here because any step in the operation of a piece of equipment generally required extra time when it is being explained. The effect of the viewer not being able to see the final steps in making a garment is obviously most undesirable. In sewing, as compared to a food demonstration, it is not as easy to jump ahead and show a finished garment, and the likelihood of being invited to return to explain the last step is highly improbable. The demonstrator will most likely be remembered, not for what she did show, but rather for what she did not show the viewer. It is therefore vital that she decide prior to air time which steps she should perform on camera and which she will refer to but make no attempt to show. It is of utmost importance that she demonstrate the final step which, for all practicable purposes, results in the finished garment.

Once the home economist learns how much time is available she can decide what she will show or teach. If the station should inform her that she will have several appearances in sequence, this can have some bearing on her choice of subject matter. If the appearances are to be for a number of consecutive days, there exists an opportunity to show a far more complicated project. However, if the appearances are to be several days or a week apart, it is not recommended that the explanation be continued from one segment to another. The viewer will tend to lose interest over such a span of time, and the project will appear to be a series of loose ends.

If her appearance is to be a one-time-only event, the home economist should pick a sewing situation relative to some current interest of most of the viewers. An example of such a topic might be, assuming it is Spring, the making of a dress using some new fabric, the sewing of a swim suit using a new double knit material, or even the steps involved in making a pair of men's trousers. The choice of such a project will appeal to the natural inclination of the homemaker to make something for a member of her family. At the same time the home economist will be able to explain procedures that might be unfamiliar and also the finish the garment.

Let us assume that the home economist, for a one time appearance, has chosen to use a very soft double knit fabric to make an outfit for a pre-school child. She can stress that the itme of clothing can be made at home for a fraction of the cost if purchased at a store. With such a comment the home economist is likely to capture the interest of a good proportion of the audience. In such a demonstration the home economist must assume that the viewer has at least some skill in the use of a sewing machine, but must remember that not all viewers will have the latest and most versatile machines on the market. This latter thought should apply to any piece of equipment used on the air.

One of the most important decisions a demonstrator can make prior to air time is which steps she should actually show. This decision should be based on:

1. How many steps can be shown.
2. Which ones are likely to be the most difficult for the average sewer.

3. Are there some steps relative to the fabric being used that might present particular problems.
4. What is the last major step that will lead to the completion of the garment.

Since the most essential commodity of a total demonstration is time on the air, the home economist should be very certain that she does not waste any of this element through faulty planning.

Let us assume that adequate time is available to show five major steps. Initially, a fabric should be selected that will be used in a situation similar to what the manufacturer intended. Prior to the first on-the-air step, major seams should be completed up to the point to be discussed. If some minor operations are necessary before the second point can be displayed, the demonstrator should have prepared a separate garment to this point of finish, thus saving the time that would have been spent on simple and uninteresting details. Such extra preparation may seem extravagant and unnecessary; however, when one considers the number of persons who will be watching every move, almost any amount of preparation is justifiable. If the total on-the-air time is eight to ten minutes, three separate, partially-finished garments would not be considered unreasonable. A home economist should plan her demonstration in such a manner that she can move from one major step to the next in an unharried and calm fashion.

One area which viewers wish to see in a sewing machine demonstration is a close-up view of the needle and the specific sewing process. It is impossible for the camera to get into the same position as the operator's

eyes. However, it is possible for the camera to get an excellent view of the needle area and to be able to observe the operation in great detail. By combining such a view with the audio explanation and comments, the home economist can impart good understanding of the operation.

The exact location of the close-up camera should be decided upon in cooperation with the director. For example, if the operator is likely to use her left hand to guide or pull the material after it has gone under the needle, it is better to have the close-up camera high and to the right of the operator. Otherwise, the left forearm of the operator would tend to block the view of the camera. Such consideration should be given in the use of any piece of equipment.

The demonstrator should never talk to the close-up camera. She must train herself to visualize the operation from the vantage point of the camera, and learn to comment on what the viewer is able to see, not what she herself is seeing.

As a rule, any operation should be explained briefly before it is done. While the operation is being done, a running commentary can be maintained. On completion of one step, take a moment to show the specific area in close-up before going on to the next. The demonstrator should remember two points. One, the viewer is not always seeing the operation from the same angle she is; therefore, some adjustment or explanation may be necessary. Two, when one is working with a sewing machine and finishes an individual operation or step, she generally gives it a routine examination before proceeding. The viewer should be accorded the same opportunity to observe.

At this point let us discuss the problems arising from color of fabric and thread. As has been discussed in previous chapters, a complicated and busy pattern tends to distract the viewer's eye from the point of attention. In demonstrating a very complicated detail in the construction of a garment, a close-up picture of the operation of the needle and the way the fabric is being moved can become utterly confused if the pattern is bright, bold and busy (figure 5, page 121). The viewer may not be aware that she is being distracted, but she may lose the point being made by the demonstration.

In attempting to display a special effect or the advantage of a particular type of stitch, if the thread is the same color as the fabric the viewer will probably see only small indentations and not the stitching. In such a situation the demonstrator should use contrasting thread, and it should be as contrasting as possible (figure 6, page 121). Along with this choice of thread, she should explain on the air that if she used the proper color of thread the viewer would not be able to see the point to be demonstrated. Plainly state that contrasting thread is being used in order that the viewer can see what is being explained.

When preparing for a demonstration, careful attention must be given to the choice of fabric. If the purpose of the demonstration is to teach the viewer how to sew a rather unusual fabric with a long nap or one that is very sheer, then the choice of fabric is primary. However, if the purpose is to show the steps in making a garment, a fabric should be chosen that is easy to handle and will feed easily under the needle of the machine. If the demonstrator must constantly struggle

Figure 5 on page 121 shows the scene on a television screen and the confusion resulting when a fabric is used in a sewing demonstration. The stitching and any features are lost in the confusion of the pattern.

Figure 6 on page 121 shows the television screen and the ease with which a viewer can see an operation when plain fabric is used and the thread being used contrasts with the fabric.

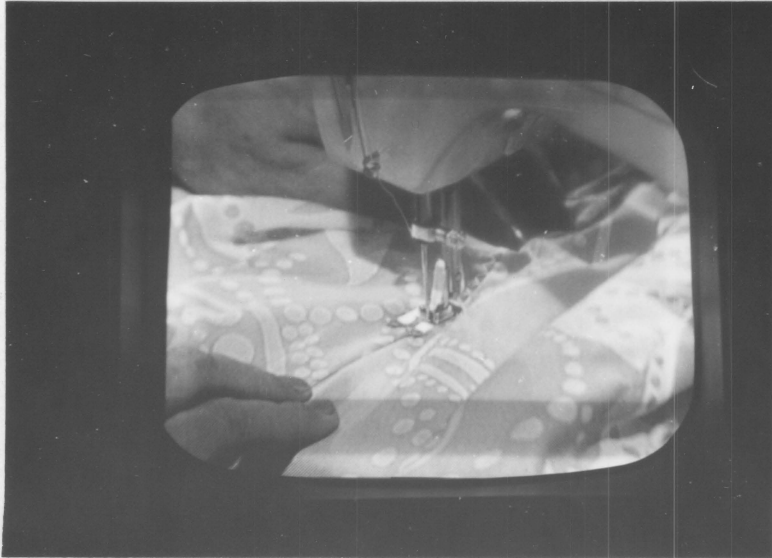


Figure 5

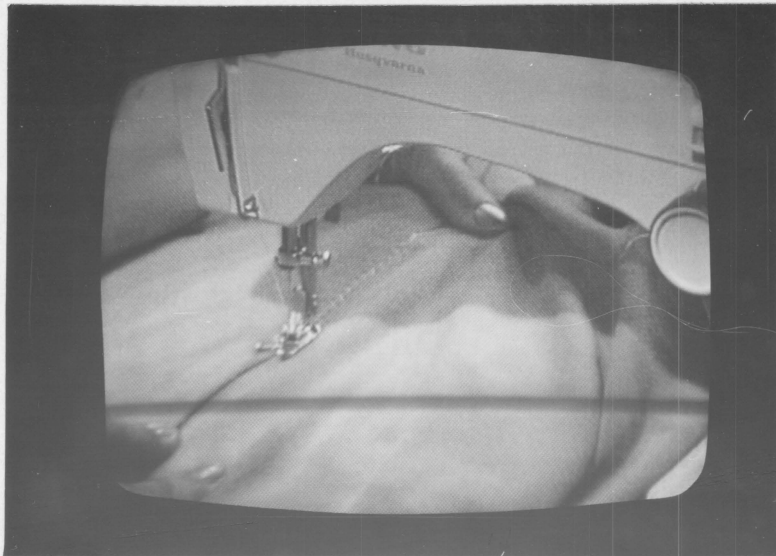


Figure 6

with the material to make it feed evenly, or if every time the needle goes through the fabric a small pucker or pull is produced, much valuable time will be lost in the process of sewing. The viewer would be quite aware of the struggle or the puckers, particularly since the latter would produce a noticeable change in light reflection to the camera.

Let us now assume that all preparations have been completed and the home economist is seated behind a suitable sewing table and sewing machine. The floor director has given the "stand by" (see appendix page 179) the camera light comes on, and our home economist is being viewed by 12,000 people. She is completely responsible for the demonstration and accompanying comments. Regardless of how much training has preceded, there will be, and in fact should be, some feeling of tightness in the mid-section of the body. A good performer is never completely relaxed. The television performer should never consider that she is talking to 12,000 people en masse, but rather that she is talking to them one at a time. If rapport is to be gained with the viewer, the home economist must train herself to talk as if she were having a somewhat informal visit in a home. In such a situation comments would not be stilted and mechanical, but easy and conversation in nature.

The opening statement should indicate to the viewer the advantage of learning how to do what is to be demonstrated. The initial comments might be described as selling statements. Specifically, the demonstrator should state what she plans to do, using no more than one minute for this purpose. There is danger of losing viewer interest if some action on

the sewing is not begun quickly. Too, even thirty seconds wasted in conversation at the beginning of a feature may be what is desperately needed at the end.

The demonstrator should state that in order to save time she has finished several garments up to different problem points, and, if she wishes to be specific, show one of those problem points. The sewing table can be put into use at this time. A cluttered situation would be created if the fabric were spread out on the sewing machine; however, if the table is adjacent to the machine, it is possible to work neatly and comfortably. The chair for a seated demonstration should be a simple office chair with casters. The demonstrator can then move from one work location to the other with minimum confusion for the cameras. Most certainly the demonstrator should not stand up abruptly to display a garment; the result of such an unannounced move would probably be a close view of the mid-section of the home economist.

As the demonstrator moves to the machine to complete the sewing task, she must remember that understanding of the operation is increased by a verbal description of what is being done. After the first sewing operation, if the process has reached the point where several small time-consuming steps were necessary, the demonstrator should place the first garment well out of the picture and pick up the second partially-finished one, briefly showing the minor steps that had been completed. After that explanation, she is ready to show the second major operation involving the sewing machine. The home economist should never assume that the viewer knows that a certain operation would be performed at a

certain time. To borrow a phrase from the elementary classroom, a demonstrator must "show and tell".

Approximately halfway in the total demonstration, the floor director will begin to give time signals. The home economist who is working with a piece of equipment will probably find it helpful to be given signals somewhat earlier than the three-minute mark. Starting a countdown signal at five will aid in bringing the performance to a smooth and punctual close. Whenever possible, the television personality should refrain from referring to the passage of time, for it strongly suggests that information is being omitted because of the time factor.

The home economist should allow time to show the finished garment once all the sewing has been completed. The item can, of course, be held up or spread out on a table, but several other ways can be used to advantage. One might be to show a picture of the dress on a form or mannequin. Another might be the presentation of the garment to a small child. The ideal way would be to have the child model a similar garment which was made in advance. If such a modeling chore is performed by a youngster, do not insist that she stand unattended. Such an attempt frequently ends in obvious and abundant signs of unhappiness. This may be handled much more effectively if the home economist remains seated and asks the young model to join her. This allows the seated demonstrator to appear at nearly the same height as the child, affording the camera a much closer cover picture and the audience a better view of the garment. Since it is difficult to excuse a young child from the set, it is much better to close the feature with the child standing calmly beside your chair. Once the comments to the viewer are finished, the

demonstrator can turn to the child and talk quietly about the dress. Should the camera remain on the scene for a few seconds, such a picture of attention to the young person will leave the viewer with a final good impression of the person who has just visited their home via the television set.

SUMMARY

Learning how to present material in an interesting way and without the aid of a second person in the feature is most difficult. Using an appliance, such as a sewing machine, in the demonstration in some ways is an aid and in some ways it might be a complicating factor. However, since the sewing machine is one of the pieces of equipment more frequently used by a home economist, she should learn how to use it skillfully and still accommodate the television camera. Since television serves a mass audience, the student must learn to present material in a somewhat more abbreviated way than might be used in a classroom. Hence, close attention should be given to the problems of segmentizing a feature or omitting simple steps. Chapter 7 will give additional attention to the close-up picture and stress the organization of the feature when many different elements are involved.

PROBLEMS RELATIVE TO CHAPTER VI

1. In three or four sentences describe three different solo demonstrations, avoiding the subject of food.
2. Select one of the demonstrations in Problem One and expand it into an eight-minute feature. List the primary object of the feature and the main points you wish to make.
3. List the materials and equipment you will want for the feature.
4. What kind of time signals will you want?
5. Since it is a solo demonstration, write out the opening sentence or thought. Do not plan to read it.
6. Perform for the class the demonstration which you have planned in Problems 2, 3, 4 and 5.
7. Plan a series of three features, seven minutes each, on the subject of making women's clothes. The features are solo and are to be aired all within one week.
8. Plan a series of three features on the subject of men's clothes and how to make them. The allotted time is seven minutes each day. The season is Spring.
9. Write the opening comment you will use of the first of the three features in Problem 6. Write the opening you will use on the second and third feature. Do not plan to read what you have written. How will you end the total series?

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER VI

1. Were student's choices of demonstration subject: interesting ____, too general ____, Useful to the viewer ____, of interest to too few viewers ____, fascinating to many ____.
2. In the student's demonstration in Problem Six, did she have her steps or points clearly organized in advance?
3. Did student ask for specific time signals prior to beginning of feature?
4. For the viewer, were the opening comments: interesting ____, unclear ____, muddled ____, very much to the point ____, brief and to the point ____, too long ____.
5. Did student complete all her points? Yes ____, No ____.
6. Were time signals acknowledged? Yes ____, No ____.
7. Did student bring the feature to an on-time close? Yes ____, No ____ . How much off time? ____.
8. The closing was: good ____, abrupt ____, padded ____, smooth and well-paced ____, friendly ____, mechanical ____.
9. In Problem Eight are the features connected? What is the common interest connecting the three features?
10. Is the series on men's clothing appropriate for the time of the year?
11. Does each introduction stand by itself if a viewer has not seen the previous feature?
12. Is the closing of the three-day feature imaginative?
13. Would the closing stimulate the viewer to do what was demonstrated?

CHAPTER VII

THE SEATED DEMONSTRATION WITH SMALL ITEMS

The professional home economist will frequently be called upon to discuss topics such as the use and care of small items of clothing or the performance of small tasks involving the home. Such demonstrations usually involve a number of small items, or props as they might be defined in the language of the television station. In order to communicate the information and to make the most of her opportunity to talk to great numbers of persons, the home economist should know and understand the problems of taking extreme close-up pictures with a television camera.

In order to examine many of the small problems of taking close-up pictures, let us first assume that the home economist and her hostess are to be seated at a table during the program. The home economist should not agree to use a table the height of the average coffee table. If the station does not have a table that is slightly higher than the knees when one is seated, the demonstrator should state a preference for one of normal dinner table height. The reason for such a choice is one of accommodation and poise. If the low table is used, the demonstrator must constantly bend down to select the various items, creating problems as to her neckline and to her sitting position. The director would prefer not to have the demonstrator bending forward, as such action creates difficulties for both the camera and the audio. If a boom (page 3, item 3) microphone is used, it must attempt to keep in line as the face is moved forward, down and away from its regular

position. If the neck microphone is used, there is an increased probability that the mike will constantly be rubbing against the clothes, causing unnecessary sounds.

The major reason for using a higher table is related to the intended close-up pictures. When planning to show extreme close-ups of items held in the hands, it is most important that the demonstrator hold the items in a rather fixed position. If movement is necessary, it should be confined to small areas. If the camera is focused on, for example, a large buttonhole in a coat, and the picture includes a thumb and a portion of two fingers, the movement of the garment beyond the extent of two inches will present great problems for the cameraman and the director. The demonstrator should discuss the subject of close-up pictures with the director and come to some agreement as to where the close-ups will be made. If it is convenient for the demonstrator and the cameraman, the home economist can take advantage of the higher table as a place on which to rest her forearms or elbows (see Figure 7, page 134). Such a position will enable the garment to be moved within a confined area. While the close-up camera is on the air, movement should be made only with the fingers and wrists. Almost any action involving the total arm will move the item out of the camera's view or focal range. As explained in a previous chapter, the demonstrator should call attention with words to a close-up picture before it is seen on the air. This is for the benefit of both the director and the viewer. Returning to the buttonhole in question, let us suppose that the home economist wishes to display a garment bearing a most desirable type of buttonhole. As she picks up the garment, she should make a comment

such as, "I want you to see the details of this ..." then she should quickly move it into place for the close-up and hold it still. This allows the close-up cameraman time to get the desired picture. Remember, **DON'T REMOVE THE SUBJECT MATTER FROM THE CLOSE-UP POSITION TOO ABRUPTLY.** Such action leaves the camera showing nothing but an out-of-focus background.

When a demonstration is done from a sitting position, one problem is having all necessary items within easy reach without creating a cluttered set. If the demonstrator is not careful, she will have the appearance of sitting in the middle of a rummage sale! Such an impression is hardly to the best advantage of the home economist. The inexperienced demonstrator tends to believe that if the items to be shown are all on the table, the viewer can clearly see the points of interest. Such is not the case. An item that is not part of the immediate story should be removed completely.

The demonstrator should organize a sequence for her performance. Once the sequence is planned, three areas of operation should be determined. One area should be the location where items waiting to be shown may be placed or stacked. The second, as previously discussed, is that selected by demonstrator and director for the showing of close-up pictures. The third is the location, slightly off-camera, where items can be placed when the demonstrator is through with them. If the demonstrator will plan her performance in such a manner, she can carry out her demonstration smoothly, with no frantic pauses as she digs through a stack of items to find the one needed to make her point. At

the same time, the over-all look of the set will be improved by the quick and easy removal of items that have already been discussed.

On occasion the demonstrator will want to perform a small operation with her hands, which she will want the viewer to see in detail. Two examples would be the hand stitching of a hem or the way to stitch a particular type of buttonhole. The necessity of performing the operation in a rather fixed position has already been discussed, but one additional point should not be overlooked. The close-up camera can see more if it looks over the hand that is holding the garment, the one that is not moving. Therefore, whether the demonstrator is right- or left-handed will be the deciding factor as to where she is seated at the table. If the demonstrator is left-handed, the camera cannot be in the best viewing position if it is on her left side. The best rule to follow is that if the demonstrator is right-handed, the camera watching the operation should be looking over her left shoulder (see figure 8, page 134). If the home economist is left-handed, the entire seating arrangement of the set should be reversed.

Frequently the home economist will wish to make a variety of points regarding merchandise that is available in local stores. She may have visited a number of establishments and arranged to borrow several items to display. The nature of the package will be of importance in a television demonstration. Much of the merchandise in the market place today is enclosed in transparent plastic packaging. The light-reflecting nature of such packaging is highly undesirable for the television camera. At the same time, the plastic substantially prevents the viewer from seeing the item inside. The home economist

should be aware of the necessity of removing an item from its package when it is shown on television. If the retail value of the merchandise is damaged by removal of the transparent wrapping, borrowing is not recommended. A purchase is suggested.

Let us now assume that the home economist is seated at a table, and the items to be shown are placed in a nearby location to be easily reached when needed. The hostess is seated next to her, and the signal is given that this feature is on the air. After the opening comments by the hostess, the home economist's first statement should explain the purpose of her feature. The trained demonstrator would have given much advance thought to her opening comments, seeking to make them interesting, authoritative and friendly. The home economist should remember that she is talking to people in their homes. Comments that would be acceptable in a classroom or a lecture hall will sound stilted and artificial in the home situation.

Just as in other demonstrations, the physical movement part of a feature should begin without delay. The home economist's attention should be divided between the hostess and the camera lens that represents the person at home. As she speaks the demonstrator should permit the hostess to inject comments or ask questions. Apparent casual conversation along the lines of the planned demonstration will deter the feature from taking on the tone of a barker's spiel.

As the feature progresses, the home economist should be prepared for time signals. If something earlier than a three-minute signal is preferred, the demonstrator should make the request of the director prior to air time. It may be helpful to receive a signal when half of

Figure 7 on page 134 shows the most desirable angle from which to shoot a close-up picture of a detailed hand operation if the demonstrator is right handed. Notice that the demonstrator's fore-arms are resting on the table.

Figure 8 on page 134 show the picture on television camera seen in figure 7. Viewer watching this picture is seeing operation from nearly the same position as the demonstrator is seeing it. Notice for the purpose of the demonstration, the thread contrasts with the color of the garment.



Figure 7

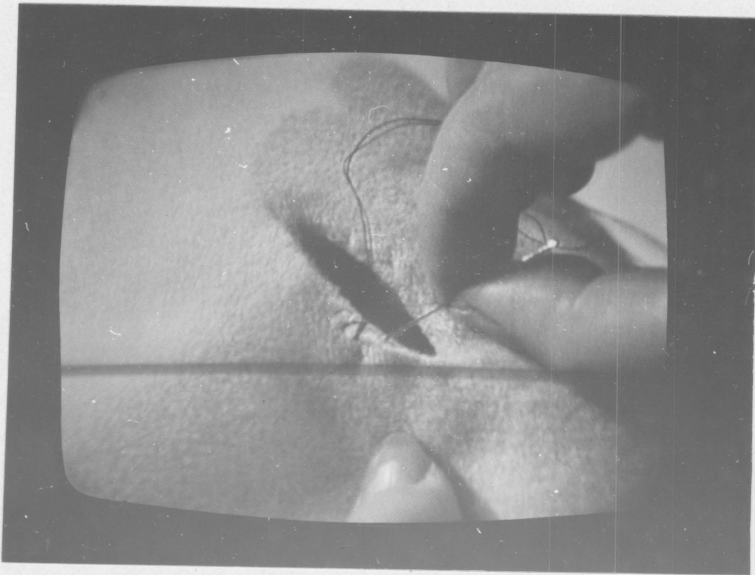


Figure 8

the allotted time is gone. This will aid the demonstrator in pacing herself, so that she may conclude the feature within the time limits. If as the final two and one-minute signals are given it becomes obvious that the remaining points cannot be covered, it is best to by-pass the explanation of several of the steps and resume the complete demonstration with one of the final operations. A frank statement about being short of time may be necessary, but since some cutting is required it is more desirable to give a quick verbal explanation and to show the finished product. At least the home economist will have been honest with the viewer and the demonstration would seem to have a conclusion even if all the steps were not shown.

The creed of the professional home economist in regard to television should be: a well done demonstration usually generates a return visit.

SUMMARY

In the course of Chapter 7 the student should have become quite aware of the necessity of organization when many small items are involved in a demonstration. An equally important point in the chapter is learning to show or carry out an operation and still permit the camera to watch in an extreme close-up picture. If television equipment is available in the classroom the student should perform the feature in Problem 1, page 136 while having a monitor available to observe the close-up pictures.

PROBLEMS RELATIVE TO CHAPTER VII

1. Organize a seven-minute television feature which will include showing an operation done by hand in close-up. Include whatever number of points you wish to make, but plan to show at least two operations in close-up. A fellow student will act as host or hostess, and will plan the introduction for the feature.
2. What will the viewer be able to see in detail beside the item and/or material which you hold?
3. In one or two sentences, list and describe six small operations that a viewer might not know how to do and would find interesting to see in close-up with a verbal explanation.
4. Read your answer to Problem One in Chapter Four and reevaluate the outlines. Do the suggested features seem realistic in the light of the experiences of the course? What would you change?

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER VII

1. Compared to early in the course, the student's skill in organizing a feature is: noticeably greater ____, much improved ____, improved ____, still disorganized ____.
2. Did student hostess introduce the feature smoothly ____, roughly ____? Did she include the introduction of the demonstrator?
3. Did the demonstration flow smoothly ____, roughly ____, satisfactorily ____?
4. Were all points covered?
5. Did student demonstrator think points had been left out?
6. Ending was smooth ____, abrupt ____, satisfactory ____.
7. Feature filled the time ____, short ____, long ____.
8. When judging their own problems from Chapter Four, did students make many changes in proposals? Few ____, None ____.
Could they justify their actions in reconsiderations?

CHAPTER VIII
THE INTERVIEW

An interview is a method by which the knowledge, information and interesting characteristics of one person are exhibited through questioning by a second person. Skillful questioning by an interviewer may elude far more forthright and candid answers than was intended by the subject. A good interview usually does not just happen. It is the result of many hours of practice by the interviewer, and careful organizing and grounding in the field to be discussed. The interviewer, along with all other preparation, must be mentally prepared to cope with the unexpected. Without such preparation and its ensuing feeling of confidence, all other plans might well become a useless exercise. The necessity of remaining cool and composed in a difficult situation is exemplified by the following actual experience.

The scene was a television studio. The setting was somewhat stiff and formal, but there was an air of controlled excitement in every corner and at every window of the studio. The studio lights were hot and bright, and the cameras had been moved into place. The interviewer and all members of the crew waited eagerly and expectantly. Only the guest seemed calm and indifferent to the whole scene as he sat behind a small table. And why shouldn't he be calm in such a situation as the one that surrounded him, for this was the famous Werner von Braun, a father of rocketry, one of the guiding hands that sent the United States astronauts to the moon and back. Taping a half-hour program for later broadcast was no new experience to this veteran.

The studio became quiet as the floor director said, "Stand by. The tape is rolling!" A few seconds passed, the camera lights blinked on and the MC was given his cue. He launched into a description of Dr. von Braun's accomplishments, but right in mid-sentence the floor director interrupted as if the whole launching process were a failure, saying "Hold it! Trouble with the tape machine." With a pained sigh the MC shuffled his papers and tried to smile pleasantly at his guest. He knew all too well that, in the control room, the director was losing years off his life expectancy, the audio operator was obviously in shock for he'd left the mikes open letting every word that was said ring through the studio, and in the video tape room the operator was scrambling frantically to locate the source of the difficulty. The MC tried to offer a word or reassurance, but everyone could hear Dr. von Braun answer in his heavy German accent, "Eif thees program doose not start in von minute, I leave!" It is to the eternal credit of the technical crew that the program did start in one minute, and of the MC that he could begin again his introductory remarks and go on to conduct a fascinating, well-organized interview.

It is highly unlikely that a professional home economist will have the occasion to interview Dr. von Braun, but it is an absolute certainty that some home economists will have the opportunity to interview many celebrated experts, wives of senators or governors, or other persons whose rank or position in life tends to be intimidating. More frequently than one would care to admit, situations will develop which will strain the ability of the interviewer to remain calm and in complete control. The aim of this chapter is to teach the professional

home economist to be a skilled and confident interviewer, and to provide all possible training to enable her to cope with the totally unexpected.

PLANNING THE INTERVIEW

There are times when the opportunity to interview a person having a particular skill or knowledge does just happen, but usually someone somewhere is planning for it. If the expert is noted in his field, there is generally a public relations specialist in the background, making it his business to schedule the notable into as many public appearances as possible. The chance to appear on television is the first choice because of the very large audience. In such a case, the person doing the interviewing will have little difficulty getting a commitment from the notable for a television visit. If, however, the notable has nothing to gain from the interview except some small personal enjoyment and satisfaction, the idea of submitting to an interview will usually require some gentle selling. In such a situation the home economist must contact her would-be-guest in a warm and sincere manner. The reason for wanting the interview should be honestly and briefly stated. A small amount of admiration for the accomplishments of the desired guest can and should be stated. Man, with his normal vanity, likes to know that his efforts are appreciated by others. A comment as to how much the audience would enjoy the appearance may be the approach that would lead to a verbal agreement. In any case, the home economist should be sensitive to what is being said in the discussion, and quick to take advantage of any opportunity that might arise.

In some situations the professional home economist will be called on to interview someone who might be considered an average person but who has some skill or knowledge which would be of interest to the television audience. Usually such persons will need a great deal of encouragement if they are to be obtained as guests. A substantial selling effort can be used, together with such expressions as, "I'll give you moral support", "People will be truly interested in what you do", or, "You'll see, it really doesn't hurt at all to be on television". Such guests would really enjoy telling others about their skills or hobbies, but they are often truly frightened at the idea of being on television. It is up to the interviewer to supply a great deal of moral support.

In either case, the "known" or the "unknown" guest, a number of details should be agreed upon before the plans for a television appearance can be considered as final. The most important factors are the time, the date and the place. The day, the month and the time of day should be recorded on a calendar, and read back to the guest to assure complete understanding. The place, or location of the station, should be carefully explained. In most cities there are several television stations and it is not uncommon for the out-of-town visitor to show up at the wrong station.

If the arrangements are completed on the telephone, it is most important that a phone number be obtained in case some further communication should become necessary. The name of the person making the arrangements, if different from the guest, should be carefully recorded. If this is a public relations representative, the interviewer should

ask for a letter of confirmation as to the time and place of the interview. If, however, the home economist is making arrangements with a private individual who is not accustomed to appearing on television, the interviewer should send the letter confirming the facts agreed upon. Of course, in such a situation, it is important that the guest's address be obtained.

Strict attention to these small but vital details will give the impression that the interviewer is dependable and in charge of the situation. Having such information as telephone numbers and addresses can save much time and possible embarrassment in case of program changes or cancellations. It makes it comparatively simple procedure to contact the person or the office making the arrangements and to re-schedule the interview.

DRESS

The professional home economist should be aware that her clothes in an interview situation will be more noticeable and will have much more impact on the viewer than in a demonstration. The amount of jewelry that is worn should be somewhat limited and the dress should be rather "low key"; however, this should not preclude her from dressing fashionably. The home viewer does tend to observe closely the style and grooming of a person who appears frequently on television. One controlling factor as to the interviewer's attire must always be how she will appear when seated next to her guest.

In the case of the guest who is not accustomed to appearing on television, the interviewer might be asked, "What kind of clothes should

I wear?" A few simple guide lines can be given, but the interviewer should make every effort to avoid suggesting that the guest buy a new garment for the occasion. The following points should supply the necessary information:

1. Wear something that makes you feel good.
2. Avoid a heavy garment as the lights will be warm.
3. Avoid very light or very dark outfits. For technical reasons neither extreme will make you look your best.
4. Avoid shiny or noisy jewelry.
5. As the interview will be conducted in a seated position, wear what will allow you to sit comfortably.

These suggestions should solve most problems, as almost everyone will have some outfits that will fall within the guide lines. A home economist who is a frequent television hostess may want to have the five suggestions printed on a page to be sent to a potential guest upon request.

If the guest is a personality of some renown or might be defined as a political personality, the hostess should approach the subject of dress from a different direction. Such a person is accustomed to appearing on television and is probably aware of the advantage of one outfit over another. Usually such a person is quite conscious of how she will appear in the total set. In such a situation the home economist can score a point if she makes some effort to learn what color the guest will be wearing. This bit of information is invaluable to the director in making his decision as to the color of the set. For example,

your guest notable may decide to wear a blue dress, and coincidentally the director may have built a set that was predominately blue. Everyone involved will feel more than a little embarrassed when the entourage arrives on the scene and the honored guest seems to disappear into the background of the set. An equally difficult situation is if the guest wears a dress that strongly conflicts with the color of the set.

In order to avoid such unhappy moments, the interviewer should call the guest or the person making the arrangements, and make an inquiry such as the following. "In order to build a complimentary set for Mrs. Jones' visit, the director would like to know what color Mrs. Jones will be wearing." Such inquiry will be taken as a compliment and generally the response will be given at once or by the following day's mail. Having this knowledge, the interviewer can then proceed to make her own choice of dress. Usually a complimentary color in a pastel shade will be best. Whatever your decision, discuss it with the director, for he may have been considering exactly the same color for the flat that will be behind you. In no way should the interviewer attempt to copy or compete with her guest in style of dress. The guest is the person of honor, and failure to observe that fact may cool the tone of the interview and to cancel any opportunity for a return visit. If a well-known personality should ask what color to wear, a diplomatic answer would be, "I'm sure you know that the three primary colors for color television are red, green and blue. Any good, strong shade in those three areas will tend to make you more visible on the home screen. Why don't you make a choice and the director will build a set accordingly." This gives information without insinuating any lack of awareness

on the part of your guest, and allows her the honor of making a choice. Once her color choice is made, the director will have the information he needs and you will be fully prepared to select your own attire.

DOING YOUR HOMEWORK

An interviewer is courting disaster if she does not make an effort to gain some background on the guest or the subject to be discussed. This does not suggest that the interviewer should attempt to make herself an instant expert. It is having a modest background on the subject matter that is more likely to result in an interesting interview.

There are so many different type of guests who might appear on television that for purposes of discussion it is easier to separate them into categories. Let us first consider the delightful, middle America, mother-of-three type. She is a busy person but is willing to give her time to others if she thinks she can be of help. She might live in a city or in the country. But whoever she is or wherever she lives, she has something of interest to you and the television audience. Let us assume that the guest in this first category has made herself an expert on drying fruit, or repairing oriental rugs, or perhaps is president of a local PTA that is selling hanging flower baskets. Whatever the specialty, the well-prepared interviewer should have taken time to scan a book, read a pamphlet, or make a telephone call to some knowledgeable person to obtain general information on the subject. Having a bit of knowledge, it is much easier to ask useful and intelligent question. Two rules should be observed. One, do not discuss the fact that you made an effort to inform yourself on the subject. Two, don't let the

information that you have obtained lead you into making definite statements on the subject. Your homework is not intended to let you display your own erudition, but merely to aid you in asking leading and intelligent questions.

Another aspect of doing homework is to obtain personal background on the guest. If, for example, you learn that the home town of a guest is in your viewing area, check it on a map, know exactly where it is located, and during the interview make reference to its precise location. The guest will be flattered that you know where "home" is and her attitude will brighten accordingly, and the viewers in that area will be delighted at the recognition. They will be watching your program with the same kind of urge one feels to cheer for the home team.

Another category of television guest which the professional home economist might find herself interviewing is the expert from government or industry. This type of individual is probably the least difficult one to interview. She or he is knowledgeable in a field and is usually quite expert at appearing on television. Her business takes her to many cities, and generally she is asked at every stop to make a television or radio appearance. She has information that her employer wants to have conveyed to the public, and usually the home viewer is benefited by listening to the interview.

The "expert" guest will be quite aware of television procedures and will probably ask immediately how much time will be allotted to her. This question should be answered promptly and honestly as it will aid her in deciding on topic priorities. It is strongly suggested that

the interviewer NOT ask all her own questions in advance of air time. Such pre-interviewing generally leads to a dull on-the-air discussion. A more effective approach is to ask the guest what subjects she would want to be led into. This will guarantee that the important topics will be covered, and will still allow the asking of such questions as might arise naturally during the course of the discussion. When such a guest is being interviewed, her personal background is not likely to be of significant importance to the subject at hand. At best it is only a topic to bring up if the subject matter is covered and a minute or so of air time remains. As for homework on the topic of such an interview, the professional nature of such a guest will usually make extensive research unnecessary. However, if the interviewer feels particularly uninformed, some investigation in the field would be helpful.

When the guest is someone likely to be known by a large percentage of the viewers, it is to the advantage of the interviewer to be well prepared. If the guest is a writer, for example, the interviewer should be acquainted with the titles of at least some of her major works. If time is available, the interviewer should read a condensation or review of one or more of the author's books. Such facts as the guest's home town and educational background will add to the interview. The guest will be complimented that you are so well informed and will react more warmly and enthusiastically. Too, those members of the audience who are fans of the author will relate more personally to you as you discuss any book that they have read. You will also build your own image as being very well-read and aware. In the process of preparing

for the interview the hostess should make notes as to questions she wishes to ask. It is most important that these questions be written down as a reminder. It is much more desirable to have a list of questions that were not asked than to find oneself sitting in front of a live camera and not be able to think of a question.

If the guest in an interview is a person who is part of the political or entertainment world, the need for preparation or homework is doubly emphasized. The interviewer should have the guest's name and title or rank, and the husband's title or rank, noted on paper in front of her. Particularly in the political field, this point is most important. A few facts of the type that would generally appear on the fliers put out by a public relations department are good to have available, but a good interviewer should not plan to depend on this type of material. The interviewer should give thought to what she would like to know about the guest, or what the average viewer would like to know. She should have a written list of questions prepared before air time. The interviewer should definitely ask this type of guest what areas of discussion would be preferred, thus clearly establishing in advance that the questioning will be of the friendliest possible nature. In general it is better to be over prepared. The interviewer can always change questions but to be out of questions and not out of air time can result in difficult moments that can never be forgotten.

THE SET AND THE SEATING ARRANGEMENT

The seating arrangement used by persons in a television interview must be suited to the physical limitations of the studio. One cannot expect that an elaborate and costly set be built for the time that it would be used in an interview. The people who are involved in the interview are, in fact, the primary point of interest, and a too elegant set can steal the attention of the viewer.

We have already discussed the subject of dress as related to the color in the set. However, there is one type of seating arrangement wherein there is really no color and the only items in the set are the chairs in which guest and interviewer will sit. This is frequently referred to as a "limbo set". In such a situation, the people in the set are all-important and a set as such is non-existent. The chairs are in the center of the studio and the camera sees only black as a background. In this case a very bright and colorful dress can add a great deal to the picture. In a "limbo set" the chairs and floor assume more visual significance and is a reason for the increased use of carpet as part of television decor.

Quite often the "off beat" or "gimmicky" ways will be sought to take pictures of the persons involved in an interview. Such action should be discouraged. The guest and what he or she has to say are the most important elements of the interview. Anything that serves to distract the attention of the viewer subtracts from the total effect of the interview. The guest and the interviewer should be seated, for best effect, at slightly less than a 90 degree angle to each other.

With this chair placement, the cameras will have the greatest choice as to picture composition. Frequently a television studio will have swivel chairs among its props. These may be comfortable and attractive, but will invariably lead to a great deal of unnecessary motion. If it is impossible to avoid the use of such chairs, it is most important that both guest and interviewer make every effort to refrain from swiveling while the conversation is in progress, and most particularly when the camera is taking a close-up picture. The same pitfall exists if rocking chairs are used. They may make an interesting and unusual set, but add to the nervousness of the guest who must concentrate on not yielding to the natural tendency to rock back and forth.

An interviewer is often asked to interview several persons within the same feature, each one to tell about his or her own area of responsibility. This creates a situation wherein less can actually be accomplished in a given amount of time. Time must be used to introduce each guest and define his or her role relative to the general subject. The interviewer must give extra effort to making certain that all those who appear will have approximately the same amount of air time. It is impossible to select three persons who will have the same personality, drive and authority, and because their impact on the audience will differ, it is the interviewer who ends up being accused of having shown preference, giving more time to one than another. It is strongly suggested that the interviewer make every attempt to limit the number of persons in a feature to either one or two. Of course, there are occasions when guests in unexpected numbers must be accepted for public relations reasons. Make certain the director is informed of the change.

He will have to make adjustments in the set and the microphone arrangements. The interviewer must seek the best possible balance and reap whatever benefit she can from giving several persons the chance to be seen on television.

If the situation dictates that two people be interviewed on one segment, the interviewer should request that both guests be seated either on her right or her left. Such a seating arrangement will eliminate much confusion for the director. If the guests are on either side of the interviewer, there is no way of knowing from which side the answer will come, and there is the possibility of missing the desired close-ups of the person who is speaking.

If more than one person is to be interviewed, the host or hostess must come to a definite agreement with the director as to which guest is to be introduced first. A brief conference will generally prevent the embarrassing situation of having a close-up of one person while the vital information about another is being stated. If several persons are guests, not only should the order of introduction be discussed with the director, but both should know who will be asked the first question. If at the end of the program the interviewer plans to restate who the guests have been, they should be named in the same order in which they were introduced in the opening. This point should be discussed by the interviewer and the director, and if any change is planned it should be noted in writing. Depending on one's memory to be correct in the moment of pressure increases the possibility that the ending will be confusing and rough.

THE ACTUAL INTERVIEW

The two most difficult moments of an interview, as in a demonstration, are the beginning and the end. The interviewer should work out a definite plan as to how she will open the interview. These remarks or questions need not be written; indeed, unless the interviewer is an expert reader, they should not be written. In all probability the approach used with the professional television guest will be considerably different from that used with a guest who has never before appeared on television.

The need for good mental organization on the part of the interviewer can be emphasized by relating the following actual experience. The guest was a young homemaker who had taught herself a skill that was most interesting and would be of value to other homemakers. Based on a telephone conversation with the guest and other available information, it was decided that the feature could be well covered in six minutes, and the format was made accordingly. On the day of the interview the guest arrived and within a few minutes of visiting with the guest in person, both the interviewer and director agreed that, concerning the nervousness of the guest and the briefness of her answers, the segment could not fill the allotted six minutes. The format time was quietly changed to give the segment four and one half minutes. The wisdom of this decision became increasingly obvious as the guest's nervousness continued to grow. Within the last two minutes before going on the air, the guest made a statement that put a severe test on the ability of the interviewer and director to adjust to any eventuality. She said,

"I sure am nervous...but I don't think I'll have a fit...I took my medicine for it". This story is in no way intended to be humorous; it is related to point up how necessary it is for the interviewer and the director to be prepared for last minute changes. In this case the guest's position on the program was moved to the very beginning and the time allotted to the segment shortened to less than three minutes. After the program was over the guest expressed gratitude that her appearance had been short and quick, for she had been getting almost frighteningly nervous. Had the interviewer not been perceptive of the guest's problems, and also able to reorganize the various factors of the program even under pressure, the situation might have had a tragic and embarrassing ending.

If the guest on an interview program has seldom or never appeared on television, the interviewer should be prepared to guide the conversation completely. Points to be covered should be noted on the format, and time signals should be observed carefully. The guest will usually have no perception of the passage of time, and unless the discussion is firmly controlled by the interviewer, the time will be over before the desired areas have been covered.

If one could define a golden rule for the interviewer, it would be to listen to the guest's answers. There is a normal desire to be thinking ahead and planning the next question, but if the hostess does not listen to what her guest is saying, there is a high probability that she will ask a question that has already been answered in the preceding discussion. The normal flow of one topic into another

during a conversation will cause this most embarrassing situation unless the interviewer is actually listening.

If a guest is a regular visitor to a television program, she will be conscious of time signals and other clues given by the floor director. In such a case the interviewer will find the situation much less tense. If the interviewer has secured a list of the areas the guest wishes to be led into, the expert will generally make the conversation move easily from one topic to another. The hostess should make certain that the guest is identified as to name and business association both at the beginning and the end of the feature. In many cases the professional expert will have a trade name different from her private name, so the interviewer must ascertain before going on the air exactly how her guest wishes to be introduced. This should be strictly adhered to, as the guest's employment may stipulate the use of the trade name and to do otherwise could put her job in jeopardy.

If the guest on an interview segment is a person of particular rank or position and would be treated with respect and deference by the general public, the interviewer should exhibit that attitude on the air. It is not only flattering, but a first-name interview might cause the guest some loss of respect from the viewer. The interviewer should always decide ahead of air time by what title the guest will be addressed. Even if the guest has created an air of informality in pre-program conversation, the wise interviewer will use the more formal approach on television. She should indicate to her guest what some of the areas of inquiry will be and ask if they are suitable. There

sometimes may be subjects that are somewhat delicate, but the viewer would think that the interviewer had shirked her responsibility if the obvious questions were not asked. The skilled interviewer will explain this situation to her guest and state that a few, brief questions on the subject will be asked before proceeding to other areas. To ignore totally a relevant point in an interview would be a gross neglect of duty on the part of the interviewer, and usually the guest will already be very aware of the necessity for certain types of questions.

Guests in this category are usually very conscious of their public appearance. Once they are seated in the set, some extra attention should be given to clothing, lighting and picture angle. Small adjustments may help the over-all effect, but more importantly, the guest will know that her hostess and the crew are genuinely concerned about her best appearance. The result will probably be a warmer and more responsive interview.

At the conclusion of such an interview, the guest should be re-identified, and comments of appreciation should be made for the time devoted to the interview. Such re-identification should be given to all guests to enable the viewer who may have tuned in late to learn the identity of the persons she has been watching.

EXPERIENCE

No amount of reading by the professional home economist can make her a television expert. However, preparation, attention to detail and an interested coach can assist her in becoming a skilled and polished communicator. In her book, "How to Talk With Practically

Anyone About Practically Anything", Barbara Walters of the NBC Today program says, "You generally get out of an interview what you put into it".¹

SUMMARY

The student should be aware that the interview has many elements that are not obvious to the viewer. Such factors as the opening comments, sequence of questions, background information, seating arrangements and even clothing play a role in the degree of success of an interview. Since an interview is a fluid and ever changing procedure the student will soon learn from the problems at the end of the chapter that one cannot always be certain that the final direction of the discussion is the one that was planned. A student wishing to develop some proficiency in interviewing should practice on his fellow students whenever possible.

1. Barbara Walters, How to Talk With Practically Anybody About Practically Anything (Garden City, New York: Doubleday & Company, 1970), p. 85.

PROBLEMS RELATIVE TO CHAPTER VIII

1. Choose a well-known person whom you would like to interview.
2. In a short paragraph state why you think this person would be of interest to many television viewers.
3. Using whatever library resources available, prepare a fact sheet on the person in question.
4. Write, but don't plan to read on the air, the introduction you would give your guest.
5. List five questions you would like to ask your guest.
6. Plan and perform in the classroom a six-minute interview of one of your classmates. The primary topic in the interview should be some skill or accomplishment of the guest. Visuals or props may be used if they are relative to the subject.
7. Using two or three class members as guests, plan and perform an eight-minute interview. The subject should be controversial and the guests should take strongly differing positions. Keep in mind that many things are said and done in certain situations that are not acceptable on the air.

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER VIII

1. The guest chosen by the student would have: broad appeal ____, limited appeal ____, little or no appeal to a mass audience ____.
2. Fact sheet done on the guest was: excellent ____, good ____, limited ____, too many small, uninteresting details ____, full of good facts that would lead to good questions ____.
3. Student's introduction was: good ____, uninteresting ____, too long ____, too brief ____, seemed right ____.
4. In interview of classmate was the introduction of the segment and the guest complete? Yes ____, no ____, too general ____.
5. Did the introduction spark interest in the guest? Yes ____, no ____.
6. Did the student observe time signals and conclude the interview on time? Yes ____, no ____.
7. In the multiple-guest interview the student introduced the guests: satisfactorily ____, incompletely ____.
8. The student handled the difference of opinion on the part of the guests: well ____, roughly ____, satisfactorily ____, with skill ____, with firmness ____, with humor ____.
9. Did the student re-state the names of the guests at the close of the program? Yes ____, no ____.

CHAPTER IX

TELEVISION AS A TEACHING TOOL

Previous chapters have been devoted to a discussion of the use of television as a tool of mass communication for the professional home economist employed in the field of business. To be more specific, such employment could be as a representative of various consumer agencies, of a commercial association or of one particular manufacturer.

In 1970,

About 65,000 home economist were teachers, approximately 45,000 were secondary school teachers. About 13,500 were adult education instructors some of whom taught part-time in secondary schools. In addition there were ¹ about 4000 college and university teachers.

These home economist can make use of television but the application would be in a much different way. It would not be used as a means of communicating to many thousands at one time, but instead would serve as a teaching tool in the classroom.

Since manufacturers around the world are almost monthly introducing into the market place new products for the field of television, it would be unwise, if not pointless, to attempt to explain the usage of specific pieces of equipment. However, the use of television in general as a teaching aid will be discussed. A substantial difference exists between the equipment found in the average college classroom and that in the commercial or educational television broadcasting station.

1. U.S. Department of Labor, Bureau of Statistics, Bulletin 1700. Occupational Handbook (Washington, D. C.: Government Printing Office, 1970), p. 242.

Some items of electronic equipment, such as cameras and video tape recorders, perform the same function but they are vastly different in electronic capability as well as in the cost factor. As with the usage of specific equipment, cost will not be discussed due to the unpredictability of that factor over a number of months.

As a comparison, the commercial television station used in its operation a two-inch-wide video tape system to record the picture. In education, for the most part, the video tape recording is done on systems of tape approximately one half as wide. There is reason to believe that in a relative few years the commercial stations will find that they can use a narrower tape system and still maintain the desired quality of picture recording and playback. As for a comparison of television cameras, the equipment used in the classroom is much smaller, much less expensive and generally requires less light than that found in a commercial station.

Television equipment may be used in teaching as a means of recording in an independent study, as a method of observing and recording subjects in child study or human development, as a means of providing resource material for class enrichment or in the classroom for image enlargement.

Consideration will now be given to the use of the television camera in the class as a means of image enlargement. We will assume that the class has twenty-five members and part of the learning experience of the student requires that they be able to see some operation in rather minute detail. The teacher would have little difficulty talking

to twenty-five students, but for each student to observe the detail of interest presents sizable problems. Much class time would be lost in simply showing the same detailed operation to a few students at a time. In such a situation the television camera would be of great value, for the operation could be done once and be seen clearly by all the students.

It is for just such reasons that the home economics major should learn how to use television equipment. Many elements of Chapters 2 through 7 will be of use to the teacher of home economics. In this chapter we will not restate any preceding points, other than to say that in a classroom special attention should be given to the placement of the camera, its elevation or use of mirrors, definition of an area for close-up pictures, avoiding clutter and limiting the amount of detailed instruction in one lesson.

In the classroom situation the individual student will watch the teacher very much as would the camera taking the cover picture. The small portable television camera and the monitor or television set attached to it will simply be the means of taking and showing the close-up pictures.

Since a camera used for image enlargement is frequently in a fixed position and unmanned, it is most important that the teacher learn to use the area defined for close-up pictures. The camera should be in a position to afford the student a view of the operation from the same direction as it is seen by the person performing the operation. If viewed from the opposite direction, some confusion could result as to the proper method of holding an item or using it correctly. This would

be especially important in areas related to pattern cutting, knitting or other such processes. In any area where being on the right or left side, or moving in one particular direction, is important, it is most essential that the student see the operation from the performer's angle of view.

Just as with the performer in the television studio, the student must learn to work by occasionally glancing at the monitor. The student will quickly learn that watching the monitor is not the same as watching a mirror. The mirror is a reverse image and the monitor is not. Since we are all accustomed to compensating for the reversal of a mirror, some initial feeling of confusion will be noticed when one's own movements are viewed on the monitor.

It is important that the teacher learn to set up and operate a portable television unit. No amount of reading can substitute for some actual practice sessions in equipment operation. The following suggestion is made: PHOTO COPY THE OPERATION MANUAL WHEN THE EQUIPMENT IS NEW. The instructional manual is frequently lost. By reading instruction, following directions and exercising reasonable judgement one should be able to operate most pieces of audio/visual equipment. The teacher will appear to be less than an authority if her attempt to use a piece of technical equipment ends in chaos due to lack of familiarity with it.

The following list of basic, non-technical rules should be observed when using a portable television unit:

1. Keep the unit away from extreme temperature and excessive dust and moisture. Do not store machine or tapes in a hot automobile.

2. Keep both recorder and tapes away from strong magnetic fields and sources of electronic noise such as motors, generators and voltage regulators.
3. Avoid unnecessary shock or impact on the tape transport mechanism.
4. Do not block the ventilation grille on the unit.
5. The rotary video heads are precisely engineered. Do not touch the heads except for cleaning the heads or threading the tape (with motor off). Never touch the recording head when the motor is running.
6. Be sure to use the same size tape reels for supplying and taking up the tape.
7. Use unit in horizontal position only.
8. In regard to cleaning the recording head, lubrication and cleaning the cabinet, carefully follow the manual for the unit in hand.¹
9. The unit is expensive. Do not leave it unattended.

A wide variety of audio/visual equipment exists that may be used in a classroom. Occasionally a combination of two or more of these items will be most helpful in teaching a lesson. A teacher should use some imagination and make an effort to experiment with various pieces of equipment to see if more learning can be accomplished by the student through the use of these technical aids. In the case of commercial television, new ways are frequently found to use old pieces of equipment to aid in programming or in selling a product. These discoveries are

1. "Operating Instructions." 3-790-680-31, Sony Corporation: (1972), pp. 3, 13, 14.

usually the result of imagination and experimentation. The teacher should do no less.

The use of the television camera in the classroom has been the subject of the discussion to this point. Let us now shift our attention to the use of television equipment in a learning resources center as an instructional method. In an article regarding film-making as a teaching tool, Francis states:

The coming generation of scholars, however, are the creatures of a modern world. Unlike the senior scholar, to whom the television was a latter day intrusion, the new generation comes to college with about 16,000 hours of TV viewing experience. Many of its high schools and even grade school experiences incorporated visual communications as a normal part of every day life. Partly through television and partly otherwise, they have developed a rather sophisticated background on movies as a communicating device.¹

Frequently the comment is made that the academic lecture on video tape is no more than a talking picture, and less than complimentary evaluations are made of the same as a teaching device. Also, many instructional tapes have been made that relied on the opposite extreme as to video material; that is, show anything but a talking face. The preferred method would fall somewhere in between the two extremes. Certainly, the charisma of an excellent teacher talking to and being seen by the pupils for short periods of one or two minutes at a time should not be overlooked.

Referring to the quotation of Francis, if the student has had approximately 16,000 hours of television viewing as a basis for a judg-

1. Roy C. Francis, "Film Making in the Social Sciences." College Student Personnel Journal, XIII (April-May 1972), p. 51.

ment as to what is good, it would seem somewhat late in the student's life to attempt to change his concepts or opinions as to the use of television.

Just as would be done in commercial television program development, a teacher should give much thought and apply some imagination to the effort to teach a specific lesson or an entire course through the use of pre-recorded instruction. When recording a lesson the teacher should not simply put on the tape the same thing that would be done in the classroom. Instead she should seek methods to enhance and enrich the lesson in ways that cannot be done in the classroom. She must learn to make sound judgements as to methods and choices of material in a recorded lesson, or she must depend on the judgement of someone who is knowledgeable in the field. Regardless of whose judgements are accepted, much effort, time and money can be wasted if the teaching methods chosen vary in a major sense from the student's understanding of how information is imparted via television.

Generally the television teacher is not bound by the rigid time limitations as would be the demonstrator on commercial television. However, just as the "teacher" employed by a commercial company, the teacher in an education institution should learn to organize the information that is to be imparted. Once this is done, decisions must be made as to how much time is to be devoted to each element of the lesson. Consideration should be given to any method of instruction including role playing, sketching, dramatization, music, film and actual viewing of unusual items. A teacher should strive to make a recorded

lesson sufficiently interesting that an individual would watch even if it were not part of a course requirement. Applying such standards to her television efforts, she is then building on the "16,000" hours base that the student has already acquired.

Either in a classroom or in the television studio of a university's learning resources center, a teacher may want to use a variety of charts, graphs or pictures as a teaching aid. In the language of the television industry, these are known as "graphics". Usually a commercial or educational station will have an art department to produce such materials, but an individual teacher frequently will have to draw upon her own resources to develop such items as she may want. In some situations a school or university may have art facilities, but the people involved in the department may have no knowledge of the requirements of television. For that reason the remainder of this chapter will be devoted to developing an understanding of the constraints of television in the making of graphics.

The primary controlling factor in the making of a chart or picture for television use is the shape or the proportion of the picture. The television screen is defined as having the ratio of 3 by 4. This means that if the picture is four inches wide on the horizontal axis, it is three inches high on the vertical axis. If the picture is expanded to seven inches wide, the height is then five inches. Regardless of the size of the screen, it is always in the ratio of 3 units by 4 units, and any art work or picture for use on camera must be in the same ratio.

If the teacher wishes to make a poster to be used on camera, the following method should be used. First, draw very lightly with something

that can be erased, the outline of the area to be seen by the camera, keeping in mind the correct ratio. This line should not extend to the very edge of the material on which it is drawn. A margin of at least two inches should remain on all sides of the imaginary television screen, allowing the cameraman some room for adjustment without shooting off the card. With this defined frame the teacher can begin to assemble the elements of her picture.

The ability of a black and white camera to differentiate between various shades of gray is measured on a chart known as the "gray scale". On this scale white equals 1 and black equals 10. If a teacher is preparing a graphic, it is important that the elements of the picture have rather diverse values on the gray scale. That is, a figure having a value of 3 should not have as its background a gray value of 4 or 5. Most television stations and manufacturers of television equipment will usually supply a gray scale chart to those in education, on request.

The use of color will play a part in television even if the picture is not televised in color. For example, a light shade of orange and a light shade of green may have the same value on the gray scale to the camera that is capable only of reproducing a picture in black, white and tones between. Hence it is important that careful thought be given to the contrast between the elements of a poster or sign. It is advisable that a medium to medium-dark shade of any primary or secondary color be selected as a background. Various elements should then be added in such a manner as to provide adequate contrast between light and dark for any kind of camera. Variations in tone are desired but not the widest

extremes. For example, a picture printed in total black and white is likely to create problems for the electronic equipment.

Another element of the sign that should be considered is the style of lettering. The only valid measurement of this factor is whether the lettering can be easily read when seen on camera. The following are a few rules that should be kept in mind.

1. As a lettering style, use sharp-edged, bold-faced, block letters.
2. Avoid fancy, intricate or fine script lettering.
3. Do not use the "jumbled letter" style.
4. Don't over-crowd the card with words. Three lines with approximately three or four words per line is generally recommended. When in doubt, use a second card.
5. Give some thought to the balance of the card or poster in an artistic sense.

Frequently in a television lesson there is reason to want one or two words on the screen along with the primary picture. Such an effect is accomplished by two methods, known as "keying in" or "supering". A technical explanation is beyond the scope of this course, but the teacher should know that those terms refer to the electrical procedures by which words can be made to appear on the screen at the same time as the picture. The important point for the teacher is to know how to make the card with the desired words on it. A good "super card" should have white letters on a black card. Substantial contrast between the printing and the background is essential. Color can be used, but the lettering should be extremely light and the background a very dark color. If only

one word or one line is to be supered, the printed matter should be in the bottom half or bottom third of the imaginary television screen on the card. Such placement will allow the cameraman to place the word in such a position that it does not cover a face or other essential portion of the primary television picture. The addition of a word or phrase on the screen in the course of a lesson is an excellent method to emphasize the subject at hand.

SUMMARY

The would-be classroom teacher should avail herself of every opportunity to learn the use of television as a teaching aid. As in the case of the home economist in business, skillful use of the many characteristics of television must be developed. Education can only provide the foundation on which to build.

PROBLEMS RELATIVE TO CHAPTER IX

1. Assume that you are a home economics teacher. Compile a list of six ways you would use a portable television unit or the facilities of a learning resources center to aid in teaching a course.
2. Prepare a lesson plan in any area of home economics that you would like to teach. List the main points of the lesson and the subordinate points. Define how you would use certain methods of instruction to teach each point. Since the session will be recorded at the university's learning resource center, prepare the format for the use of the director and the crew.
3. Make at least one poster or sign and one super card to be used in the lesson in Problem Two.

EVALUATION OF STUDENT'S WORK RELATIVE TO CHAPTER IX

1. The student's ideas of ways to use a portable camera in the classroom showed: imagination ____, lack of understanding of the potential ____, definite feeling for the usefulness of the close-up camera ____, repetition of usage but no particular imagination ____.
2. The student's lesson plan was: well-organized ____, fair ____, rather incomplete ____, unsatisfactory ____.
3. Was the time allotted to each point in the lesson: adequate ____, too long ____, too short ____.
4. The ideas of how to emphasize the points of the lesson showed the use of imagination ____, lacked imagination ____, were satisfactory ____.
5. Was the format made for the television director: clear and readable ____, too much detail ____, not enough information ____.
6. Was the amount of time devoted to the various parts of the lesson shown on the format? Yes ____, no ____.

SELECTED BIBLIOGRAPHY

A. BOOKS

- Allgood, Mary Brown, Demonstration Techniques. Second Edition, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959, 142 pp.
- Anastasi, Thomas E. Jr., Communicating for Results. Menlo Park, California: Cummings Publishing Co., 1972, 191 pp.
- Borden, George A., An Introduction to Human Communication Theory. Dubuque, Iowa: William C. Brown Co., 1971, 102 pp.
- Bower, Gordon; Hilgard, Ernest R., Theories of Learning. 3rd edition: New York: Appleton-Centur-Croft, Inc., 1956, 659 pp.
- Bower, Robert T., Television and the Public. Boston: Holt, Rinehart, and Winston, Inc., 1973, table 2-2, 205 pp.
- "Communications Handbook". Second Edition, American Association of Agricultural College Editors. Danville, Illinois: Interstate Printers and Publishers, Inc., (1970), 180 pp.
- Efrein, Joel Lawrence, Video Tape Production and Communication Techniques. Blue Ridge Summit, Pa., : Tab Books, 1971, 252 pp.
- Gagne, Robert M., The Conditions of Learning. 2nd edition: New York: Holt, Rinehart and Winston, Inc., 1970, 407 pp.
- Nesbett, Alec, The Technique of the Sound Studio. New York, N. Y.: Hastings House, Publishers, Inc., 1962, 288 pp.
- Walters, Barbara, How to Talk With Practically Anybody About Practically Anything. Garden City, N. Y.: Doubleday and Co., Inc., 1970, 195 pp.
- Zettl, Herbert, Television Production Handbook. Wadsworth Publishing Company, Belmont, California, 1968, 541 pp.

B. PERIODICAL ARTICLES

- Blum, S., "Great TV Commercial War Advertising Copy-Writers VS Advertising-Testing Corporation." N. Y. Times Magazine, (April 9, 1967).
- "Groggy TV Awaits New Blows." Business Week, No. 1575-1582 (November 19, 1959), 63.

- "Payola, Rigged Interviews, Fraud, Deceit, and Freebies." U. S. News and World Report, XLVII, (Dec. 28, 1959), 90.
- Shayon, Robert L., "The Rating Rumble." Saturday Review, XLIX (April 23, 1966), 82.
- Simonds, C. H., "Plethora of Angles." National Review, XIX (Feb. 1967), 131-160.

C. GOVERNMENT REPORTS

- U. S. Government, Department of Agriculture, Giving a Food Demonstration With Tips for TV, A Guide for Extension Workers, O-664498, Washington, D. C.: U.S. Government Printing Office, (1963), 11 pp.
- U. S. Government, Department of Agriculture, You're On Camera in Color, A Television Handbook for Extension Workers, PA 914, Washington, D. C.: U.S. Government Printing Office, (1969), 21 pp.
- U. S. Government, Federal Communications Commission, Rules and Regulations, Washington, D. C.: U.S. Government Printing Office, Vol. III, Section 73.681 to 73.699 inclusive.
- U. S. Government, Department of Labor, Bureau of Labor Statistics, Occupational Handbook, 1700, Washington, D. C.: (1970), 879 pp.
- U. S. Government, Federal Communications Commission, Rules and Regulations, Washington, D. C.: U. S. Government Printing Office, Vol. III, Section 73.654.

E. TRADE PUBLICATIONS

- "Audience Survey Report For Charlotte, N. C. Market Area." (November 1972), p. 62, Beltsville, Md.: American Research Bureau.
- Broadcast Engineering, Kansas City, Missouri: Intertec Publishing Corporation, 1973, 64 pp.
- Broadcast Management Engineering Including Cable Management Engineering, (BME/CME) N. Y., N. Y.: Broadband Information Services, Inc., 1973, 68 pp.

Broadcast Yearbook, New York: Broadcasting Publications, Inc., 1973,
543 pp.

Cablecasting, Cable TV Engineering, Ridgefield, Connecticut,: C. S. Tepfer
Publishing Company, Inc., 1973, 23 pp.

Lighting Handbook for Television, Theatre, Professional Photography, 4th
edition: Danvers, Massachusetts: GTE Sylvania Inc., 1972, 93 pp.

"Nielsen Station Index For the Washington, D. C. Market Area." (November
1972), pp. 8 - 11, N. Y.: A. C. Nelson Co.

Operating Instruction, 3-790-680-31: Sony Corporation; Printed in Japan,
1972, 16 pp.

Producers Manual, Television Techniques for Television Tape Production,
St. Paul, Minnesota: Magnetic Products Division, 3M Company, 1972,
43 pp.

Standard Rate and Data, Skokie, Illinois: Standard Rate and Data, Inc.,
1973, 511 pp.

Video Player, Studio City California: Video Player Publishing Company,
Inc., 1973, 57 pp.

F. STATION PUBLICATIONS

WLAC-TV Coverage Map, Nashville, Tennessee: WLAC TV, Inc.

WSPA-TV Coverage Map, Spartanburg, South Carolina: Spartan, Broadcasting Co.

APPENDIX

Part I

Pages 178 and 179 show some of the hand signals that are frequently used in the television industry.

Part II

Pages 180 through 187 contain photographs that demonstrate the correct and incorrect methods of providing video material for the television camera.

Part III

Page 189 contains the outline for making a viewer. Page 188 contains the instructions for making viewer and an explanation for its use.

Slow Down



Speed Up



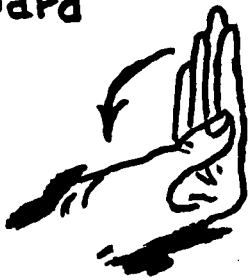
Picture has glare-tilt it



Hold the object still



Flip Camera Card



Change Slide



Spot is Next



Show object in this direction



5 minutes left



4 minutes



3 minutes



2 minutes



1 minute



15 seconds



Say Good-Bye



Standby

(quiet)



PART II

Figure 9, page 181 is a picture of a television screen showing the incorrect way to hold a photograph to be shown in close-up. By holding the picture in mid air it is not stable and one likely to be photographed in the unpleasing manner shown, with the talking mouth as part of the background.

Figure 10, page 181 is an improvement over figure 9, the picture is on the table and is steady but the hand and pointing finger hide approximately one fourth of the picture. The hand or any jewelry may become the attractor of the viewer's attention instead of the picture.

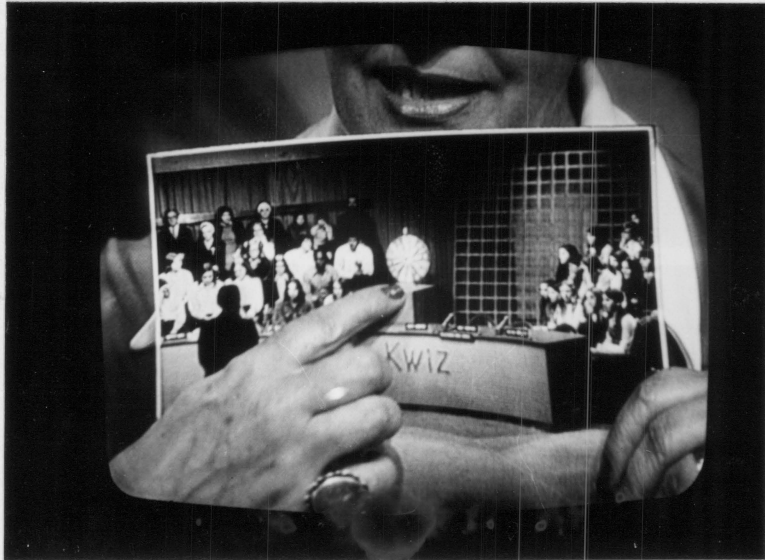


Figure 9



Figure 10

Figure 11 on page 183 shows the most desirable method for holding a picture to be shown in close-up by the television camera. The picture is stable on the table and the camera can thus get a tighter close-up picture since it can't drift out of focus range as easily. The picture is being held in such a manner that it does not have a glare or reflective nature. The pointing is done with a contrasting item that does not hide a large portion of the picture. By having the picture in her hand the demonstrator can point to items which she would like the viewer to notice in some detail.



Figure 11

Photograph of a television monitor showing the most preferred method to hold a photograph to be shown in close-up.

Figure 12, page 185 is an incorrect photograph to show the four small statues. There is insufficient border beyond the main points of interest to permit the cameraman to get a good picture without shooting off of the edge of the photograph. If the photograph were made into a slide the figures on the sides would be totally or partly cut off on many home screens.

Figure 13, page 185 is an example of a completely incorrect way to make a picture or a slide for use on television. The aspect ratio of the television screen is four wide and three high. This incorrect picture was made in such a manner that the ratio is three wide and four high. It is referred to as a "vertical".



Figure 12



Figure 13

Figure 14, on page 187 is of the same subject as in pictures on page 185 but it is photographed in the correct manner. There is adequate margin around the edge to permit the camera to get a good picture without shooting off the edge. The viewer can gain some feeling of the statues in relationship to the background. Notice the additional element of the shadows produced by a bright light from the side. The shadows give some additional understanding as to the shape of the statues. If the statues are to be shown in great detail, separate photographs of each one should be made.



Figure 14

Photograph made in the correct manner

for television.

PART III

USE OF THE VIEWER

If television equipment is not available in the classroom the student should be encouraged to make the viewer as shown on the following page. When holding the end with the small opening next to the eye and standing approximately 12 feet from the subject the student will see what might be defined as a medium cover shot of a television program setting. When using in the same way but only three feet from an area the student will see generally what the close-up camera will see. Occasional use of the viewer will assist the student in developing the sense to see the set as the camera sees it, with a frame around the perimeter.

INSTRUCTIONS FOR ASSEMBLING THE VIEWER

1. Cut out figure along solid line.
2. Fold in along the dotted line.
3. Cut out parts which are crossed lined.
4. Fasten edge A to outside of side B with cellophane tape.
5. Fold in flaps C, D, E, and F.
6. Fasten edges X and Y to outside of side A.
7. The end with the small cut out opening is held next to the eye.

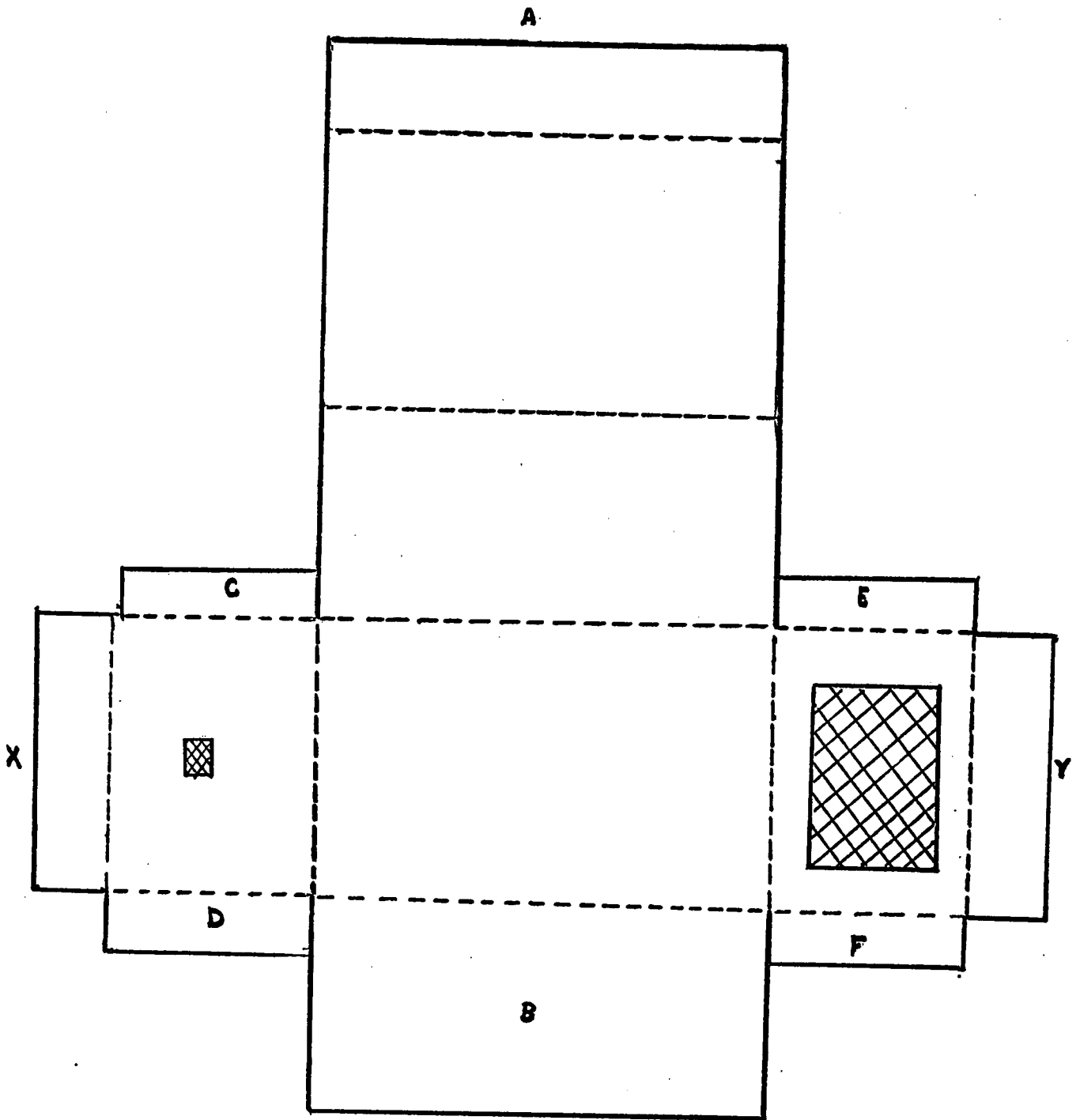


Figure 15
PATTERN FOR A VIEWER

**The vita has been removed from
the scanned document**

TEACHING THE HOME ECONOMICS MAJOR
TO USE TELEVISION
AS AN EFFECTIVE MEANS OF MASS COMMUNICATION

by

Edwin J. Ewing

(ABSTRACT)

This thesis was written to be used as a text book by undergraduates majoring in home economics. The chapters are organized in such a manner as to lead the student through a sequence that will provide an overview and yet in some areas a detailed observation of a television station.

The early chapters are devoted to a description of and comments on the many facets of a television station. Special attention is given to acquainting the student with elements of the industry ranging from coverage maps and ratings to hand signals. The later chapters deal with specific areas. One is, "The Solo Demonstration and the Sewing Machine", another, "The Standup Demonstration" and a third is devoted to "The Interview". While in some areas the elements overlap, in each chapter the student is acquainted with certain problems and offered solutions relative to the various situations. The final chapter deals with "Television as a Teaching Tool".

At the end of each chapter is a series of problems which will lead the student into some activity involving the immediate subject. Use of these exercises will give the student practical experience in the area under discussion. Following the problems is a feature that will aid

the teacher in evaluating the student's performance. The appendix deals with additional visual elements of television.

While this thesis is structured around the undergraduate student in home economics, it could be valuable reading for others who wish to use the medium of television.