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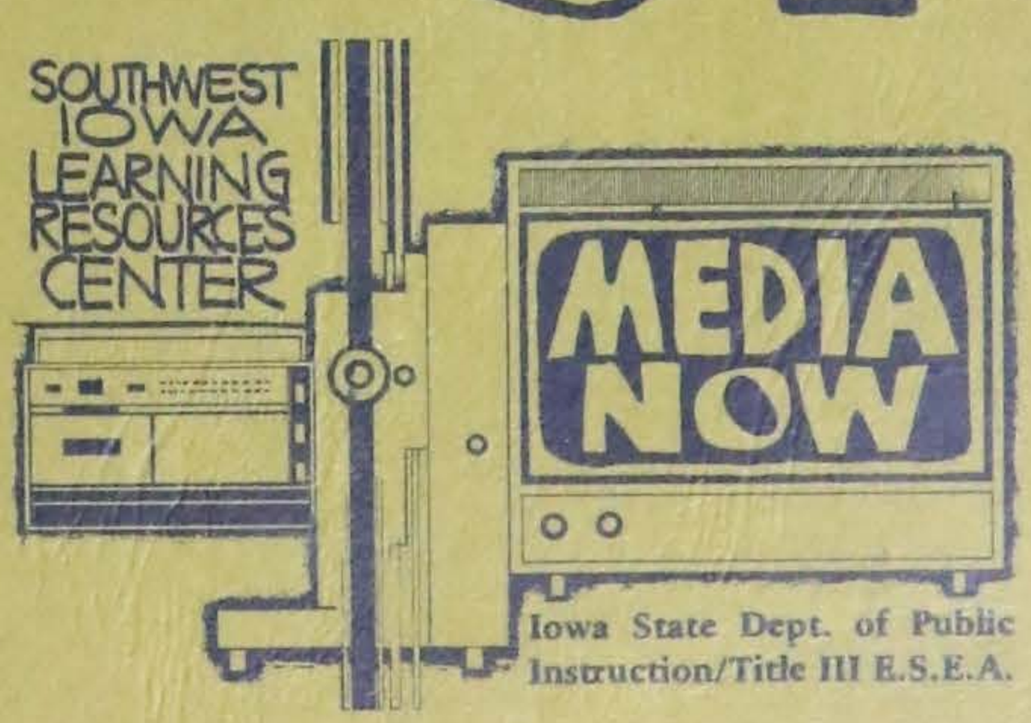
TEACHER Activity BOOK



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MEDIA NOW TEACHER ACTIVITY BOOK

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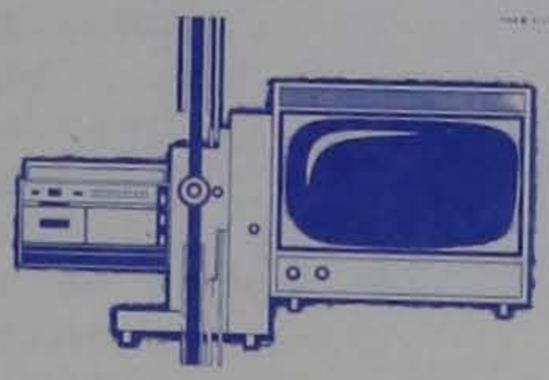

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INTRODUCTION

The need for studying the mass media has been established. With the increase of courses being offered at all levels, there is an even greater need for curriculum development. Not just an excited look at film study or analysis of the newspaper or history of the radio, but a completely mediated approach to media study. That is why Project "Media Now" came into existence.

Media Now is an innovative curriculum, developed as a new course of study for secondary students in the area of media study. It concerns itself primarily with the non-print mass media of television, film, radio and recorded sound. The course is designed for a semester block of time, but can be used as a year-long course or its modules can be selected for units in already existing courses. Its makeup employs the technique of behavioral science, individualized instruction and mediated learning activity packages. Each of the eight modules is interrelated with the others through a Student Learning Activity Guide--SLAG (lab manual), a Student Learning Activity Book--SLAB (student readings), and the packages that are specifically designed for the individual modules. Through a unique reference system of interrelating questions and a color coding process, the SLAG, SLAB and packages are also inter-involved. This feature does not, however, affect the functioning of each component as an entity in itself.

The course was developed over a three-year period by the Southwest Iowa Learning Resources Center. The Center, having had a five year record in film study and media-related activities, was funded

through the Elementary and Secondary Education Act of the U. S. Office of Education and the Iowa State Department of Public Instruction. The local education agency for the project and the experimental school site was Mt. Ayr Community School, Mt. Ayr, Iowa. Mr. William Hohlfeld, Project Instructor, worked closely from that point on, with Mr. Ron Curtis, Program Director, and the Southwest Iowa Learning Resources Center staff, in developing learning activities packages and devising the format for the Student Course.

Media Now is an approach to narrowing the gap between the need for qualified media teachers and the number of available media teachers. Because it has been tested and validated in the classrooms of the project schools, teachers with little or no experience in media teaching can adopt the course with a greater sense of security than before. This is by no means a suggestion that there is not room for the experienced, creative media teacher in the Media Now curriculum approach. It was built with that teacher in mind! Many of the packages and activities in the course came from student suggestions. Media experts on all levels in education and professional broadcast ranks were called upon to lend their expertise. Some of the materials were developed at the Southwest Iowa Learning Resources Center. Others are commercial materials programmed to meet the specific needs of this "first time" curriculum.

The contents of this Teacher Activity Book is designed to provide you with ideas and actual tested procedures for implementing the Media Now course. It is hoped that you will involve yourself with the students as they progress through the course--do the exercises with them--show them your results. The TAB also contains suggestions for teacher exercises and activities, other than those

in the SLAG. Do them! And again, share <u>your</u> results with your students. This is the only way that the impact of the media and this media course will have its full effect on you and the students.

RATIONALE

WHY FILM TEACHING AND MEDIA MAKING

SOCIO-PSYCHOLOGICAL

One clearly defined objective for film/media making is therapy. By placing a camera to his eye, by reaching out with a mike, the young person is able to frame or record his world. He can re-order his environment and himself. He almost always includes his teachers, his parents, his friends in his work. He may even develop some new relationships. Not only does he learn of himself, but those viewing his work can learn of him and themselves.

Film/media making can have a positive effect on the community as a whole. Film and media programs offered to parents by their children are received with enthusiasm on nearly all occasions. It's the modern equivalent to bringing home worksheets and projects, only much more meaningful and fun.

AESTHETICS

Film is an art form. It should be studied. Media Now is a production course with the objective of having students systematically explore the intricacies of film/media form. The discipline through detailed exercises of script writing, story boarding, composition, lighting, camera movement, recording, planning and presenting are unequaled any place else in the school curriculum. The opportunity for creative experience is implicit in the "Media Now" approach.

CURRICULUM

Film and media production are popular areas of concern to students. All good teachers know that it is important. In this strategy, media presentations are made for what they can teach students about

things in other curricula. Media production is a pedagogic tool.

CREATIVE DEVELOPMENT

This objective is so integral to any educational process, that it is common to all educational objectives; i.e., students grow through individual expression. Sadly enough, this critical factor is lost within the maze of many individual objectives, totally neglected, or greatly underemphasized. It is emphasized in this course, but because of its fragile nature, can be killed--much depends on teacher attitude and understanding.

PROFESSIONAL TRAINING

Not all the students in Industrial Arts classes become workers in wood, steel, or plastic. Very few students of English classes become writers; few basketball players become professionals; and the list can be expanded. But students, especially in high school, need to have a chance to try. And there are signs that not an insignificant few of those taught to make media messages are making careers in film, TV and allied industries. The concrete benefits of such an objective should not be overlooked.

As many a teacher or administrator has faced his students on the school board after graduation, more and more will be facing them on the TV screen, directly or indirectly, as media/production programs proliferate. And the programs will be better, because more people will demand it and more will know how to meet those demands.

And for the sake of argument, let's say that teaching about film and media is just a frill--that the total effect of the work is zero--that not one child experiences anything valuable--that no one learns anything. If all this were true (and it isn't), there would still

be justification in film/media study. We would still be providing something better for our children.

Let's look at the teacher, classroom, and the educational environment!

All honest teachers are concerned that their general and professional education has not prepared them to deal effectively with cultural changes and demands which confront them daily in their classrooms.

They are trained in literary modes in linear conceptual patterns dating back to the 19th Century. They readily admit they are without tools to either understand or interpret or explain much of the visual and audio information that daily bombards their students and themselves.

Film/media study and production can provide all teachers with these badly needed tools. Let's add to that fact--that this approach makes teachers study their kids as they study with them. The subject becomes the student, as it should be.

Film and media learning is inducive and student-centered. Regardless of what happens, we have a new teacher with a new role for the classroom. It removes classroom walls figuratively and literally and the world outside becomes one big media laboratory. Limiting and stifling time schedules, lines between class and community can be removed. Film/media teaching requires re-thinking, new materials, inter-disciplining approaches, new organizational demands. It will help fuse the school and the kids back to society where we all want them. Film/media teaching is a model for change--a new philosophy, if you will.

Maybe all we are asking here is a chance to find out if.....it is possible to educate the senses in the direction of openness; of responsiveness to things around us; to explore the interactions of perception and environment. Is it possible to expand and develop the natural sensitivity of adolescents? Can we cause people to evaluate, interpret and analyze the outpourings of the mass media? To create beautiful things for communicating them to our fellow person? Is is possible to make people more human?

MASS MEDIA AS CLASS MEDIA

The mass media is class media because it has always been a prime source of information for society. Quite often that information has been misinformation--propaganda--and a manipulator of the masses.

Media is power and mass media is mass power. If we wish to call the manuscripts of Biblical times mass media, we can similarly label the manuscript writers as mass manipulators. They had control over a great deal of thought and information. That is why they were called "high priests". With the coming of the printing press, even greater masses were affected by that medium. It meant the formation of some new high priests--and the race was on. With the coming of other means of communication, new forms of high priesthood have developed.

It may well be that many of society's problems are with us because of the mass media, or rather, because too many of society's members do not understand the persuasive influence of the mass media. Many shortcomings of popular culture can be traced to the outpourings of the media. Voices from every direction are expressing a concern over the fact that our communication powers have become a kind of mass monster that is running away with us. John Silberman in CRISES IN THE CLASSROOM, speaks directly to that concern:

> *Neither the schools nor their reformers, moreover, have given much thought to how the schools might relate to, or counteract, the mass media. There is enormous grumbling, to be sure, about the corrupting effects of television, advertising, and the mass media in general, but painfully little thought about how these media affect the youngsters, let alone how the schools might take account of them. This failure is bound up with teachers' and administrators' inability or reluctance to recognize that the current generation will get a*

large proportion of its information and values from film, television, and radio, and that they, therefore, need to be taught to deal critically with non-literary as well as literary forms.

Ivan Illich in DESCHOOLING SOCIETY takes an even closer look at the need for media competence and media accessibility for the masses:

What are needed are new networks, readily available to the public and designed to spread equal opportunity for learning and teaching. To give an example: the same level of technology is used in TV and tape recorders. All Latin-American countries now have introduced TV.

The money now tied up in TV installations throughout Latin America could have provided every fifth adult with a tape recorder. This network of tape recorders, of course, would be radically different from the present network of TV. It would provide opportunity for free expression: literate and illiterate alike could record, preserve, disseminate, and repeat their opinions. The present investment in TV, instead, provides bureaucrats, whether politicians or educators, with the power to sprinkle the continent with institutionally produced programs which they--or their sponsors--decide are good for or in demand by the people.

Technology is available to develop either independence and learning or bureaucracy and teaching.

Even though some young people are expressing their need for media involvement (underground newspapers--guerrilla television--etc.) the movement needs the system--in this case the school, which is one of the largest of the mass media. (In the United States, sixty-two million people are in school.)

As the masses begin to express themselves over the public airwaves, violence will cool--rhetoric will become less emotional, and individual investigation, interaction and creativity (lost for centuries because of minority control) will bring about the productive revolutionary changes we are all waiting for.

This is where you as a teacher of media or rather as a facilitator can help guide students into the subject and its concepts.

The United States Office of Education reports that during the school year 1969-70, 19,169 public school districts were in operation

throughout the country. These districts employ vast numbers of teachers, who are armed with university degrees and expected to unleash the creative and learning potential of the children entrusted to them. We have placed this awesome burden upon our teachers, yet omitted from their training the most important aspect of the creative and learning process: communication skills.

Before any learning or creativity can occur in the classroom--even with the most gifted and academically qualified teacher--he must be able to strike those common human chords that must exist between the teacher and the child. The teacher must be viewed as an actor, not in the narrow "entertainer" sense, but in the wider sense of creator, discoverer, originator, enabler, motivator, inventor, participator, and communicator. The actor's basic tool is his trained knowledge and use of himself as an instrument of teaching--the link between the child and the act of learning. The teacher must know his instrument, how to unlock it, develop it, keep it tuned, play it, and to strike those vibrations within himself that will tune in his listeners to the creative and learning process. His essential task must be to create and communicate a learning experience within the classroom and to sustain the life of that creation. His ability to use himself--his instrument--determines his ability to communicate, and thus to teach.

It would be unnatural and unthinkable to blindfold a child, stop up his ears, bind his hands, or in any way impede the flow of information or response. Yet, essentially, that is what schools do when they fail to provide access to all communication modes--photography, sound, film, video, radio, drama--which are the cultural extensions of man's sensing and expressing organs. To deny

anyone use of such sending or receiving tools is to culturally blind and deafen. At the same time there is an intellectual and professional crippling since in our communications-based environment media is the sight, the feel and the hearing of science, technology, the social sciences and the arts.

One of the most significant problems in education is that we distrust the senses. We tend to split sense and thought, feeling and reason. Because of this we have educated a nation of deprived children. From the first grade, the senses begin to lose their educational status. Education in today's schools is one of a study of words and numbers. There are no solutions to any problems without experiments, risks, decisions, inventions and creativity.

Peter F. Drucker in an article in PSYCHOLOGY TODAY, June, 1972, "School Around the Bend", has said of today's school:

> It is still the school of the scribes. We are beset by verbal arrogance, contemptuous of whatever is not reading, writing, or arithmetic. And yet one look should show us a world in which verbal skills are not the only productive ones. They are necessary--a foundation. But the purely verbal skills are not necessarily the central performance skill when electronic media carry the main information load.
>
> People are endowed differently in different areas, but today's school dismisses three-quarters of human endowments as irrelevant. This is inhuman and stupid. It is also incompatible with the realities of our economy and our society. We need craftsmen in thousands of areas; everywhere we need people with excellence in one area--and not necessarily a verbal one. We will expect the school to find the individual's real strength, challenge it, and make it productive. Schools are too powerful and too important; they must be responsible for performance.

The idea of the studying the mass media is not a new one. The idea of using the means of mass media for study is also not new--

> The high school can carry out no program of activity more valuable to students than that of developing a discriminatory and selective attitude toward the radio, the motion picture and the press. (W. W. Charters, Director of Bureau of Education Research, Ohio State University, November, 1935)

But the actual implementation of the idea--using the media to teach the media is quite new. Add to that, specific objectives and responsibility for performance, and the "Media Now" curriculum takes on added significance.

Media studies as outlined here is neither a frill nor a mere enrichment to the curriculum. MEDIA IS THE CURRICULUM. And you, as facilitator of the curriculum, have in your power, the opportunity to cause learning to take place in the schools--for the first time in a long time.

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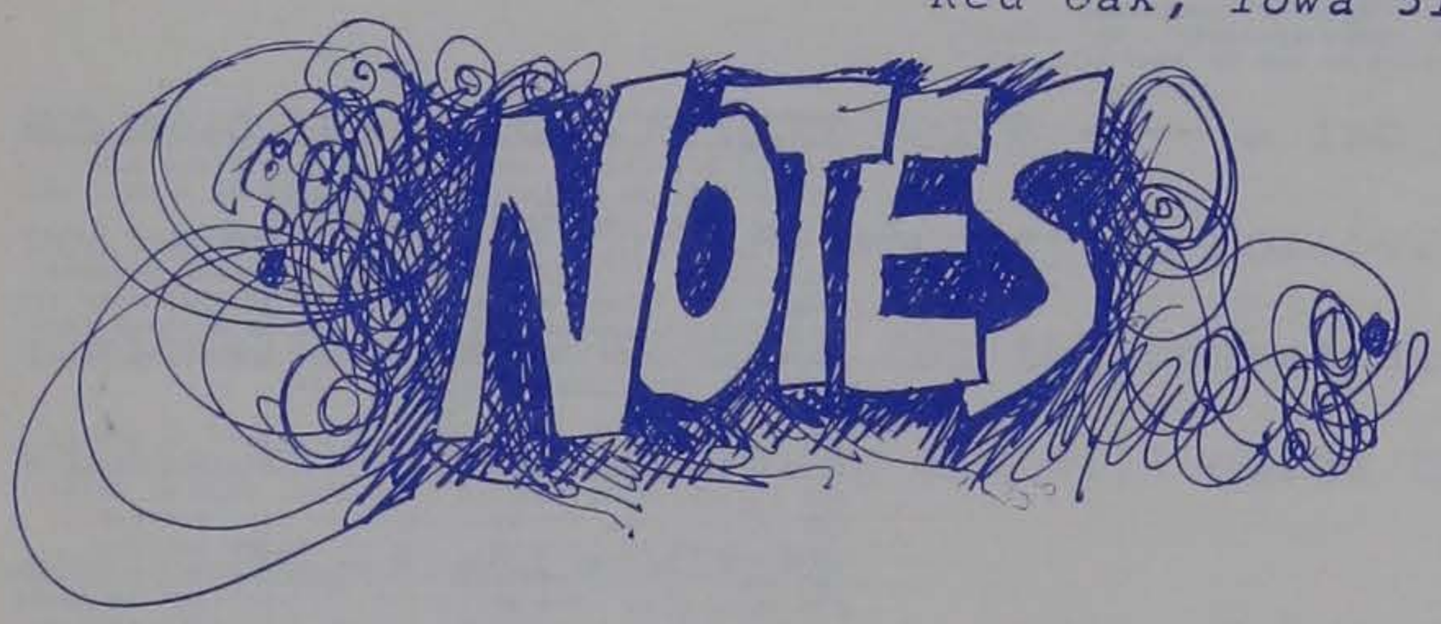


COURSE RATIONALE

IN DAYS GONE BY, STUDENTS CAME TO SCHOOL WITH VERY LITTLE INFORMATION, BUT WITH A GREAT DEAL OF EXPERIENCE IN DOING THINGS. THE JOB OF THE SCHOOL WAS VERY CLEAR--GIVE THE LEARNER MORE INFORMATION.

TODAY'S STUDENT ATTENDS SCHOOL WITH A GREAT DEAL OF INFORMATION, BUT LESS EXPERIENCE IN THE WORLD ABOUT HIM. ALTHOUGH HE BRINGS WITH HIM A WEALTH OF INFORMATION, HE LACKS THE SKILLS TO HANDLE WHAT HE KNOWS. SO, THE SCHOOL MUST NOW REVERSE ITS ROLE AND HELP THE STUDENT GAIN THOSE EXPERIENCES WHICH WILL PROVIDE SKILLS IN LIVING.

ONE OF THE BASIC SKILLS FOR DOING A GOOD JOB OF LIVING IS COMMUNICATION. SINCE COMMUNICATION MEANS BOTH RECEIVING AND GIVING INFORMATION THAT IS UNDERSTANDABLE, THIS COURSE WILL BE OF VITAL IMPORTANCE TO YOU. THIS IS AN AGE OF AUDIO VISUAL BOMBARDMENT. THE MASS MEDIA OF TELEVISION, RADIO, FILM, RECORDED SOUNDS AND ALL THE PRINT AND PICTURES IN MAGAZINES, NEWSPAPERS, SIGNS AND BILLBOARDS CAUSE US TO BECOME ALMOST OVERWHELMED AT TIMES IN BEING ABLE TO COPE WITH IT.

A FAMOUS ENGLISHMAN, SIR HERBERT READ, ONCE SAID THAT EDUCATION SHOULD CONSIST OF TEACHING CHILDREN AND ADULTS HOW TO MAKE SOUNDS, IMAGES, MOVEMENTS, TOOLS AND UTENSILS. THAT'S EXACTLY WHAT THIS COURSE IS ALL ABOUT.

SINCE YOU WATCH IMAGES (TV, FILMS) MORE THAN ANY OTHER ACTIVITY EXCEPT SLEEPING; SINCE YOU SAW THREE TO FOUR THOUSAND HOURS OF TELEVISION BEFORE YOU STARTED SCHOOL; SINCE YOU WILL HAVE SEEN FROM 11,000 TO 15,000 HOURS OF TV AND FILM BY THE TIME YOU GRADUATE FROM HIGH SCHOOL, IT'S TIME YOU STARTED TO THINK SERIOUSLY ABOUT WHAT ALL OF THIS FILM, TV, AND RADIO EXPOSURE DOES TO YOU AND HOW YOU CAN LEARN TO USE IT MORE TO YOUR ADVANTAGE.

YOU NEED TO KNOW HOW ADVERTISERS SELL YOU PRODUCTS THROUGH THE MEDIA. YOU WILL WANT TO LEARN HOW POLITICAL FIGURES ENHANCE THEIR CHANCES OF BEING ELECTED BY USING THE MEDIA SKILLFULLY.

THIS COURSE WILL HELP YOU TO DISCRIMINATE BETWEEN "GOOD" AND "POOR" MEDIA MESSAGES. IT WILL HELP YOU TO DEVELOP STANDARDS TO SORT ACCURATE REPORTS FROM DISTORTED VIEWS. YOU WILL SOON BE MAKING SHARPER CRITICAL RESPONSES TOWARD THE MEDIA.

YOU WILL FIND A NEED TO EXPLORE VARIOUS ALTERNATE WAYS OF EXPRESSING YOUR THOUGHTS. INSTEAD OF SAYING SOMETHING TO SOMEONE OR A GROUP JUST BY SPEAKING OR WRITING, YOU WILL LEARN TO MAKE PICTURES (BOTH STILL AND MOVING), AND TO CREATE ARTISTIC AND TECHNICALLY GOOD AUDIO AND VIDEO TAPE RECORDINGS. AND BECAUSE OF YOUR PRODUCTION OF MESSAGES IN THESE DIFFERENT FORMS, YOU WILL BECOME VERY SENSITIVE TO ALL THE WAYS MEDIA IS USED AND MISUSED.

AS A RESULT OF THIS COURSE, SOME OF YOU MAY WANT TO MAKE THE COMMUNICATION FIELD (MASS MEDIA) YOUR CAREER. YOU MAY FIND THAT REPORTING NEWS, OR MAKING MOVIES, OR CREATING RADIO PROGRAMS, OR WRITING SCRIPTS, OR EDITING, OR ANY ONE OF THE NUMEROUS ACTIVITIES IN THIS COURSE APPEALS TO YOU SO THAT YOU WILL WANT TO LEARN MORE ABOUT IT. YOU MAY FIND THAT SOMETHING IN THE CLASS IS JUST FUN AND ADOPT IT AS A HOBBY. BUT WHAT HAPPENS AS A RESULT OF YOUR WORK IN THE NEXT FEW WEEKS, WILL DEPEND ON WHETHER YOU ARE WILLING TO MEET A FRESH NEW CHALLENGE IN AN EXTREMELY INTERESTING APPROACH TO LEARNING.

AS YOU APPROACH THE ACTIVITIES AND ASSIGNMENTS THAT ARE A PART OF THIS COURSE, RELATE THEM TO YOUR OTHER COURSE WORK AND LET THE EXPERIENCES "ELP YOU THERE. THE COURSE IS PRIMARILY OF A LABORA. Y NATURE AND WILL DEMAND SELF-DISCIPLINE AND COMPL RESPONSIBILITY ON YOUR PART. YOU WILL HAVE TO MAKE MI DECISIONS AND ORGANIZE MATERIALS, PEOPLE, AND YOURSE . YOU WILL BECOME FRUSTRATED AND CONFUSED AT TIMES, T IN THE END WHEN YOU SHOW THAT FINISHED PROJECT, TH PRIDE OF WORK WELL DONE WILL COMPENSATE FOR ALL THA" IT COST IN TIME AND ENERGY.

BUT THE BIGGEST REWARD THAT ALL OF US CAN GET FROM YOUR INVOLVEMENT IN THIS WORK WILL BE TO OPEN UP SOME NEW ABILITY FOR YOU TO USE YOUR CREATIVITY. THREE MAIN FACTORS INFLUENCE CREATIVITY AND LEARNING; CULTURE, ENVIRONMENT, AND COMMUNICATION. IT DEPENDS ON THE WAY YOU ARE ABLE TO ACT AND REACT WITH YOUR HOME, YOUR CHURCH, YOUR SCHOOL AND THE MASS MEDIA. THIS COURSE WILL HELP YOU GET THE MOST OUT OF ALL THESE INSTITUTIONS AND PUT THE MOST BACK INTO THEM.

"MEDIA NOW" COMPONENTS

TAB --- TEACHER ACTIVITY BOOK ---- A teacher-oriented guide through the student materials with enrichment readings and activities for the teacher. Its aim is to keep the student course cohesive and fresh with constant additions and revisions.

SLAB -- STUDENT LEARNING ACTIVITY BOOK ---- A "Textbook" with additional activities and readings for the student to supplement the other course materials. It is not intended to supplement textbook material available elsewhere. A bibliography is provided for that purpose.

SLAG -- STUDENT LEARNING ACTIVITY GUIDE ---- A lab manual with involvement sheets for the student to follow. It contains rationales and objectives for the course and for each module within the course of study and will guide the student through the packages and the SLAB.

PACKAGES-Mediated learning activities which deal with one or two concepts of media. There are approximately fifty of them with models provided in the Teacher Activities Book for others to be added.

The course, "Media Now", is of a modular design. Each module is color-coded with the following color scheme:

Hardware	--	Orange
Production	--	Red
Genre	--	Purple
Evaluation	--	Green
Message Interpretation	--	Brown
Aesthetics	--	Black
Presentation	--	Yellow

The modules are complete components and may be expanded into individual courses or used to build other types of courses. Each module has a rationale and behavorial objectives.

The term, "Hardware", refers to the machinery used to project, record, and photograph various media messages. This module facilitates the ability to operate the tools for producing media.

The term, "Production", covers the conceiving, organizing, preparation and execution of the media message. This module teaches the students to follow a plan for communication through one of the media. Production is inherent in all other modules. The "Media Now" course is a production-centered laboratory course. The only way to understand media is to do media!

The term, "Genre", is similar in meaning to the term describing various literary works. It refers to a complex of dramatic conventions that can be recognized immediately by most audiences. This module presents some classifications and identifications of these conventions in radio, television and film.

The term, "Evaluation", refers to the process of delivering a quality judgment about a piece of media and its message. The judgment may be based upon proper use of the hardware and the technical aspects of the sounds or images or it can be artistic judgment about message content.

"Message Interpretation" involves the use of propaganda devices and their detection in a media message as well as understanding the special language used to communicate in the non-print media. Through this module, students will increase their sophistication in consuming persuasive media messages and consume voluntarily, more diverse and sophisticated messages.

"Aesthetics" is a difficult term to define as well as to understand. It is used to cover the artistic qualities of the media message. The appreciation and use of beauty in communications and the unifying qualities of the message are presented and considered as they apply to the other modules. It is hoped that students will learn to "enjoy" works of media art as a result of exposure to it while they are involved in this module.

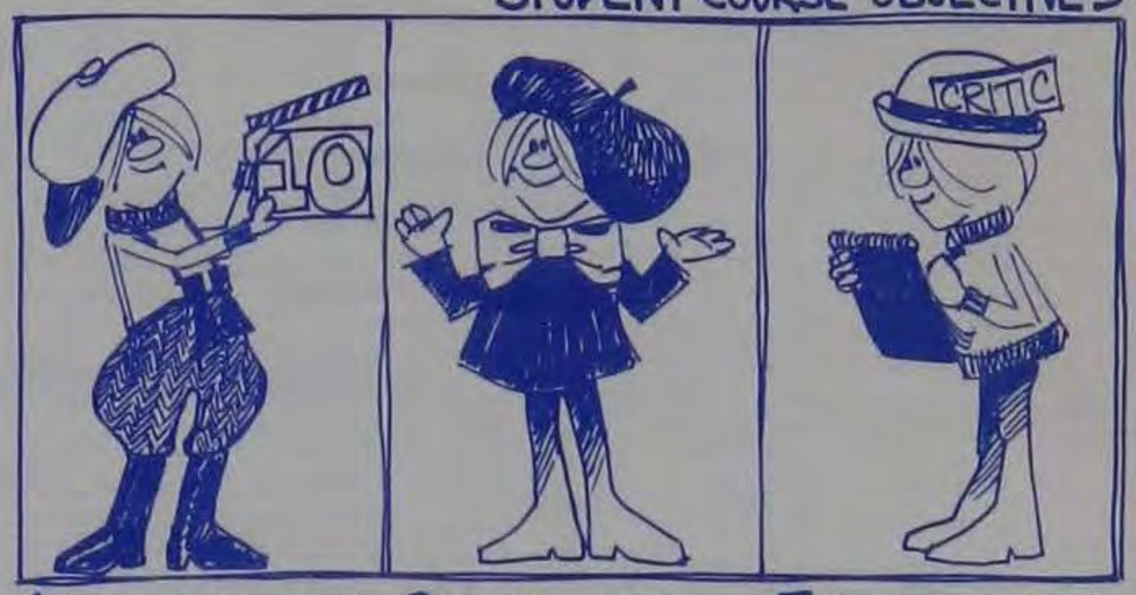
The "Presentation" module exists to give the media makers an audience and teach them something of the problems encountered when a media message is transmitted to the receiver. Organizing, planning, working with others in preparing messages for presentation are the encounters that students need and will experience in this module.

PRIMARY COURSE OBJECTIVES

1. The student will produce within the period of one semester ten (10) non-print messages, acceptable to instructor, based on guidelines provided in the production module. Each of the ten messages must utilize three (3) different non-print media, i.e., photos--original/commercial, graphic art, movies, video tape, audio tape.
2. The student will use artistic principles, as discussed in the aesthetics module, in the production of their media messages.
3. The student will write weekly evaluations on a different one of the three non-print media using materials for evaluation from the evaluating media module as well as technique and styles of critics from state and national publications.
4. The student will identify and describe the generic characteristics of three genre by producing an example in each of the following media, radio, TV, film.
5. The student will produce a message using principles for modifying audience behavior described in the module on message interpretation.
6. The student will use media terminology in accordance with the media dictionary when speaking or writing about or when involved in producing media messages.
7. The student will use properly the basic types of equipment listed in the hardware module when utilizing and producing non-print media.
8. The students will make their media productions available for public presentations as determined by the class and instructor.

COURSE OBJECTIVES ARE KNOWN BY THE STUDENT... THEY ARE IN THE S.L.A.G. YOU MAY FEEL THE NEED TO REVIEW THESE OBJECTIVES AT THE BEGINNING OF THE COURSE AND AS IT PROGRESSES.

STUDENT COURSE OBJECTIVES



1. YOU WILL PRODUCE WITHIN THE PERIOD OF ONE (1) SEMESTER, TEN (10) NON-PRINT PRODUCTIONS, ACCEPTABLE TO YOUR INSTRUCTOR, BASED ON GUIDELINES PROVIDED IN THE PRODUCTION MODULE. EACH OF THE TEN (10) PRODUCTIONS MUST UTILIZE THREE (3) DIFFERENT NON-PRINT FORMS FROM THE FOLLOWING LIST: PHOTOGRAPHS, GRAPHIC ARTS, MOVIES, VIDEO TAPES, AND AUDIO TAPES.

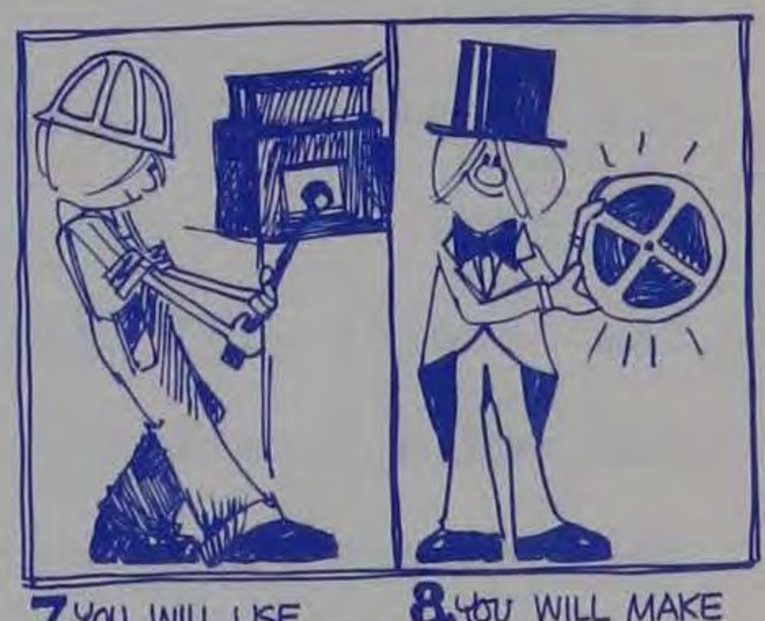
2. YOU WILL USE ARTISTIC PRINCIPLES, AS DISCUSSED IN THE AESTHETICS MODULE, IN THE MAKING OF YOUR MEDIA PRODUCTIONS.

3. YOU WILL WRITE WEEKLY EVALUATIONS ON A DIFFERENT ONE OF THE THREE NON-PRINT MEDIA - USING MATERIALS FOR EVALUATION FROM THE EVALUATION MODULE, AS WELL AS TECHNIQUES AND STYLES OF CRITICS FROM STATE AND NATIONAL PUBLICATIONS.

4. YOU WILL IDENTIFY AND DESCRIBE THE GENRE CHARACTERISTICS OF THREE (3) GENRE BY PRODUCING AN EXAMPLE IN EACH OF THE FOLLOWING MEDIA: RADIO, TV, AND FILM.

5. FOR ONE OF YOUR NON-PRINT PRODUCTIONS, YOU WILL PRODUCE A MESSAGE USING PRINCIPLES FOR MODIFYING AUDIENCE BEHAVIOR AS DESCRIBED IN THE MESSAGE INTERPRETATION MODULE.

6. YOU WILL USE MEDIA TERMINOLOGY IN ACCORDANCE WITH THE MEDIA DICTIONARY WHEN SPEAKING, WRITING ABOUT, OR WHEN INVOLVED IN PRODUCING MEDIA MESSAGES.



7. YOU WILL USE PROPERLY THE BASIC TYPES OF EQUIPMENT LISTED IN THE HARDWARE MODULE, SO THAT YOU CAN UTILIZE AND PRODUCE NON-PRINT MEDIA.

8. YOU WILL MAKE YOUR MEDIA PRODUCTIONS AVAILABLE FOR PUBLIC PRESENTATION AS DETERMINED BY THE CLASS AND YOUR INSTRUCTOR.

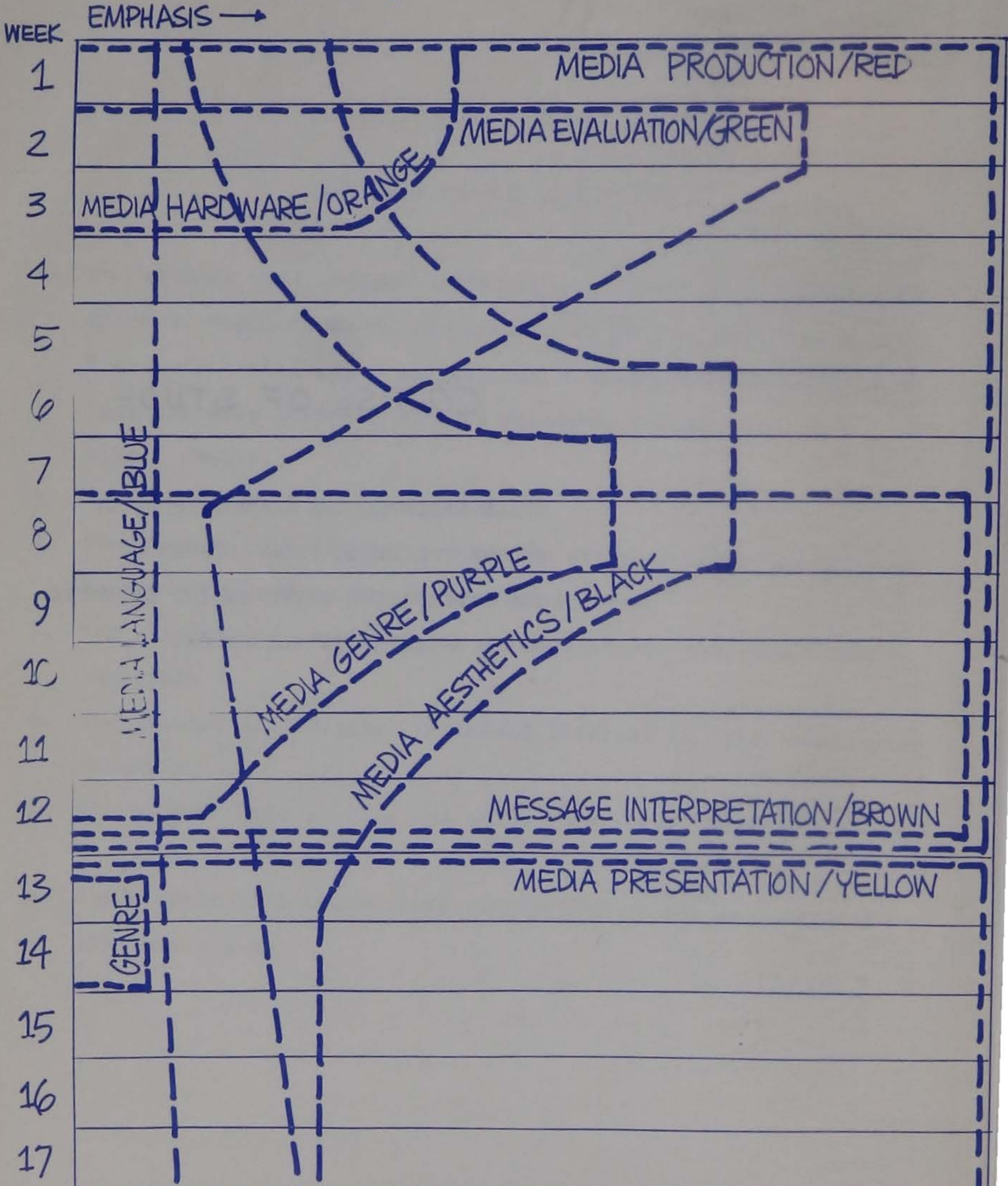
SECONDARY COURSE OBJECTIVES

1. The student will consume, interpret, evaluate and utilize more diverse, sophisticated, and greater numbers of media messages.
2. The student will enjoy and display a positive attitude toward aesthetically recognized media messages (as measured on a Likert scale).
3. The student will read more books.
4. The student will display a positive attitude toward school and self as measured by selected attitude tests.
5. The student will make better use of existing and future media equipment.
6. The student will display increased interest in other curricular subjects.
7. The student will realize and seize vocational opportunities in the media vocations.
8. The student will become less susceptible to the influence of the mass media.

COURSE OF STUDY

WHILE WATCHING THE COURSE OF STUDY
ON THE FOLLOWING PAGE, LISTEN TO
THE EXPLANATION GIVEN ON THE CASSETTE
WHICH ACCOMPANIES THIS BOOK.

COURSE OF STUDY



TO LEARN THE COLOR CODE AND THUS FIND THE PROPER PACKAGES...
COLOR IN THESE LINES.

ALTERNATE PLAN I

MEDIA NOW -- LINEAR APPROACH

(SEQUENTIAL)

The following chart provides a suggested linear approach to the course of study and allows the teacher to control the learning pattern to a greater extent than the non-linear pattern, Figure A, discussed earlier.

Even though an approximate time has been allotted each unit or module, the following should be considered: hardware may take longer than one week if the students have had no involvement with cameras, projectors, or recorders. This time may best be borrowed from the production module as the production may come as a result of learning to operate the equipment. Note: Get over your own equipment hang-ups first.

You may also wish to swap production and genre modules spaces on the line-up, since the time from learning to operate the camera or recorder to producing the message is a 6-1/2 week period and the student may forget because he lacks positive reinforcement. This swap may also be advisable if the hardware module takes longer than the suggested time.

If the swap of genre and production takes place, unit 3, Interpretation, should deal with the message from the communicator's viewpoint rather than the message receiver's viewpoint, as it would with the genre module being first. Aesthetics should deal with the artistic principles present in recognized works as well as with discovery of the beauty in the student's own work.

NON-LINEAR MODULAR APPROACH

(NO SPECIFIC ORDER TO MODULES)

	STANDARD 55 MINUTE SCHEDULING	SUGGESTED FOR MODULAR SCHEDULING		YEAR COURSE
	WEEKS	CYCLE	CONTACT TIME	WEEKS
MEDIA HARDWARE	1	2	7 Hrs.	2
MEDIA PRODUCTION	5	4½	15-3/4	10
MEDIA AESTHETICS	2	3	10-1/2	4
MEDIA INTERPRETATION	2	3	10-1/2	4
MEDIA EVALUATION	2	2	7	4
MEDIA GENRE	4	4	14	8
MEDIA LANGUAGE	1	--	--	2
MEDIA PRESENTATION	1	1	3-1/2	2
	18	19-1/2	68-1/4	36

MEDIA NOW -- LINEAR APPROACH

(SEQUENTIAL)

UNIT 1 -- MEDIA HARDWARE	1½ Weeks
UNIT 2 -- GENRE	3 Weeks
UNIT 3 -- INTERPRETATION	2 Weeks - Review Test - End of First 9 Wks
UNIT 4 -- PRODUCTION	5 Weeks
UNIT 5 -- AESTHETICS	2 Weeks
UNIT 6 -- EVALUATION	2 Weeks
UNIT 7 -- PRESENTATION	2 Weeks
UNIT 8 -- LANGUAGE	3 DAYS - Taken from various other units - FINAL TEST
	18 WEEKS

AN ALTERNATE "LOOK" AT TIME ALLOTMENTS

The following alternate diagram indicates an 18-week period and an approximate course time of 4 hours a week. By following the diagram you will notice that in the first week, 4 hours of course time are allotted to the learning of hardware and that the same 4 hours of learning are also considered part of production. During the second week, the evaluation module starts and that line peaks off at 3 hours, but by then the 4 hours hardware module time has dropped down and there is a crossing at the 3 hours point. Even though it appears that a 6 hour time block is consumed here, a closer look reveals that the learning of the hardware has produced some things that can be evaluated by the student. So it's a simultaneous learning experience, operating of hardware and evaluating the results of the production that goes on. At the same time, about 15 to 20 minutes is being spent with genre and aesthetics and that again can be a part of the same activity. Out of the three hours of time, 15 minutes of it will be taken up in identifying a TV production as a TV commercial or a radio program as a radio newscast. They will learn the difference between a newscast and some other kind of radio program, both through programs they view and programs they produce.

There is also a peak in the evaluation time line at this point that needs explanation. The evaluation time line begins to taper off in the amount of time expended at about the fourth week until the thirteenth week, when the presentation module begins. This illustrates peer and self evaluation of productions as they are

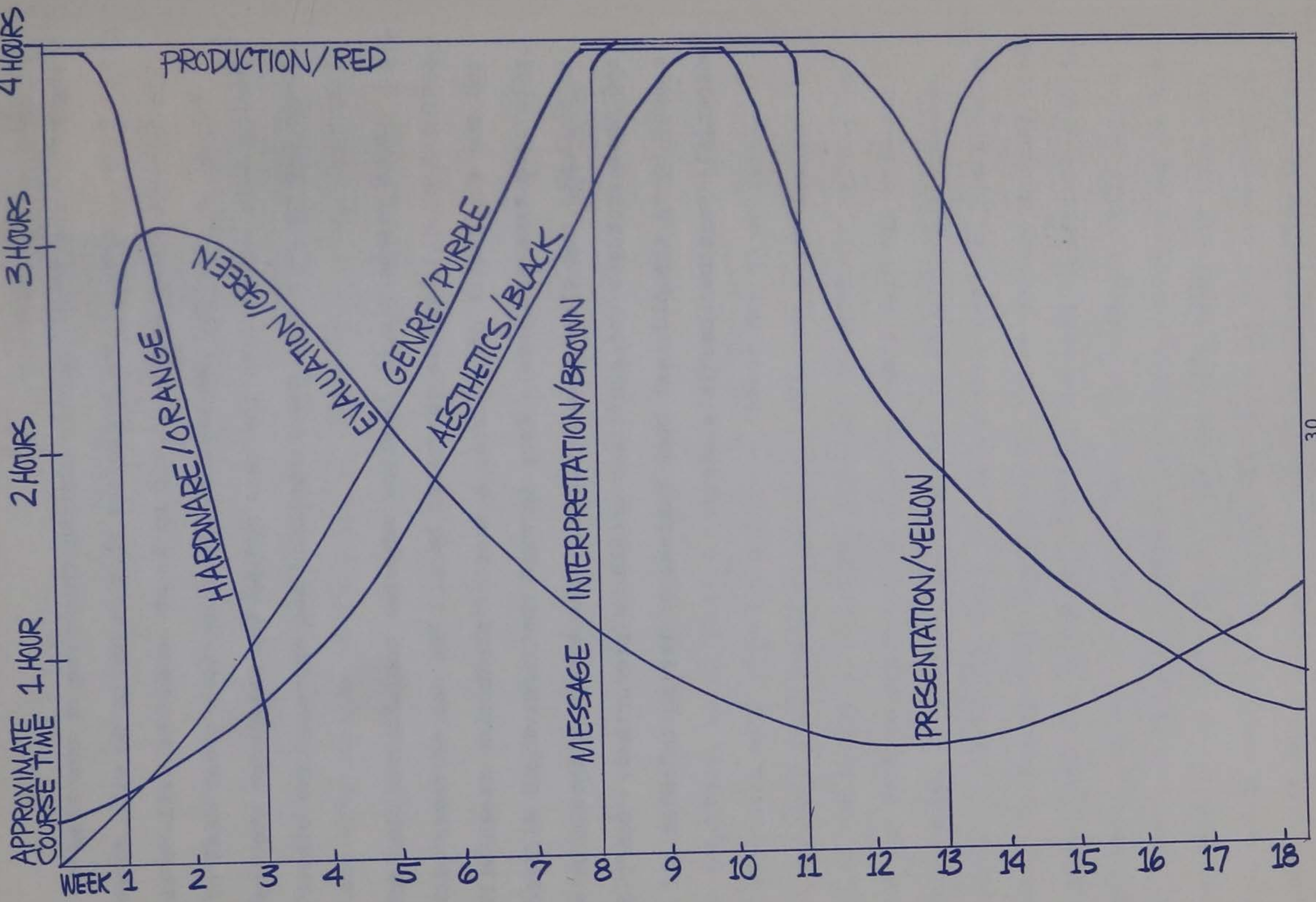
being presented to the class, school or parent groups. Genre and aesthetics peak about the eighth, ninth, tenth, eleventh, and twelfth weeks, along with message interpretation and again, it should be noted that this should be flexible--based upon the use of feature length films and their scheduling.

For the teacher who wants to indicate daily time allotments which are very precise or who wants to change time allotments, it is suggested that they follow the schedule exactly and wherever there is a crossing point, a splitting of the time between the modules can be specified exactly to fit the needs.

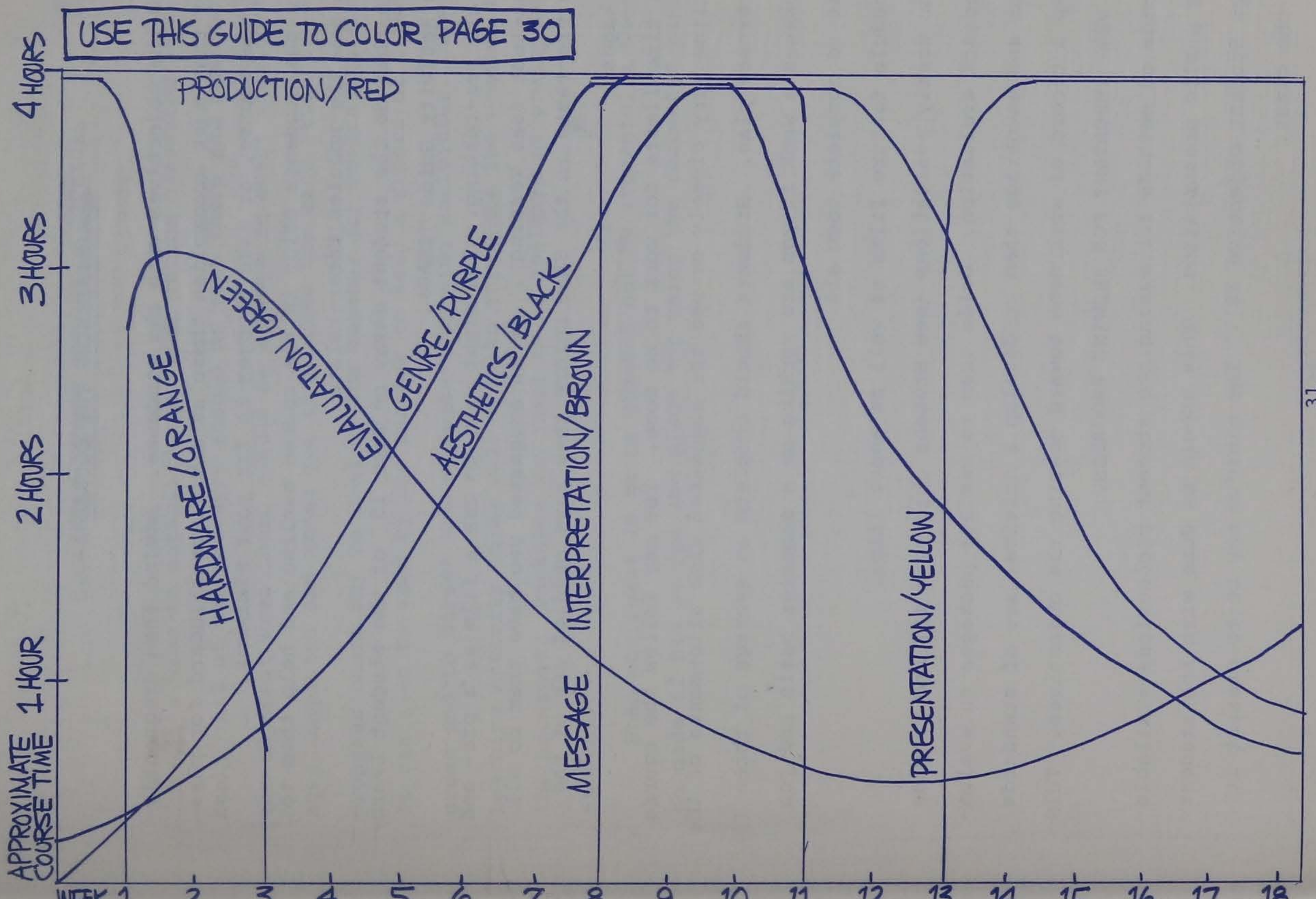
Some thoughts about both of the graphs--the student in an individualized program does not necessarily progress from hardware to aesthetics to genre, but he studies many things at once. He might begin by learning the tape recorder, which motivates him to produce a tape recording, which he then evaluates. Then he decides he'll shoot something with a camera and so he learns how to operate a camera and does a series of slide sets. This may allow him to recognize the beauty of his work according to aesthetic principles. He then may want to learn to put sound or music with his original narration tape, because he wants his tape to be emotionally moving. He's studying aesthetics for a period and this may send him back to hardware. He has to learn how to patch; how to operate another kind of recorder; and then maybe he will feel the need to operate a slide synchronizer. He has to learn to handle the hardware while trying to get something creative produced. A logical follow-up may be his concern with its visual effectiveness and this takes him back into the evaluation module to study how effective his visual message is when used with the audio message. So he is experimenting and learn-

ing according to his needs. During this time he can also be studying genre. Many of the exercises which have to do with genre are the kind of thing he may decide to do at home. He will be watching a lot of television. He will be listening to a great deal of radio. During this exposure to the mass media, the knowledge acquired will cause him to be a more discriminating and appreciative viewer and listener.

Most teachers will find one semester too short a time for accomplishing all that is suggested here. The use of fewer packages and the assignment of a lesser number of production tasks will alleviate time problems. Keep in mind that individual differences in students and classes will dictate what emphasis should be made and what packages and exercises should be prescribed. Don't get caught up in the old text book mistake of trying to cover all the material--just because it's there.


APPROXIMATE COURSE TIME
1 HOUR
2 HOURS
3 HOURS
4 HOURS
WEEK 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
PRODUCTION/RED
HARDWARE/ORANGE
EVALUATION/GREEN
GENRE/PURPLE
AESTHETICS/BLACK
MESSAGE INTERPRETATION/BROWN
PRESENTATION/YELLOW
30

USE THIS GUIDE TO COLOR PAGE 30



ADMINISTERING THE COURSE

1. Read the objectives with the students. Remind them frequently that they must accomplish these as a minimum standard for passing the course, or make changes to fit your minimums.
2. Have the students color in the course outline and help them to see how the modules inter-relate.
3. Have them do the student essay on Page 15 of the Student Learning Activity Guide (SLAG).
4. Do all pre-testing. You might want to use a film as a pre- and post-test (see Testing). It is suggested you have them do all the pre-tests in the SLAG before they have studied any of the packages.
5. Set time limits for work to be done. You may follow the course outline very closely or use the suggested time allotments of the alternate plan. Students should complete an average of three (3) packages a week if you are working on a semester basis and you want to complete them all.
6. Schedule feature films as well as short films.
7. Read weekly evaluations (see Student Objective #3) and provide feedback evaluation. Guide them to various packages on evaluation and encourage them to develop a critical set of standards.
8. Keep a record of work done toward meeting the objectives. THIS IS VERY IMPORTANT FOR SHOWING PROGRESS.
9. Decide on methods for making the student productions available for public presentation. This should be done with the student (see Student Objective #8). The minimum may be to present it to the class.

SUGGESTED LAYOUT FOR MEDIA PACKAGES

It's wise to establish some spot in the classroom as a package bank. All of the packages should be kept there and somewhere in the adjacent area there should be a progress chart showing the packages completed and those yet to be done for each student. This same progress chart may be used by the teacher for evaluating the student. It can also be used by the teacher to keep a record of student progress and to direct the students' learning activities. The Student Learning Activity Guide will help to stimulate the student to use the packages. Packages may need to be assigned or prescribed to a student.

When equipment is to be checked out by students, a check should be made of his script and plans for using the requested hardware.

LEARNING ACTIVITY PACKAGES

HARDWARE

Basic Camera
Basic Projector
Basic Recorder
Basic Lighting
Advanced Lighting
Film (Still) Processing
Film (Movie) Processing
Printing and Enlarging
Splicing
Patching

PRODUCTION

Discovery
Rhetoric of The Movie
Storyboard
Photo Essay
Making Slides Without a Camera
Stretching Recorded Sound Effects
Radio Production
TV Production
Radio and TV Speaking
Scripting
Visualizing a Script
Graphics
Special Effects
Acting
Animation
Editing

GENRE

Genre Filmstrip
Genre Scrapbook
Genre Chart

EVALUATION

Before You Trust The Critics
Visual Effectiveness
Department of Standards
News Media Comparison
Evaluation of Production
Evaluating Media

MESSAGE INTERPRETATION

Truth and The Dragon
What Will You Be?
Propaganda Devices
Freedom in Broadcast Journalis
The Medium is The Message
Media Attitudes

AESTHETICS

Creativity
Persistence of Vision
Lighting for Mood
The Box
Why Man Creates
Listening Emotionally
Seeing Emotionally

PRESENTATION

Presentation
Basic Media Presentation and Display

You may wish to assign someone to be responsible for package check-out and maintenance. This person will have complete responsibility for keeping packages complete and for replenishing supplies in them (e.g., blank cards in Persistence of Vision packets).

MEDIA HARDWARE RATIONALE

THE TERM "HARDWARE", WHEN APPLIED TO MEDIA, REFERS TO THE MACHINES WHICH ENABLE US TO TURN MESSAGES INTO STIMULI FOR OUR SENSES. MUCH OF THIS COURSE IS SELF-INSTRUCTIONAL; MUCH OF THE INFORMATION IS GIVEN ON CASSETTES, FILM, AND FILMSTRIPS. IN ORDER TO RECEIVE THIS INFORMATION, IT IS IMPORTANT THAT YOU ARE ABLE TO OPERATE THE VARIOUS MACHINES.

TECHNOLOGY HAS ELIMINATED THE MENIAL PART OF HARDWARE (ADJUSTING, MEASURING, RE-ADJUSTING) SO THAT THE TIME WHICH WAS SPENT DOING THESE THINGS, MAY NOW BE USED DOING MORE CREATIVE THINGS WITH THE HARDWARE. THE FEW OPERATIONAL TASKS WHICH ARE LEFT ARE SIMPLE ENOUGH TO BECOME SECOND NATURE AFTER SEVERAL TIMES.

KNOWING HON TO OPERATE MEDIA HARDWARE NOT ONLY ALLOWS YOU TO RECEIVE MEDIA MESSAGES, BUT ENABLES YOU TO BE CREATIVE AND MAKE YOUR OWN.

OBJECTIVES / MEDIA HARDWARE

1. THE STUDENT WILL LOAD A CAMERA AND TAKE THREE STILL PICTURES WHICH ARE PROPERLY EXPOSED AND IN FOCUS AS DETERMINED BY THE INSTRUCTOR.

☐ OBJECTIVE MET

2. THE STUDENT WILL LOAD A CAMERA AND SHOOT A MOTION PICTURE CONSISTING OF ONE LOAD OF FILM WHICH IS PROPERLY EXPOSED AND IN FOCUS AT LEAST 3/4 OF THE TIME AS DETERMINED BY THE INSTRUCTOR.

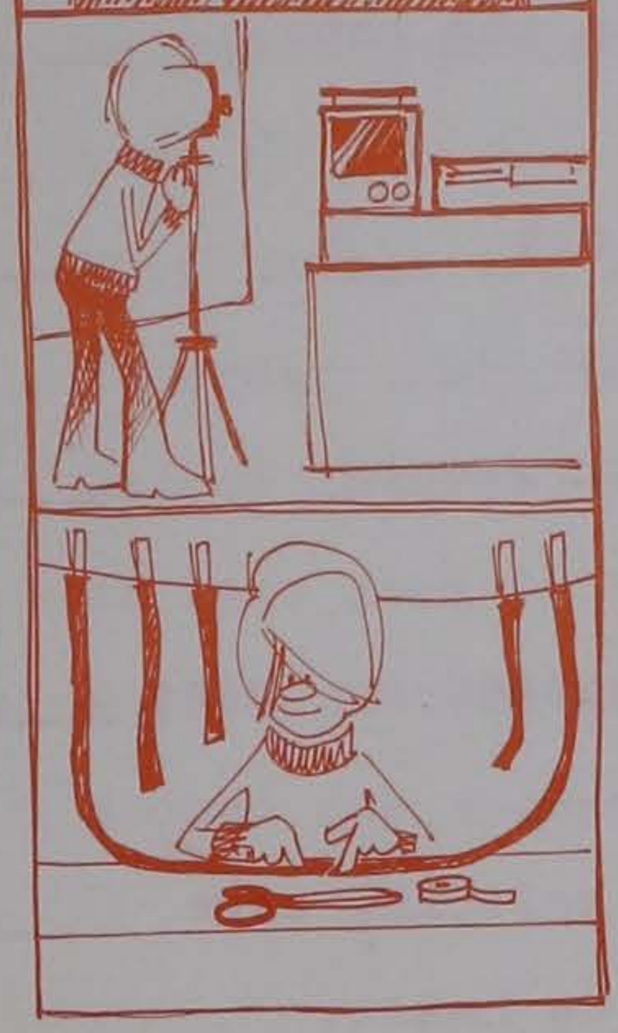
☐ OBJECTIVE MET

3. THE STUDENT WILL CORRECTLY OPERATE THE PROJECTORS AVAILABLE, ACCORDING TO A CHECK LIST PROVIDED. (SEE PAGE 27 FOR A SAMPLE CHECK LIST.)

☐ OBJECTIVE MET

4. THE STUDENT WILL CORRECTLY OPERATE THE TAPE RECORDERS AVAILABLE, ACCORDING TO A CHECK LIST.

☐ OBJECTIVE MET



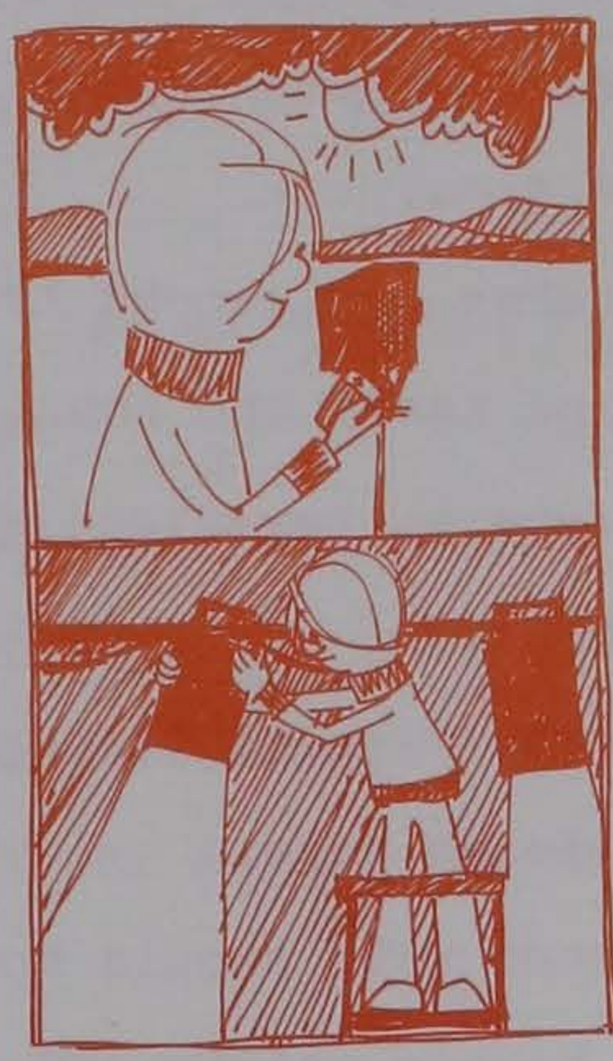
5. [OPTIONAL] THE STUDENT WILL CORRECTLY OPERATE VIDEO TAPE EQUIPMENT, ACCORDING TO A CHECK LIST.

☐ OBJECTIVE MET

6. THE STUDENT WILL LEARN TO SPLICE FILM SO THAT THE SPLICES WILL PROJECT AND REMAIN SECURE AND MEET THE INSTRUCTOR'S APPROVAL.

7. THE STUDENT WILL LEARN TO SPLICE AUDIO TAPE TO MEET THE APPROVAL OF THE INSTRUCTOR.

☐ OBJECTIVES MET



8. [OPTIONAL - FOR USE IF SCHOOL'S CAMERAS HAVE NO LIGHT METER.] THE STUDENT WILL LEARN THE PROPER USE OF A LIGHT METER. THIS OBJECTIVE WILL BE REACHED WHEN THE STUDENT TAKES PROPERLY EXPOSED PICTURES FROM DATA GATHERED WITH IT.

☐ OBJECTIVE MET

9. THE STUDENT WILL PREPARE LIGHTS FOR A PRODUCTION SESSION BY CORRECTLY SETTING UP THE LIGHTS FOR THE DESIRED EFFECTS AS DETERMINED BY THE INSTRUCTOR AND STUDENTS.

☐ OBJECTIVE MET

NAME _____

HARDWARE MODULE PRE-TEST

TRUE OR FALSE

1. All standard compact cassettes including C-30, C-60, C-90 and C-120 can be used in most cassette tape recorders. _____

2. The C-30 cassette contains 30 minutes of tape on each side for a total of 60 minutes of tape. _____

3. Most cassette tape recorders have a record lock to prevent accidental recording. _____

4. Recording automatically erases previously recorded material on a cassette. _____

5. Use of patch cord enables one to record without ambient noise. _____

6. Tapes should be recorded at 3-3/4 inches per second to get the best quality sound. _____

7. Reel to reel tape recorders will play up to 60 minutes or more of tape. _____

8. Stereo tape recorders record two channels on the tape at the same time. _____

9. At 7-1/2 inches per second 1200 feet (a 7-inch reel) of tape lasts one hour. _____

10. A special type of tape recorder is needed to record sound on sound. _____

11. Splicing audio magnetic tape can be accomplished by using special splicing tape. _____

12. Regular Scotch tape should not be used for splicing tape as it will become sticky and damage recording heads. _____

13. A leader tape may be attached to reel to reel tape _____ for easy threading.

14. Most cassettes have a leader tape at each end of the _____ tape.

15. You should begin recording on a cassette right away _____ to make use of all of the cassette.

16. The sprocket holes in 8mm film are larger than those _____ in Super 8.

17. The picture is the same size in Super 8 and regular 8mm _____

18. Regular 8mm film, when unexposed, is 16mm wide and must _____ be split during processing. Generally it is run through the camera twice during exposure.

19. The minimum number of lights used in any lighting pro- _____ ject is three.

20. Flashlighting, exposes only the front of the face and _____ gives a rather flat effect to the picture.

21. Most flash units are only effective within ten feet. _____

22. A video tape recorder works much the same as a magnet- _____ ic audio tape recorder in how it records pictures on tape.

23. No pictures are visible on the tape of a video tape _____ recorder until they are developed.

24. Camera lens of video tape recorder is the same type _____ of lens used in a motion picture camera.

25. Motion picture projectors project 24 frames per _____ second for silent and 36 frames per second for sound.

26. When threading film projectors, one must have a loop at _____ the top and bottom or above the lens and below the lens in order to prevent breaking of film and for proper sound synchronization.

27. Film should be handled by the edges to avoid getting _____ fingerprints on the film.

28. The basic camera has six parts to it: (1) light proof _____ box, (2) a lens, (3) a lens opening called the aperture, (4) a shutter to control the time during which the light reaches the film, (5) film advance lever, (6) and a view-finder to frame the picture area.

29. An exposure meter is used to measure the amount of light _____ falling on the subject in order to select types of lenses.

30. There are two types of meter readings: incident and _____ reflected.

31. The diaphragm in a camera controls the amount of light _____ which enters the camera through the lens.

32. The lens openings of a camera are referred to as F _____ numbers or F-stops.

33. The following is true of F-stops: the smaller the _____ number the smaller the opening.

34. The heads on magnetic tape recorders, audio tape recorders _____ and video tape recorders should be periodically cleaned with gasoline.

35. Lenses should be brushed free of dirt and lens tissue _____ should be used on the lens to remove fingerprints.

36. Care should be used to avoid scratching the camera lens. _____

37. Film can be developed in room light as long as the light is not too strong. _____

38. Pictures must be printed in complete darkness. _____

39. Black and white film is developed in 3 steps--developer, stop bath, fixer. _____

40. Positive image movie film must be exposed to the light during the process of development to reverse the image. _____

HARDWARE PRETEST KEY

1. T
2. F
3. T
4. T
5. T
6. F
7. T
8. T
9. F
10. T
11. T
12. T
13. T
14. T
15. F
16. T
17. F
18. T
19. F
20. T
21. T
22. T
23. F
24. T
25. F
26. T
27. T
28. T
29. F
30. T
31. T
32. T
33. F
34. F
35. T
36. T
37. F
38. F
39. T
40. T

LIST OF "MEDIA NOW" HARDWARE PACKAGES WITH

SUGGESTIONS FOR THEIR USE

NOTE! THE ORDER IN WHICH PACKAGES ARE LISTED HERE IS NOT NECESSARILY A MANDATORY SEQUENCE FOR THEIR USE.

BASIC CAMERA

OBJECTIVE: YOU WILL DEMONSTRATE YOUR KNOWLEDGE OF BASIC CAMERA CONSTRUCTION AND OPERATION BY MAKING A SIMULATED CAMERA FROM THE MATERIAL PROVIDED IN THIS PACKAGE. YOU WILL ALSO BE ABLE TO USE THE FOLLOWING TERMS WHILE WORKING WITH THE MATERIALS: FOCUS, LENS OPENING, FILM PLANE, LIGHTTIGHT BOX, AND SHUTTER. YOU WILL USE THESE TERMS TO POINT OUT THE APPROPRIATE PARTS IN A COMPARISON OF OTHER CAMERAS AND THE SIMULATED CAMERA YOU HAVE CONSTRUCTED IN THIS PACKAGE. YOU WILL TAKE THREE PICTURES WITH ANY AVAILABLE CAMERA TO MEET OBJECTIVE NUMBER ONE OF THE HARDWARE MODULE.

MATERIALS:
#995 VIEWER
PIECE OF 35MM FILM
SCORED PIECE OF BLACK CARDBOARD
ONE CARD LETTERED "CAMERA"
BOOKLET - "BASIC CAMERA INFORMATION PAGES"
"A BASIC CAMERA" BOOKLET
BASIC CAMERA BOOKLET
SNAPSHOOTER "BUILD YOUR OWN CAMERA" BLISTER PACKAGE
CARDSTOCK SHUTTER

CONCEPT TO BE LEARNED:
A CAMERA CONTAINS SIX BASIC PARTS WHICH FUNCTION IN SUCH A WAY AS TO ALLOW LIGHT TO PLACE AN IMAGE ON CHEMICALLY TREATED FILM.

PRETEST: ALTHOUGH NO PRETEST IS INCLUDED WITH THE PACKAGE, A STUDENT CAN QUICKLY BE TESTED BY HAVING HIM IDENTIFY THE BASIC PARTS OF THE CAMERA AND PRESENT THREE ACCEPTABLE PHOTOGRAPHS THAT HE HAS TAKEN. IF THE STUDENT DOES NOT MEET ALL THE OBJECTIVES APPROPRIATE PORTIONS OF THE PACKAGE MAY BE PRESCRIBED.

BASIC PARTS:
1. BODY OF CAMERA - LIGHTTIGHT BOX
2. LENS OPENING (APERTURE)
3. SHUTTER
4. FILM ADVANCE
5. VIEWER - VIEWFINDER
6. LENS

HOW DO YOU EVALUATE:

1. LOOK AT THE PICTURES. THIS DOESN'T PROVIDE IMMEDIATE REINFORCEMENT UNLESS YOU DEVELOP THE PICTURES THAT SAME DAY, BUT IT'S ALMOST AS SPEEDY AS GRADING A THEME.

2. TO BE SURE THE STUDENT EXAMINES THE SNAPSHOOTER BLISTER PACK, YOU MIGHT ASK HIM TO IDENTIFY PARTS. (THIS CAN BE A SPOT CHECK TYPE EVALUATION.)

3. YOU CAN EVALUATE USING THE SLAG AND STUDENT COMPARISON.

4. WHY WORRY? HE HAS LEARNED TO OPERATE THE CAMERA SO AS TO MAKE A MESSAGE--EVALUATE THE MESSAGE.

A NATURAL FOLLOW-UP TO THIS PACKAGE IS THE USE OF THE SNAP-SHOOTER CAMERA. YOU MAY DECIDE THAT EACH STUDENT SHOULD HAVE ONE. INFORMATION AS TO SOURCE AND COST IS INCLUDED ON THE NEXT PAGE. BECAUSE OF THE LOW COST OF THESE CAMERAS (APPROXIMATELY $1.50), SOME INSTRUCTORS HAVE THE STUDENTS BUY THEM. REMEMBER FILM NEEDS IF THIS IS TO BE PART OF YOUR COURSE WORK WITH THE PACKAGE.

NOTE: IF YOUR STUDENTS HAVE DIFFICULTY SEEING THE IMAGE ON THE TRANSLUCENT SCREEN OF THEIR BASIC CAMERA MADE FROM THE 995 VIEWER, EITHER HAVE THEM MOVE THE CAMERA CARD TO BETTER LIGHT, BRING MORE LIGHT TO IT, OR SHADE AMBIENT LIGHT FROM THE 995 VIEWER. ALSO REMEMBER THE LEARNING IS THE EXPERIMENTATION.

RECORD THE STUDENT'S PROGRESS OR HAVE HIM RECORD IT. IT IS IMPORTANT TO KNOW THAT HE HAS COMPLETED A CERTAIN GROUP OF PACKAGES. THIS IS A GOOD INDICATION OF HIS MEETING THE OBJECTIVES.

NOTES

Amazing new **SNAPSHOOTER**
instant-load camera.
. . . Complete with black-and-white film.
You can buy it for as
little as $1.00 in quantity

CAMERA
Made in
U.S.A.

PREMIUM PACKAGING PRICE LIST - EFFECTIVE FEBRUARY 1, 1971

NO. SP - CAMERA INDIVIDUALLY BOXED WITH BLACK AND WHITE FILM SUITABLE FOR MAILING - PACKED 100 PER CARTON

100 - 999	$1.50 EACH
1,000 - 1,999	1.35 EACH
2,000 - 4,999	1.25 EACH
5,000 - 9,999	1.10 EACH
10,000 - OR OVER	1.00 EACH

NO. SPC - BOXED WITH COLOR FILM - $.50 ADDITIONAL

NO. SPB - BUILD-IT-YOURSELF CAMERA INDIVIDUALLY BOXED WITH BLACK AND WHITE FILM SUITABLE FOR MAILING - PACKED 100 PER CARTON

100 - 999	$1.50 EACH
1,000 - 1,999	1.35 EACH
2,000 - 4,999	1.25 EACH
5,000 - 9,999	1.10 EACH
10,000 - OR OVER	1.00 EACH

NO. SPBC - BOXED WITH COLOR FILM - $.50 ADDITIONAL

NO. BP - BULK PACKED - 250 CAMERAS ONLY PER CARTON

250 - 999	$.75 EACH
1,000 - 1,999	.68 EACH
2,000 - 4,999	.65 EACH
5,000 - 9,999	.63 EACH
10,000 - OR OVER	.58 EACH

PDC

SNAPSHOOTER CAMERA COMPANY

9810 Ashton Road, Philadelphia, Pa. 19114 □ Telephone (215) 676-4400

A DIVISION OF PLASTICS DEVELOPMENT CORPORATION OF AMERICA

BASIC PROJECTOR

OBJECTIVE: YOU WILL THREAD A PROJECTOR SATISFACTORILY BASED ON A CHECKLIST WHICH YOUR INSTRUCTOR WILL APPROVE.

YOU WILL IDENTIFY BY SIGHT THE FOLLOWING: REGULAR 8, SUPER 8, 16MM SOUND, AND 16MM SILENT MOVIE FILM.

MATERIALS: CHART OF BASIC PROJECTOR
"HOW TO CONSTRUCT A BASIC PROJECTOR"
FLASHLIGHT (NOTE: REMOVE BATTERY FROM FLASHLIGHT IF NOT TO BE USED FOR PROLONGED PERIODS OF TIME.)
FILM SECTION
FILM VIEWER
PRACTICE FILM
CARD OF FILM SAMPLES
CASSETTE — FILM SAMPLES

CONCEPTS TO BE LEARNED:
A PROJECTOR IS VERY MUCH LIKE A CAMERA IN THAT IT HAS MANY OF THE SAME BASIC PARTS. THERE ARE CERTAIN PARTS IN A MOVIE PROJECTOR WHICH ARE MECHANICALLY CONNECTED TO CREATE MOVEMENT BUT BASICALLY ALL PROJECTORS FUNCTION SIMILARLY.

THERE ARE SEVERAL TYPES OF FILM WHICH MUST BE IDENTIFIED SO THEY CAN BE USED IN THE PROPER PROJECTORS.

PRETEST: THERE IS NO PRETEST FOR THIS PACKAGE, BUT A STUDENT CAN MEET ITS OBJECTIVES BY NAMING THE BASIC PARTS OF THE PROJECTOR AND THREADING A FILM FOR PROJECTION AND PROJECT THE FILM AND REWIND IT TO YOUR SATISFACTION. YOU MAY WISH TO PRESCRIBE ONLY A PART OF THE PACKAGE IF HE NEEDS REVIEW ON A SPECIFIC ASPECT OF PROJECTION.

WHAT DOES THE STUDENT DO:
HE BUILDS A MODEL PROJECTOR, TAKES IT INTO A DARKROOM AND WITH A FLASHLIGHT, PROJECTS A STRIP OF FILM. HE EXAMINES AND LISTENS TO A TAPE ABOUT FILM FORMATS. HE EXAMINES AND TRACES A FILM PATH FOR SEVERAL TYPES OF PROJECTORS AND PROJECTS A FILM.

HOW DO YOU EVALUATE:
1. USE THE CHECKLISTS PROVIDED ON THE NEXT PAGES TO DETERMINE PROFICIENCY.

2. EXAMINE DRAWINGS IN THE SLAG.

3. GIVE SEVERAL TYPES OF FILM FORMATS TO PROJECT AND EVALUATE SUCCESS.

4. GIVE EACH STUDENT A CHANCE TO OPERATE EQUIPMENT DURING GROUP SHOWINGS. EXPECT THAT THEY ALL WILL KNOW HOW TO OPERATE ALL PROJECTORS.

5. *THE OBJECTIVE TO BE MET IN CREATING THE BASIC PROJECTOR WITH THE FLASHLIGHT, THE 995 VIEWER AND THE FILM STRIP IS TO SHOW THE CAMERA/PROJECTOR RELATIONSHIP. THE VIEWER SHOULD BE HELD ABOUT 6 TO 8 INCHES AWAY FROM THE SCREEN (ANY GOOD WHITE SURFACE). THE IMAGE OBTAINED WILL NOT BE OF HIGH QUALITY, BUT WILL SHOW HOW THE BASIC PROJECTOR COMPONENTS WORK. THIS EXERCISE CAN LEAD TO DISCUSSION OF LENS QUALITY, F-STOPS, FOCAL LENGTH, ETC. YOU WILL NOTICE THAT TWO INSERTS ARE INCLUDED FOR THE 995 VIEWER--ONE IS THE ORIGINAL TRANSLUCENT SCREEN THAT COMES WITH THE VIEWER--ONE IS A CARDBOARD INSERT THAT IS CUT TO ALLOW MAXIMUM LIGHT TO THE PIECE OF FILMSTRIP. THEY WILL BOTH WORK, BUT GIVE DIFFERENT RESULTS. THE TRANSLUCENT SCREEN RETARDS AND DIFFUSES LIGHT, THUS ELIMINATING "HOT SPOTS" IN THE PROJECTED IMAGE, WHILE THE OPEN CARDBOARD SCREEN CAUSES THE IMAGE TO BE ALMOST A ROUND SPOTLIGHT EFFECT ON THE SCREEN, AND OF COURSE, MUCH BRIGHTER.*

The following checklist samples may be made up in pads to help in hardware evaluation:

NAME_____

CHECKLIST

AUDIO TAPE RECORDER

Scoring Key:
Yes - 2 points
Self-corrected - 1 point
No - 0 point

Passing Score - 14

Possible Score - 20

YES	SELF CORRECTED	NO	
			Supply spool on proper reel
			Tape threaded through the head
			Tape wound on take-up spool properly
			Tape speed set
			Volume adjusted
			Mike plug in
			Recorder on
			Rewind
			Play back
			Final rewind

NAME_____

CHECKLIST

16mm PROJECTOR

Scoring Key:
Yes - 2 points
Self-corrected - 1 point
No - 0 point

Passing Score - 20

Possible Score - 30

YES	SELF CORRECTED	NO	
			Supply reel on proper arm
			Supply reel on properly (secure and with sprocket holes out)
			Film through take-up sprocket
			Properly made upper loop
			Film gate cleaned
			Film in film gate
			Lower loop properly made
			Film through drive sprocket
			Film through idler pulleys
			Film seated on sound drum
			Film threaded on take-up reel
			Take-up reel on properly
			Sound on
			Lamp and Focus
			Rewind

NAME_____

CHECKLIST

VIDEO TAPE

Scoring Key:
Yes - 2 points
Self-corrected - 1 point
No - 0 point

Passing Score - 20

Possible Score - 28

YES	SELF CORRECTED	NO	
			Supply spool on proper reel
			Tape properly threaded
			Camera line TV switch set properly
			Monitor correctly plugged in
			Power on
			Mike plugged in
			Camera plugged in
			Camera on
			Camera focused
			Record
			Rewind
			Play Back
			Final rewind
			Power off

Checklist examiner (teacher, lab assistant, etc.) will check out student rating. Two points for each correct operation on first try, one point given for self-corrected effort, no points given for student's failure to perform function completely or properly.

BASIC RECORDER

OBJECTIVE: YOU WILL CORRECTLY THREAD, RECORD, AND REWIND MAGNETIC TAPE RECORDERS AND TAPE PLAYERS, ACCORDING TO A CHECKLIST WHICH WILL BE APPROVED BY YOUR INSTRUCTOR.

YOU WILL CORRECTLY DRAW A THREADING DIAGRAM FOR EACH RECORDER AVAILABLE TO YOU.

MATERIALS: "STATEMENT: MAGNETIC PROPERTIES OF ELECTRONIC CURRENT"
CHARTS: THE BASIC RECORDER
HOW TAPE IS MAGNETIZED
HOW TO THREAD A RECORDER
BOOKLET: "RECORDING BASICS"
PRACTICE TAPE (BLANK)
SAMPLES OF AUDIO TAPE
PRACTICE CASSETTE (BLANK)

CONCEPTS TO BE LEARNED:
A MAGNETIC RECORDER ALIGNS MAGNETIZED PARTICLES ON A TAPE TO FORM A PATTERN WHICH WILL RECREATE THE SOUND AND IMAGE WHEN THE TAPE IS REPLAYED. ALL MAGNETIC RECORDERS CONTAIN THE SAME BASIC PARTS WHETHER VIDEO OR AUDIO. THREADING MUST ALWAYS TAKE THE TAPE PAST THE RECORDING HEAD.

PRETEST: THE STUDENT CAN BE ASKED TO IDENTIFY THE BASIC PARTS OF THE RECORDER, THREAD IT, AND RECORD ON IT. IF THE STUDENT DOES NOT MEET ALL THE OBJECTIVES, APPROPRIATE PORTIONS OF THE PACKAGE MAY BE PRESCRIBED.

BASIC PARTS: HEADS--RECORD/ERASE
CAPSTAN
SUPPLY REEL
TAKE-UP REEL

WHAT DOES THE STUDENT DO:
STUDIES THE WAY MAGNETIC RECORDERS WORK, EXAMINES VARIOUS FORMATS OF MAGNETIC TAPE, PRACTICES THREADING THE RECORDER, RECORDS AND PLAYS BACK HIS OWN VOICE. TRACES SEVERAL TAPE PATHS AND IDENTIFIES PARTS OF THE RECORDER USED.

ANSWERS TO QUESTIONS ON INVOLVEMENT SHEET IN SLAG:

1. FALSE
2. FALSE
3. FALSE
4. TRUE
5. TRUE

HOW DO YOU EVALUATE:

1. USE THE CHECKLIST PROVIDED WITH THE TAB TO DETERMINE HIS PROFICIENCY. (SEE COPY CHECK SHEET)
2. EXAMINE HIS DRAWINGS IN THE SLAG.
3. WHY WORRY? HE LEARNED TO OPERATE THE RECORDER TO LISTEN TO AND RECORD MEDIA MESSAGES.

RECORDING TIME IN ONE DIRECTION

FOR VARIOUS MAGNETIC TAPE SPEEDS AND TAPE LENGTHS

Tape Length	Reel Size	TAPE SPEED IN INCHES PER SECOND					
		15/16	1-7/8	3-3/4	7-1/2	15	30
150'	3"	30 min.	15 min.	7-1/2 min.	3-3/4 min.	1-7/8 min.	15/16 min.
300'	3" & 4"	1 hour	30 min.	15 min.	7-1/2 min.	3-3/4 min.	1-7/8 min.
600'	3" & 5"	2 hours	1 hour	30 min.	15 min.	7-1/2 min.	3-3/4 min.
900'	3"	3 hours	1½ hours	45 min.	22-1/2 min.	11-1/4 min.	5-5/8 min.
1200'	5" & 7"	4 hours	2 hours	1 hour	30 min.	15 min.	7-1/2 min.
1800'	5" & 7"	6 hours	3 hours	1½ hours	45 min.	22-1/2 min.	11-1/4 min.
2400'	7" & 10½"	8 hours	4 hours	2 hours	1 hour	30 min.	15 min.
3600'	7" & 10½"	12 hours	6 hours	3 hours	1½ hours	45 min.	22-1/2 min.
4800'	10½ & 14"	16 hours	8 hours	4 hours	2 hours	1 hour	30 min.
7200'	14"	24 hours	12 hours	6 hours	3 hours	1½ hours	45 min.

Examples of one direction recording are; full track monaural and two-track stereo. If head format is half-track monaural or 4 track stereo, tape may be used in both directions and playing time would then, of course, be twice as long.

PREPARED BY 3M COMPANY, MAKERS OF Scotch MAGNETIC TAPE.

BASIC LIGHTING

OBJECTIVE: YOU WILL LIGHT THE MANNIKIN HEAD AND TAKE ONE PICTURE OF IT UNDER NORMAL KEY, HIGH KEY, AND LOW KEY LIGHTING. ALSO PHOTOGRAPH A CLASSMATE UNDER A NORMAL LIGHTING SET-UP. YOUR PHOTOGRAPHS SHOULD COMPARE FAVORABLY TO THE PHOTOGRAPHS IN THE "LIGHTING EFFECTS" BOOKLET. MOUNT THEM ON YOUR WORKSHEET.

MATERIALS: "LIGHTING" BOOKLET
MANNIKIN HEAD
"LIGHTING EFFECTS" BOOKLET
"BASIC LIGHTING" BOOKLET

CONCEPTS TO BE LEARNED:
CERTAIN LIGHTS ARE NECESSARY FOR A WELL-LIGHTED PICTURE. THE PLACEMENT OF THESE LIGHTS IS IMPORTANT.

PRETEST: NO PRETEST IS PROVIDED WITH THE PACKAGE, HOWEVER, IF THE STUDENT CAN LIGHT A FIGURE AND PERFORM THE OBJECTIVE, HE NEED NOT STUDY THE PACKAGE.

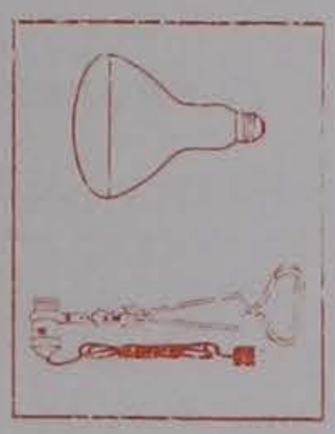
WHAT DOES THE STUDENT DO:
HE READS ARTICLES ABOUT THE EFFECTS OF LIGHTING. HE USES A MANNIKIN HEAD FOR HIS LIGHTING EXPERIMENTS AND PRODUCES A SET OF PHOTOGRAPHS DEPICTING HIS RESULTS WHICH HE PLACES IN THE APPROPRIATE SECTION OF THE SLAG.

HOW DO YOU EVALUATE:

1. COMPARE THE GRAY AREAS OF THE PICTURES TAKEN BY THE STUDENT WITH THOSE IN THE PACKAGE. DECIDE ON A DEGREE OF VARIANCE YOU WILL ALLOW AND SET UP POINTS ACCORDINGLY.

2. GO PASS/FAIL OR A/F. IF HE MEETS THE OBJECTIVE HE PASSES OR HE GETS AN A. YOU CAN LET HIM RAISE HIS F BY RE-DOING THE PACKAGE, BUT IT SHOULD NOT BE AN A.

3. YOU MAY DECIDE NOT TO REQUEST PHOTOGRAPHS IN THIS EXERCISE.



LIKE THIS

4. LIGHTS FOR THE EXERCISE CAN BE OBTAINED AT ANY HARDWARE STORE. A SIMPLE REFLECTOR HOLDER AND STANDARD INCANDESCENT LIGHT BULB WILL DO. YOU WILL NEED THE SAME NUMBER OF LIGHTS AS IS SUGGESTED IN THE EXERCISE (3).

ADVANCED LIGHTING

OBJECTIVE: YOU WILL DEMONSTRATE YOUR KNOWLEDGE OF ADVANCED LIGHTING TECHNIQUES WHEN, UPON COMPLETION OF THIS PACKAGE, YOU APPLY FIVE OF THE TECHNIQUES DISCUSSED IN THE PROGRAMMED INSTRUCTION BOOKLET TO AN ACTUAL LIGHTING PROBLEM AND DISPLAY THE FINAL RESULTS IN PHOTO FORM TO YOUR INSTRUCTOR.

MATERIALS: PROGRAMMED INSTRUCTION BOOKLET
ORANGE CARDSTOCK GUIDE

CONCEPT TO BE LEARNED:
THE NATURE OF ARTIFICIAL AND NATURAL LIGHT, AND ITS RELATIONSHIP TO THE TYPES OF SHADOWS IS DIRECT. THE PLACEMENT OF LIGHTS IN THE STANDARD LIGHT SET-UP IS REVIEWED.

PRETEST: PERFORMANCE OF THE OBJECTIVE CAN BE CONSIDERED A PRETEST.

WHO WILL USE THIS PACKAGE:
SINCE THIS IS AN ADVANCED PACKAGE, NOT EVERY STUDENT SHOULD BE EXPECTED TO WORK THROUGH THE EXERCISES. THIS PACKAGE MUST FOLLOW "BASIC LIGHTING".

WHAT DOES THE STUDENT DO:
THIS PACKAGE IS A PROGRAMMED SEQUENCE WHICH THE STUDENT WORKS THROUGH. HE IS NOT REQUIRED TO WRITE DOWN THE ANSWERS. IF YOU WANT HIM TO DO SO, A NOTE STATING SO CAN BE SCOTCH-TAPED TO THE INSIDE OF THE FRONT COVER. THE STUDENT IS THEN REQUIRED BY THE OBJECTIVE TO APPLY FIVE OF THE TECHNIQUES DISCUSSED TO HIS PICTURES IN THE FORM OF A LIGHTING PROBLEM. YOU CAN SUPPLY A SITUATION SUCH AS THE LIGHTING OF A MOVIE SET FOR ANOTHER STUDENT OR YOU CAN LET THE STUDENT CHOOSE HIS OWN PROBLEM.

HOW DO YOU EVALUATE:

1. OBSERVE THE TECHNIQUES HE USED IN SOLVING HIS LIGHTING PROBLEM.

2. ESTABLISH A POINT SYSTEM FOR EACH TECHNIQUE USED CORRECTLY OR USE A PASS/FAIL TYPE GRADE.

3. HAVE STUDENT MAKE PHOTOGRAPHS OF LIGHTING EXERCISE AND HAND IN COPIES FOR GRADING.

FILM (STILL) PROCESSING

RATIONALE: THE FUN OF PHOTOGRAPHY IS JUST BEGINNING WHEN YOU TAKE A PICTURE. MAKING PICTURES IN THE DARKROOM CAN BE ONE OF THE MOST REWARDING AND ENJOYABLE ASPECTS OF PHOTOGRAPHY.

OBJECTIVE: YOU WILL DEVELOP EXPOSED BLACK AND WHITE FILM ACCORDING TO THE INSTRUCTIONS CONTAINED IN THIS PACKAGE. THE FINISHED NEGATIVES MUST BE ACCEPTABLE TO YOUR INSTRUCTOR.

MATERIALS: 1 REEL-TO-REEL TAPE RECORDING (PROCESSING BLACK AND WHITE FILM)
TRI-X DEVELOPMENT GUIDE

CONCEPT TO BE TAUGHT:
PROCESSING A ROLL OF FILM INVOLVES DEVELOPING THE LATENT IMAGE FROM THE SILVER SALTS ON THE FILM AND STOPPING AND FIXING THE DEVELOPMENT.

PRE-TEST: THE PRESENTATION OF A NEGATIVE THE STUDENT HAS ALREADY PROCESSED CONSTITUTES A PRE-TEST.

WHAT DOES THE STUDENT DO:

1. HE LISTENS TO A TAPE RECORDING EXPLAINING HOW TO DEVELOP BLACK AND WHITE FILM INTO NEGATIVE FORM.

2. USING THE FACILITIES OF A DARKROOM OR A CHANGING BAG, HE DEVELOPS A ROLL OF PREVIOUSLY EXPOSED FILM.

HOW DO YOU EVALUATE:

1. OBSERVE HIS TECHNIQUE AS HE DEVELOPS THE FILM. IS HE CAREFUL TO WATCH THE TEMPERATURE AND TIME?

2. USING A LIGHT TABLE, SLIDE SORTER, OR BY SIMPLY HOLDING IT UP TO THE LIGHT, EXAMINE THE NEGATIVE, IT SHOULD BE FULLY DEVELOPED, WITHOUT WATER-SPOTS, FINGERPRINTS AND LINT OR DUST.

REMEMBER--THE FILM CAN BE LOADED INTO THE DEVELOPING TANK IN A DARK CLOSET OR CHANGING BAG (SEE YOUR PHOTO DEALER). YOU NEED NOT HAVE A DARKROOM. IF YOU USE THIS PACKAGE YOU WILL NEED SOME INEXPENSIVE LOADING TANKS. THEY CAN BE OBTAINED FOR ABOUT $5.00 EACH. BE SURE TO PROVIDE THE STUDENT USING THIS PACKAGE WITH A ROLL OF 120 FILM FOR EXAMINATION DURING THE PACKAGE USE.

FILM (MOVIE) PROCESSING

RATIONALE: BEING ABLE TO PROCESS MOVIE FILM IN THE LAB ENABLES THE FILMMAKER TO RETAIN SOME CONTROL OF THE CREATIVENESS OF THE MOVIE. HE MAY SPEED UP HIS VIEWING BY SHOOTING AND PROCESSING IN THE SAME DAY.

OBJECTIVES: YOU WILL PROCESS A 50 FT. ROLL OF MOVIE FILM IN BLACK AND WHITE WITH THE FINISHED FILM PROJECTABLE AND CLEAN.

MATERIALS: CASSETTE - "PROCESSING 8mm & 16mm FILM"

CONCEPT TO BE TAUGHT:

MOVIE FILM CAN BE DEVELOPED IN MUCH THE SAME MANNER AS REGULAR FILM, BUT NEEDS A SPECIAL SET OF STEPS TO REVERSE THE IMAGE.

WHAT DOES THE STUDENT DO:

HE READS A FOLDOUT STRIP AND THEN LISTENS TO A CASSETTE TAPE WHICH DETAILS WHAT HE IS TO DO AS WELL AS TIMES EACH STEP FOR HIM.

HOW DO YOU EVALUATE:

1. PROJECT THE FINISHED 50 FT. OF MOVIE FILM (B/W). THE FILM SHOULD HAVE CLEAR IMAGES, NOT DIMMED BY WATER SPOTS OR SPECKLED BY DIRT.

THIS PACKAGE IS QUITE OPTIONAL. IN MANY CASES IT IS WISER TO SEND THE FILM IN FOR PROCESSING. COLOR FILM PROCESSING IS NOT SUGGESTED. ADVANCED STUDENTS MAY FIND THIS PACKAGE VERY INTERESTING AND CHALLENGING. YOU WILL NEED SPECIAL EQUIPMENT FOR DOING THIS PACKAGE. SEE THE ATTACHED INFORMATION.

FOR COMPLETE 8MM HOME FILM PROCESSING EQUIPMENT AND SUPPLIES IN THE MIDWEST, TRY: (SEND FOR FREE CATALOG)

SUPERIOR BULK FILM COMPANY
442-450 N. WELLS ST.
CHICAGO, ILLINOIS 60610

PRINTING AND ENLARGING

RATIONALE: BLACK AND WHITE ENLARGEMENTS ARE NOT ONLY NICE TO HAVE, BUT FUN TO MAKE. THEY ALSO HELP YOU TO INTERPRET AND EVALUATE THE MESSAGE OF THE PHOTO BY LEARNING TO SELECT PORTIONS OF A NEGATIVE OR IMPROVE THE QUALITY OF THE PRINT.

OBJECTIVE: YOU WILL ENLARGE AND CROP ONE PHOTOGRAPH FROM THE ROLL OF NEGATIVES DEVELOPED IN THE FILM PROCESSING PACKAGES. THE PRINT MUST BE ACCEPTABLE TO THE INSTRUCTOR.

MATERIALS: 1 FILMSTRIP - "PRINTING AND ENLARGING"
1 REEL TO REEL TAPE
VIEWER #999

CONCEPT TO BE TAUGHT:
THROUGH THE USE OF AN ENLARGER, THE SIZE OF THE PRINT PRODUCED BY THE NEGATIVE CAN BE INCREASED. DEVELOPING AND FIXING THE IMAGE ON THE PAPER IS A THREE-STEP PROCESS.

PRETEST: THE PRESENTATION OF AN ENLARGEMENT THE STUDENT HAS PRINTED CONSTITUTES A PRETEST.

WHAT DOES THE STUDENT DO:
HE VIEWS THE FILMSTRIP WHILE LISTENING TO THE TAPE. THEN, USING A DARKROOM, HE MAKES ENLARGEMENTS OF ONE NEGATIVE HE HAS SHOT PREVIOUSLY. HE MIGHT ALSO FULFILL THE OBJECTIVE BY ENLARGING AND PRINTING ANOTHER STUDENT'S NEGATIVES.

HOW DO YOU EVALUATE:

1. EXAMINE THE FINISHED PRINTS. THEY SHOULD BE IN FOCUS AND WITHOUT STREAKS OR BLEMISHES, POSSIBLE MISTAKES--FINGERPRINTS, DUST, RETICULATED NEGATIVES, WORN OUT CHEMICALS.

2. IF YOU HAVE NO FACILITIES FOR THIS EXERCISE, HAVE STUDENTS ENLARGE PORTIONS OF DRAWINGS IN AN OPAQUE PROJECTOR. THIS WILL HELP THEM GET THE SAME FEELING OF CROPPING AND SELECTION.

3. REMEMBER THAT STUDENTS MAY GET INTERESTED IN AN AREA SUCH AS IS COVERED BY THIS PACKAGE JUST BY GOING THROUGH THE PACKAGE EVEN THOUGH YOU DO NOT HAVE THE FACILITIES FOR FOLLOW-UP.

SPLICING

RATIONALE: YOU WILL NEED TO KNOW HOW TO SPLICE IN ORDER TO:

- ATTACH A LEADER TAPE FOR USE IN THREADING
- CUT OUT A PORTION OF A RECORDED TAPE
- REPAIR A TAPE THAT HAS BEEN BROKEN
- JOIN TWO SMALL REELS OR PORTIONS OF DIFFERENT TAPES TO MAKE A LARGER ONE
- REPAIR DAMAGED MOVIE FILM
- EDIT MOVIE FILM

OBJECTIVES: USING SCISSORS, SPLICING TAPE, MAGNETIC TAPE, AND LEADER TAPE, PUT A LEADER ON THE MAGNETIC TAPE.

SUBMIT A SAMPLE OF SPLICED AUDIO TAPE AND SPLICED MOVIE FILM - ACCEPTABLE TO YOUR INSTRUCTOR.

MATERIALS: BOOKLET
SPLICING TAPE SAMPLES
SPLICING KIT

STUDENTS WILL NEED:
SCISSORS
MAGNETIC TAPE
SPLICING TAPE (FILM & AUDIO)
LEADER TAPE
MOVIE FILM
FILM CEMENT
FILM SPLICER

SAVE RUINED, POORLY EXPOSED MOVIE FILM FOR STUDENTS TO PRACTICE SPLICING. CONSTRUCT OR DECORATE A CONTAINER FOR IT.

CONCEPT TO BE TAUGHT:
THE MECHANICAL JOINING OF AUDIO TAPE AND FILM IS ACCOMPLISHED THROUGH THE USE OF SPECIAL ADHESIVE TAPES AND CEMENTS. THE STUDENT SHOULD ACQUIRE THIS SKILL.

PRETEST: ASK THE STUDENT TO SPLICE FILM AND TAPE.

WHAT DOES THE STUDENT DO:
HE READS THE PRINTED MATERIAL, SPLICES A SAMPLE AUDIO TAPE AND A SAMPLE MOVIE FILM, WHICH HE ATTACHES TO THE PROPER PAGES IN THE SLAG.

HOW DO YOU EVALUATE:

1. TEST THE SPLICE BY PULLING ON EACH END. THE SPLICE SHOULD HOLD WITH A MODERATE TENSION.
2. EXAMINE THE FILM TO SEE IF IT IS STRAIGHT; THE SPROCKET HOLES ARE CLEAR AND PROPERLY SPACED, AND THAT EXCESSIVE AMOUNTS OF CEMENT ARE NOT PRESENT.
3. CHECK THE EDGES OF THE AUDIO TAPE FOR SMALL CORNERS WHICH MIGHT CATCH AT THE HEADS.

NOTE: YOU WILL NEED TO PROVIDE THE STUDENT WITH SPLICING EQUIPMENT AND SUFFICIENT AMOUNTS OF SPLICING MATERIAL.

PATCHING

RATIONALE: NOT ALL RECORDINGS ARE MADE "LIVE" THROUGH A MICROPHONE. SOME ARE MADE DIRECT FROM AN ELECTRONIC AUDIO SOURCE. THIS CAN BE DONE BY USING A PATCH CORD (ALSO CALLED AN ACCESSORY CORD OR JUMPER).

OBJECTIVES: YOU WILL BE ABLE TO MATCH THE SAMPLE ITEMS WITH THE DIAGRAMS PROVIDED, AND CALL THEM BY THEIR CORRECT NAMES.

(AS YOU DIRECT) PATCH BETWEEN TWO DIFFERENT TYPES OF RECORDERS OR BETWEEN A RADIO AND A RECORDER, AND SUBMIT THIS TAPE FREE OF EXTRANEOUS NOISES TO YOUR INSTRUCTOR.

MATERIALS: SET OF EIGHT CARDS CONTAINING INFORMATION AND SAMPLES OF PATCH CORD PLUGS, ADAPTERS AND JACKS YOU SHOULD ALSO HAVE AVAILABLE IN THE CLASS ROOM ADDITIONAL PATCH CORDS AND ADAPTERS.

CONCEPT TO BE TAUGHT:
AMBIENT NOISE CAN BE ELIMINATED BY THE USE OF PATCH CORDS AND ADAPTERS

PRETEST: USE THE FIRST OBJECTIVE TO CONSTRUCT A PRETEST.

WHAT DOES THE STUDENT DO:

1. HE READS THE CARDS AND IDENTIFIES THE ADAPTERS CONTAINED IN THE KIT. HE THEN PATCHES BETWEEN A RECORDER AND SOME OTHER ELECTRONIC HARDWARE TO MAKE A RECORDING.

HOW DO YOU EVALUATE:

1. OBSERVE THE STUDENT'S PATCH
2. LISTEN TO THE TAPE TO DETERMINE IF IT IS FREE OF EXTRANEOUS NOISE. IF HE DOES NOT USE SHIELDED CABLE, HE MAY PICK UP THE ELECTRICAL CURRENT'S SIGNAL AND PRODUCE WHAT IS KNOWN AS AUDIO HUM.

NOTE: HAVE A NUMBER OF PATCH CORDS MADE UP TO BE USED WITH YOUR AVAILABLE EQUIPMENT. AT LEAST ONE SHOULD HAVE ALLIGATOR CLIPS ON ONE END.

WANT TO RECORD A RADIO PROGRAM TELEVISION PROGRAM PART OF A RECORD OR ANOTHER TAPE?

WHY NOT DO IT THE EASY WAY!

USE A PATCH CORD

NOT ALL TAPE RECORDINGS ARE MADE "LIVE" THROUGH THE MICROPHONE. SOME ARE MADE DIRECT FROM ANY ELECTRONIC AUDIO SOURCE SUCH AS A RECORD PLAYER, RADIO, TELEVISION, OR TAPE RECORDER. THIS TASK CAN BE ACCOMPLISHED THROUGH THE USE OF A PATCH CORD... SOMETIMES CALLED THE ACCESSORY CORD OR JUMPER... THAT CONNECTS THE ELECTRONIC DEVICES IN A WAY THAT ALLOWS THE TRANSFER OF SOUND FROM THE **OUTPUT** OF ONE DEVICE TO THE **INPUT** OF THE TAPE RECORDER.

MOST CLASSROOM OR HOME-USE TAPE RECORDERS HAVE AT LEAST TWO **INPUT JACKS**. THIS IS SOMETIMES CONFUSING TO THE BEGINNING OPERATOR. THE **INPUTS** MAY BE UNDER ANY OF THE FOLLOWING LABELS:

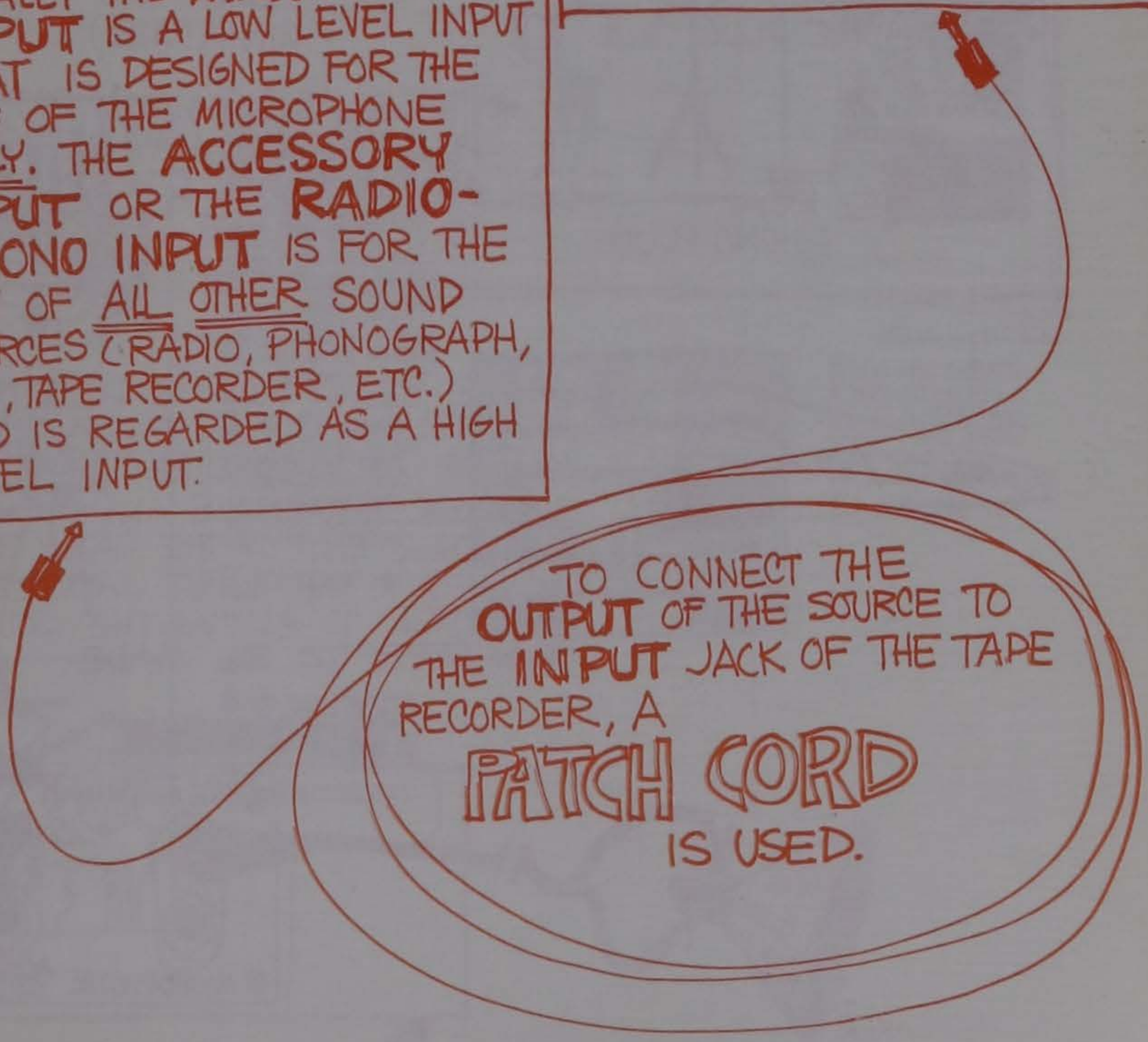
MICROPHONE
MICROPHONE INPUT
ACCESSORY INPUT
RADIO-PHONO INPUT
RADIO-PHONO

USUALLY THE **MICROPHONE INPUT** IS A LOW LEVEL INPUT THAT IS DESIGNED FOR THE USE OF THE MICROPHONE ONLY. THE **ACCESSORY INPUT** OR THE **RADIO-PHONO INPUT** IS FOR THE USE OF ALL OTHER SOUND SOURCES (RADIO, PHONOGRAPH, T.V., TAPE RECORDER, ETC.) AND IS REGARDED AS A HIGH LEVEL INPUT.

OUTPUT JACKS ON THE SAME TAPE RECORDERS MAY BE LABELED AS:

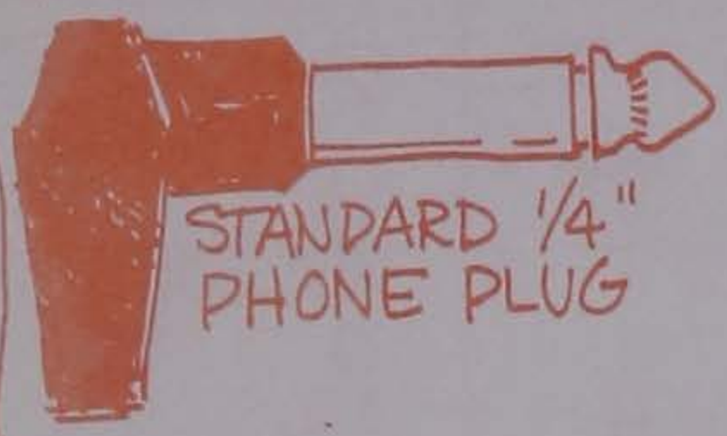
ACCESSORY SPEAKER
EXTERNAL SPEAKER
HEADSET
MONITOR

THESE JACKS ARE USED TO TRANSFER SOUND FROM THE RECORDER TO EXTERNAL SPEAKERS, HEADSETS, OR ANOTHER SOUND REPRODUCING DEVICE.



A PATCH CORD, JUMPER, OR ACCESSORY CORD IS A TWO CONDUCTOR CABLE WITH SPECIAL PLUGS ON EACH END TO ALLOW THE EXCHANGE OF SOUNDS FROM ONE ELECTRONIC AUDIO DEVICE TO ANOTHER.

THE USE OF A PATCH CORD ALLOWS BETTER QUALITY RECORDINGS TO BE MADE BY ELIMINATING EXTRANEOUS NOISES THAT WOULD BE PICKED UP AND RECORDED THROUGH A MICROPHONE. WHEN USING A PATCH CORD, MAKE A TEST RECORDING FIRST TO SEE IF YOU ARE SATISFIED WITH THE QUALITY OF THE RECORDING BEFORE YOU DO THE ACTUAL RECORDING.



★ THESE ARE COMMON PATCH CORD PLUGS... THEY MAY BE USED IN ANY AND ALL COMBINATIONS TO ACHIEVE THE DESIRED RESULTS

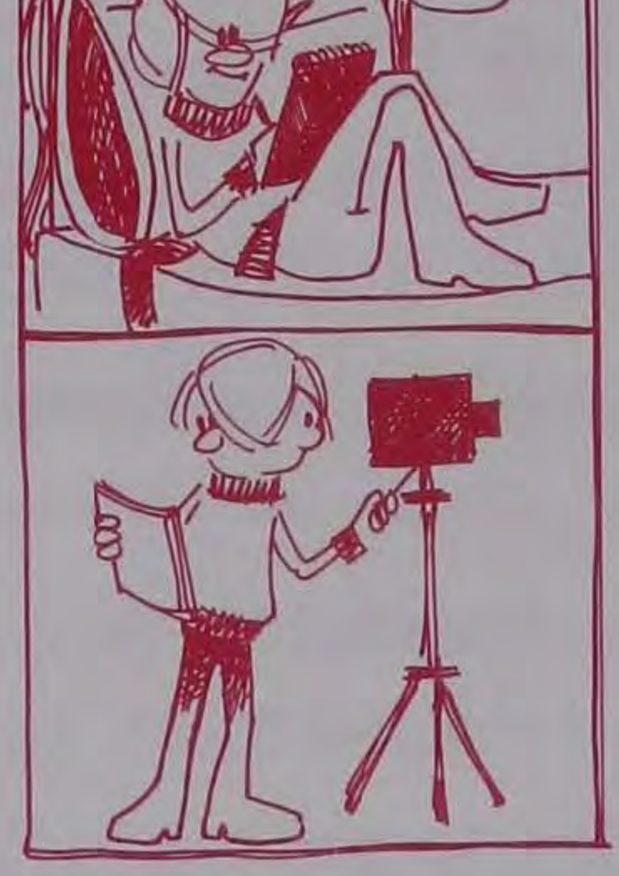
IF THE SOUND SOURCE DOES NOT HAVE AN OUTPUT JACK ALLIGATOR CLIPS (LEFT) MAY BE ATTACHED DIRECTLY TO THE SPEAKER TERMINALS AND THE PLUG ON THE OTHER END OF THE PATCH CORD IS ATTACHED TO THE INPUT JACK ON THE RECORDER TO ALLOW THE SOUND TRANSFER TO BE MADE.

MEDIA PRODUCTION RATIONALE

BECAUSE WE RECOGNIZE THAT MEDIA IS COMMUNICATION, PROFICIENCY IN THE USE OF MEDIA INVOLVES THE ABILITY BOTH TO SEND AND RECEIVE A MESSAGE.

THE PRODUCTION OF MEDIA ALSO HAS THE SECONDARY EFFECT OF INCREASING UNDERSTANDING. JUST AS A MAN WHO HAS PLAYED FOOTBALL UNDERSTANDS THE GAME, SO A MEDIA STUDENT WILL BETTER UNDERSTAND MEDIA ONCE HE HAS DONE SOME PRODUCTION. AS A STUDENT PRODUCES, HIS CURIOSITY WILL BE AWAKENED; HE MAY DISCOVER MANY NEW PROPERTIES OF MEDIA.

DURING YOUR PRODUCTION ACTIVITIES IT IS HOPED THAT YOU WILL UNCOVER IDEAS UNKNOWN TO OTHER MEDIA MAKERS AND SHARE THEM.



OBJECTIVES/MEDIA PRODUCTION

1. GIVEN FOUR (4) SCRIPTS BY YOUR INSTRUCTOR (RADIO, TV, FILM, AND OTHER) YOU WILL MAKE A PRODUCTION FOR EACH SCRIPT.

☐ OBJECTIVE MET

2. YOU WILL WRITE FOUR (4) SCRIPTS UTILIZING ALL OF THE FOLLOWING: RADIO, TV, MOVIES, AND OTHER AUDIO VISUAL MEDIA. YOU WILL MEET THIS OBJECTIVE WHEN YOU SUBMIT FOUR (4) SCRIPTS AND PROGRAMS ACCEPTABLE BY YOUR INSTRUCTOR ACCORDING TO GUIDELINES IN THIS MODULE.

☐ OBJECTIVE MET

3. YOU WILL DEMONSTRATE YOUR ABILITY TO ORGANIZE, BY DEVELOPING A DETAILED PLAN FOR MEDIA PRODUCTION AND CARRYING THROUGH WITH THE PLAN. THIS OBJECTIVE WILL BE MET WHEN YOU SUBMIT YOUR PLAN WITH YOUR PRODUCTION.

☐ OBJECTIVE MET

4. YOU WILL, THROUGH EXAMPLE, EXPLAIN IN ORAL OR WRITTEN FORM THE INFLUENCE OF THE BASIC EDITING PROCESS IN PRODUCTION. (a) GIVEN A MEDIA MESSAGE, YOU WILL MODIFY THE MESSAGE TO ATTAIN A PRE-DETERMINED EFFECT. (b) GIVEN TWO (2) VERSIONS OF A MESSAGE, YOU WILL ORALLY IDENTIFY THE EFFECTS OF THE EDITING PROCESS ON THE MEANING OF THE MESSAGE.

☐ OBJECTIVE MET

5. YOU WILL DEMONSTRATE SKILLS IN THE GRAPHIC ARTS BY DESIGNING AND DEVELOPING THE GRAPHICS REQUIRED FOR YOUR OWN PRODUCTIONS.

☐ OBJECTIVE MET

6. YOU WILL PERFORM IN AT LEAST THREE (3) PRODUCTIONS BY OTHER STUDENTS.

☐ OBJECTIVE MET

MEDIA PRODUCTION

7. YOU WILL CREATE A PRODUCTION FOR A TARGET AUDIENCE AND IDENTIFY THAT TARGET AUDIENCE IN YOUR PRODUCTION PLAN.

☐ OBJECTIVE MET

PRODUCTION MODULE

Everything in the course points to production in some way. Because of that fact, production is emphasized throughout the course. The visual aspects of production often deal with film, however, and you should constantly remind the student of other visual media. Many techniques related to movies also apply to TV and the same is true of still photography in relation to slide projections. Slides are, in fact, one of the easiest of the visual media to work with and your students should be encouraged to produce them. Movie scripts with numerous still scenes might better have been slides and some of the "Required Scripts" are useful for both slide programs or movies.

You will need to explain to the student that the minimum number of productions includes those productions listed in all modules. In other words, the production module crosses the lines of the other modules.

NAME _____

PRODUCTION MODULE PRE-TEST

TRUE OR FALSE

1. The storyboard is a form of scripting which uses visuals to illustrate the visual treatment of the film. _____

2. There are only about 36 basic plots for a story. All stories are merely variations of these basic plots. _____

3. Prose scripts tell the story in visuals with the help of captions. _____

4. Breakdown scripts indicate time, scenes, and type of shot. _____

5. Various optical effects can be used to create transitions. _____

6. The script is nothing more than a plan for a film. _____

7. By planning a film for a specific audience, one can make a film which will effectively convince or persuade that audience. _____

8. Good relations should be maintained with the public when preparing any media message. _____

9. A picture of a single object tells you very little. You need several pictures or several objects to get enough information. _____

10. Fades create a subtle change in film continuity. _____

11. Dissolves create a very pronounced separation in continuity. _____

12. Movement direction in the film should always be maintained, thus if the person enters from the left side of _____

the frame and exits from the right side the next time he is shown, if he is still continuing the same direction, he should enter from the same side of the frame.

13. Care should be taken to avoid making jump cuts with no good reason. _____

14. Be saving with film. Shoot only enough to get all of the scenes. You can always get the scenes arranged and shoot again later. _____

15. The editing process is not merely one of eliminating bad pictures but should also be used to correct tempo and to arrange the story. _____

16. Acting for film or radio is much the same as it is for the stage. _____

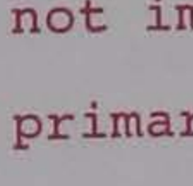
17. The radio and TV announcer is the type of performer who does not need to play a role. _____

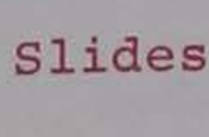
18. Sounds must be used to set the scene for radio but are not important for either movies or TV since these are primarily visual. _____

19. Slides are a good medium for presenting a message because they can even be made without a camera. _____

20. Both radio and TV newscasters write their own news, using newspapers and reporters who phone in the news. _____

21. Radio and television commercials are limited by the Association of Broadcaster's standards. _____

22.  Means the program is not going well. _____

23.  Means "speed it up", faster pace, quicker. _____

24. Captions for TV and film need to be in 4"x3" proportions. _____

. Anything that can be moved, or replaced by another _____
object, texture, color or size can be animated.

. Animation, pixilation and kinestasis are related film _____
techniques.

PRODUCTION PRETEST KEY

1. T
2. T
3. F
4. T
5. T
6. T
7. T
8. T
9. T
10. F
11. F
12. T
13. T
14. F
15. T
16. F
17. T
18. F
19. T
20. F
21. T
22. F
23. T
24. T
25. T
26. T

LIST OF PACKAGES FOR THE PRODUCTION MODULE WITH

EXPLANATIONS FOR THEIR USE

)ISCOVERY

)BJECTIVE: YOU WILL PRODUCE A FILM WHICH TESTS THE HANDLING OF THE CAMERA, IN A MINIMUM OF TEN TYPES OF CAMERA WORK COMMONLY USED IN FILMMAKING.

KEEP A LOG AS YOU SHOOT THIS ACTIVITY.
RECORD: EXPOSURE
LIGHT-ANGLE
CAMERA-SUBJECT DISTANCE
ACTION
CAMERAMAN
CAMERA-ANGLE
ANYTHING ELSE THAT WILL HELP YOU REMEMBER THE SHOT AND WHAT YOU DID

1ATERIALS REQUIRED:
BASIC MOVIE CAMERA
TRIPOD
SHORT ROLL 8MM FILM
CLOSE-UP LENS (OPTIONAL)
A LIGHT
SPLICING MATERIALS
TITLING MATERIALS
SUNSHINE

CONCEPTS TO BE TAUGHT:
PANNING SHOULD BE CONTROLLED. IT IS WISE TO USE A TRIPOD TO STEADY THE CAMERA. THE STUDENT SHOULD LEARN HOW TO FILM WITH A MOVIE CAMERA BY PERFORMING THE EXERCISES IN THIS PACKAGE.

PRETEST: SINCE THIS PACKAGE SHOULD BE USED BY THOSE STUDENTS WHO ARE HAVING THEIR FIRST EXPERIENCE WITH HANDLING A MOVIE CAMERA, ANY PRETEST WHICH INDICATES PRIOR EXPERIENCE IS VALID. HAVE THE STUDENT BRING A REEL OF FILM HE HAS ALREADY SHOT. IF THE STUDENT HAS BEEN INVOLVED IN A PRIOR FILMMAKING EXPERIENCE THIS MIGHT ALSO BE USED.

WHAT DOES THE STUDENT DO:
HE FILMS A SERIES OF SCENES FROM A STORYBOARD PROVIDED HIM AND LOGS (KEEPS A DETAILED RECORD) OF CONDITIONS WHILE HE IS SHOOTING. LATER WHEN HE VIEWS THE FILM, HIS RECORD CAN HELP HIM CORRECT ANY ERRORS HE MIGHT HAVE MADE IN PANNING, PARALLAX, FOCUS, LIGHTING OR ANY OTHER ASPECT OF PHOTOGRAPHY. IT WILL ALSO HELP HIM REINFORCE THOSE SKILLS HE SEES AS GOOD. THIS PACKAGE ENABLES HIM TO MEET ONE OF THE HARDWARE OBJECTIVES, AS WELL AS A

POSSIBLE USE FOR A REQUIRED SCRIPT. THE END OF THE PACKAGE SENDS HIM TO STORYBOARDING. THAT PACKAGE SHOULD BE THE NEXT LOGICAL ONE FOR THE STUDENT TO WORK.

HOW DO YOU EVALUATE:

1. LOOK AT THE FILM WITH THE STUDENT AND POINT OUT GOOD AND BAD SEQUENCES AS THE FILM IS SHOWN. CONSIDER THE OBJECTIVE MET IF THE FILM MEETS WITH YOUR APPROVAL AND IF THE STUDENT APPEARS TO RECOGNIZE MISTAKES.

2. CONSIDER THE FILM AS UNFINISHED AND INSIST THAT THE STUDENT EDIT IT INTO A PROPER SEQUENCE WHICH THEN CAN BE EVALUATED AS YOU WOULD ANY FILM.

RHETORIC OF THE MOVIE

OBJECTIVE:

1. ILLUSTRATE, THROUGH THE USE OF MOVIE FILM OR STILL PICTURES, THE BASIC GRAMMAR SHOWN IN THE PACKAGE "RHETORIC OF THE MOVIE".

2. PLAN AND MAKE A MOVIE PARAGRAPH BY USING MOVIE LANGUAGE AS DEMONSTRATED IN THE MOVIES CONTAINED IN THE PACKAGE. THE FINISHED FORM MAY BE EITHER AN ACTUAL MOVIE, A SCRIPT, OR A STORYBOARD.

MATERIALS:

TEACHER'S GUIDE TO "RHETORIC OF THE MOVIE"
6 SUPER 8MM FILMS
1. A SIMPLE MOVIE UTTERANCE
2. A SIMPLE MOVIE SENTENCE
3. COMPLICATED MOVIE SENTENCES
4. VARYING THE POINT OF VIEW
5. MAKING MOVIE SENSE
6. A MOVIE PARAGRAPH

CONCEPTS TO BE TAUGHT:

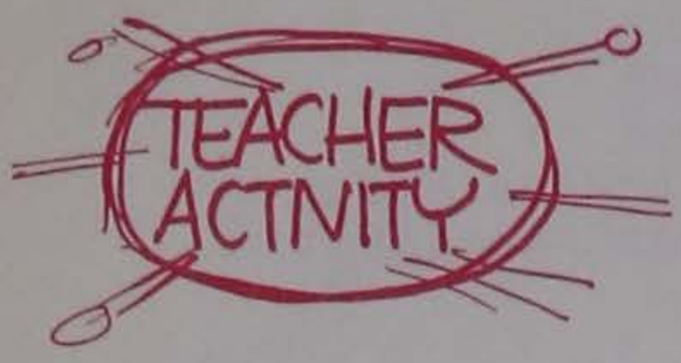
MANY TEACHERS ARE AWARE OF THE LINK BETWEEN VISUAL LITERACY AND VERBAL LITERACY. NUMEROUS CASES SHOW THAT A CHILD CAN IMPROVE HIS VERBAL ABILITY BY LEARNING TO "SPEAK" VISUALLY.

"RHETORIC OF THE MOVIE" OFFERS YOUR STUDENTS OPPORTUNITIES TO:

1. EXPRESS THEIR IDEAS VISUALLY BY MAKING MOVIES THAT CONVEY A MESSAGE.
2. CREATE PRECISE MOVIE SENTENCES AND PARAGRAPHS.
3. DEVELOP A STRONG VISUAL VOCABULARY.
4. UNDERSTAND THE IMPORTANCE OF VISUAL COMMUNICATION AND ITS RELATIONSHIP TO VERBAL COMMUNICATION.
5. ORGANIZE FRAGMENTS OF DATA INTO A UNIFIED WHOLE.
6. STUDY THE VARIOUS WAYS OF ORDERING A SEQUENCE OF EVENTS.

WHEN A CHILD FIRST LEARNS HOW TO PRINT LETTERS AND WRITE WORDS, HE OFTEN SCRIBBLES. ONLY AFTER MUCH PRACTICE DOES HE CONSISTENTLY WRITE LEGIBLY. A STUDENT USING THIS PACKAGE SHOULD KNOW HOW TO MAKE "LEGIBLE" PICTURES. THAT IS, HE SHOULD BE ABLE TO MAKE SHARP, PROPERLY EXPOSED PICTURES WITH BOTH A SIMPLE STILL CAMERA AND A SIMPLE MOVIE CAMERA. YOU MAY WANT TO TEST EACH STUDENT'S SKILL IN USING A CAMERA BEFORE PROCEEDING WITH THIS PACKAGE. ONLY THOSE STUDENTS WHO HAVE MASTERED BASIC PHOTOGRAPHIC TECHNIQUES SHOULD PARTICIPATE.

PRETEST: EXAMINE FILM THE STUDENT HAS MADE FOR EVIDENCE OF CLEAR RHETORICAL STYLE.



TO BE ABLE TO PRETEST YOU WILL VIEW "RHETORIC OF THE MOVIE" AND PRODUCE A STANDARD SET OF STILL PICTURES OF YOUR OWN TO FIT THE "RHETORIC OF THE MOVIE" SIMILAR TO THOSE IN THE TEACHER'S GUIDE ENCLOSED IN THE PACKAGE

INCLUDE:

1. A SIMPLE UTTERANCE
2. A SIMPLE SENTENCE
   - A. SUBJECT PICTURE
   - B. PREDICATE PICTURE
   - C. OBJECT PICTURE
3. A COMPLICATED SENTENCE

4. VARY POINT OF VIEW
   (AT LEAST 2 PICTURES OF THE SAME EVENT FROM 2 VIEWPOINTS)
5. A LOGICAL ORDER OF PICTURES IN SEQUENCE
   (MOUNT THEM ON A CARD WITH DRY MOUNTING TISSUE, LAMINATE THEM OR USE RUBBER CEMENT)
6. SHOOT A MOVIE PARAGRAPH (YOU COULD USE A SERIES OF STILLS IN STORYBOARD FORM).

WHAT DOES THE STUDENT DO:

HE VIEWS 6 FILMS AND FOR EACH ONE SHOOTS A SEQUENCE OF PICTURES WHICH HE ILLUSTRATES WITH PHOTOGRAPHY. BOTH STILL AND MOVING PICTURES ARE USED TO COMPLETE THE OBJECTIVE. THIS PACKAGE IS DESIGNED TO BE USED BY AN ENTIRE CLASS AND COULD SERVE FOR A LARGE GROUP INSTRUCTION AS WELL AS AN INDIVIDUALIZED LEARNING PACKAGE.

HOW TO EVALUATE:

1. COMPARE THE STUDENT'S PICTURES WITH YOUR OWN AND ASSIGN A VALUE TO THE DIFFERENCE
2. THE MOVIE THAT RESULTS CAN BE USED AS MEETING ONE OF THE OBJECTIVES AND CAN BE EVALUATED USING THE PRODUCTION GUIDELINES.

REMEMBER--IF NO PHOTOGRAPHIC EQUIPMENT IS AVAILABLE, IT IS POSSIBLE TO CLIP PICTURES FROM MAGAZINES FOR THIS WORK, BUT IT IS NOT AS GOOD AS THE ACTUAL PICTURE PRODUCTION SUGGESTED ABOVE.

STORYBOARD

OBJECTIVE:

1. YOU WILL ARRANGE A GIVEN SET OF STORYBOARD CARDS IN A LOGICAL SEQUENCE, TO DEMONSTRATE VISUALIZATION OF A STORY, AND COMPARE WITH YOUR INSTRUCTOR'S SAMPLE.

2. YOU WILL PREPARE A STORYBOARD FOR EITHER ONE OF YOUR TV PROGRAMS OR A FILM, AND SUBMIT THE STORYBOARD WITH OR WITHOUT THE FINISHED PRODUCTS.

MATERIALS:

THIS INSTRUCTION SHEET
SAMPLE SET OF STORYBOARD CARDS (COMPLETED)
BOOKLET - "THE STORYBOARD"
STORYBOARD SCRIPTING CARD
SAMPLE 4"x6" STORYBOARD CARD (USE FOR SIZE REFERENCE)
"GEORGE M" STORYBOARD (TV COMMERCIAL - NORTHWESTERN BELL TELEPHONE COMPANY)
PROSE SCRIPT FOR STORYBOARD CARDS
PAD

CONCEPT TO BE TAUGHT:

A STORYBOARD VISUALIZES HOW THE FILM WILL LOOK AND AIDS IN PLANNING THE SHOOTING. IT IS THE LINK BETWEEN IDEA AND EXECUTION.

PRETEST:

ASK THE STUDENT TO SUBMIT A STORYBOARD HE HAS DONE.

WHAT DOES THE STUDENT DO:

HE VIEWS AN ACTUAL TV COMMERCIAL (NORTHWESTERN BELL'S "555-1212") AND COMPARES IT WITH BATTEN, BARTON, DURSTON AND OSBORN'S STORYBOARD OF THE COMMERCIAL. HE CAN NOTE THE DIFFERENCES BETWEEN CONCEPTION AND EXECUTION. HE THEN ARRANGES IN LOGICAL SEQUENCE, A SET OF CARDS FOR AN ACTUAL STUDENT FILM ENTITLED "DO YOU LIKE THE COLOR BLUE?" A PROSE SCRIPT FOR THE STORYBOARD CARDS IS INCLUDED IN THE PACKAGE TO HELP THE STUDENTS IN ARRANGING THE CARDS. THEN USING MATERIALS SIMILAR TO THE SAMPLES IN THE PACKAGE, HE LAYS OUT A STORYBOARD FOR ONE OF HIS PRODUCTIONS. PADDED MATERIALS ARE AVAILABLE, BUT SOME OTHER TYPE OF SIMILAR FORM MAY BE USED.

HOW DO YOU EVALUATE:

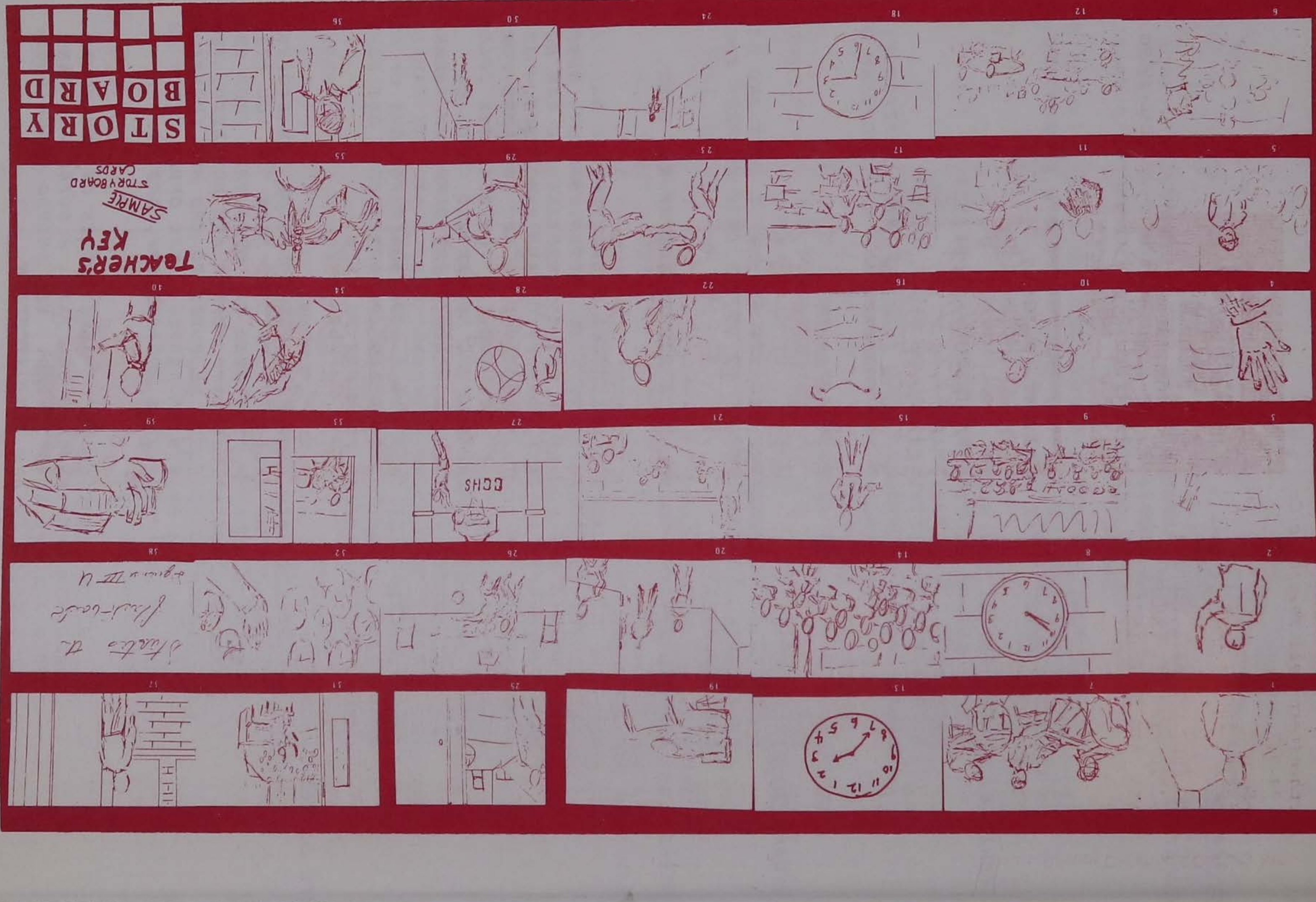
1. THE FOLDOUT PAGE CONTAINS THE ORDER OF THE STORY-BOARD CARDS AS THEY WERE USED TO FILM "DO YOU LIKE THE COLOR BLUE?" IT SHOULD BE NOTED THAT FROM THE "CARD FLASHBACK", CERTAIN SCENES ARE REPEATED. THE STORYBOARD CARD WOULD BE MOVED TO THE NEW LOCATION. SEE THE SLAB ON STORYBOARDING. THE ORDER GIVEN IS NOT THE ONLY RIGHT AND LOGICAL ONE, AND OTHERS SHOULD BE HONORED.

2. THE SECOND PART OF THE EVALUATION IS ON THE STORY-BOARD FOR A TV PROGRAM OR FILM. A SLIDE PROGRAM COULD ALSO BE SUBSTITUTED. YOU SHOULD CHECK LOGI-CAL SEQUENCING AND COMMUNICATION.

TEACHER'S KEY

SAMPLE STORYBOARD CARDS

STORY BOARD



Batten, Barton, Durstine & Osborn, Inc.

Northwestern Bell Telephone Co.
TV 99-047
60-Second
July 18, 1969 - Page 1

LONG SHOT OF SMALL THEATER OF 1910 VINTAGE. CAMERA MOVES INTO DROP CURTAIN		MUSICAL INTRO
DROP CURTAIN READS: GREAT MUSICAL NUMBERS		ANNCR: (V/O) Presenting great musical numbers!
SECOND DROP CURTAIN CRASHES DOWN WITH NUMBER: 555-1212		INTRO CONTINUES
MAN DANCES ONTO STAGE. A LA JIMMY CAGNEY. HE WEARS OLD THEATRICAL COSTUME AND CARRIES CANE.		SINGER: (TO TUNE OF YANKEE DOODLE DANDY) 555-1212 Keep that number handy
HE DANCES AROUND STAGE POINTING AT NUMBER		555-1212 Yankee Doodle Dandy
CUT TO CU OF MAN		No other number is as helpful to you

Northwestern Bell Telephone Co.
TV 99-047
60-Second
July 18, 1969 - Page 2

HE DANCES BACK AND FORTH

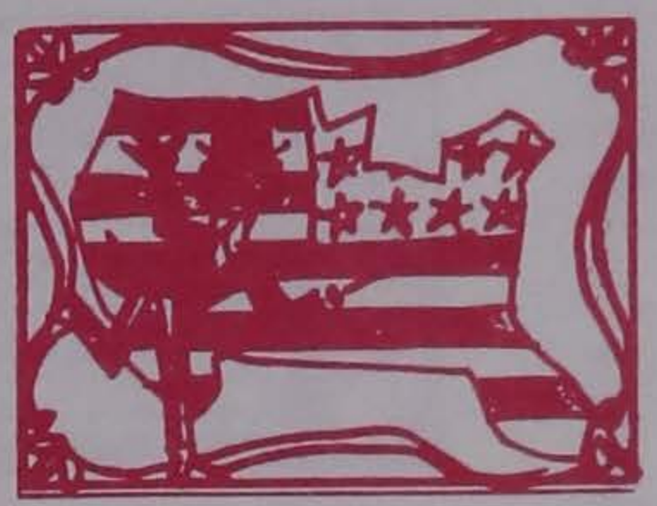
As 555-1212

CURTAIN GOES UP, REVEALING MAP OF USA.

MUSIC UNDER SINGER. HE SPEAKS:

If you want to call a friend anywhere in this great land of ours, this wonderful USA, but you don't know the number, unfurl your brow.

HE TALKS TO AUDIENCE



Just dial "1", then the area code, if different from your own, and then dial, without charge, that grand old directory assistance number.....

(HE SINGS)

555-1212

Maine to California....

555-1212

Keep that number on ya

CHORUS GIRLS JOIN HIM ON STAGE, SIMILARLY ATTIRED

GIRLS DANCE WITH HIM

MUSIC TAKES OVER INSTRUMENTALLY

CU MAN

SINGER: (SHOUTING)

Everybody sing!

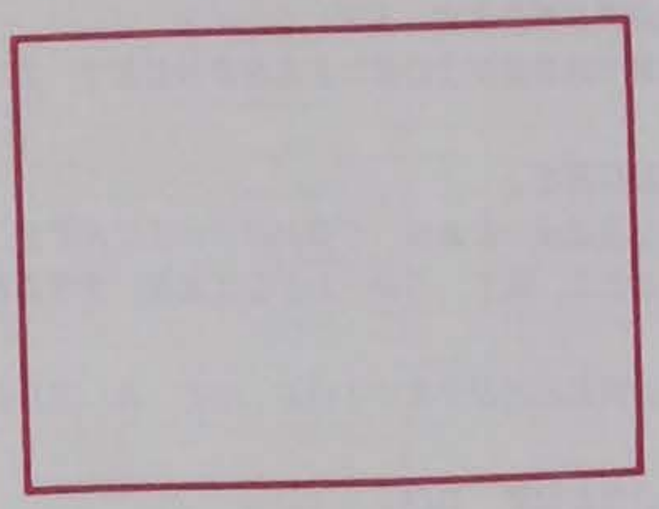
CUT BACK TO LONG SHOT

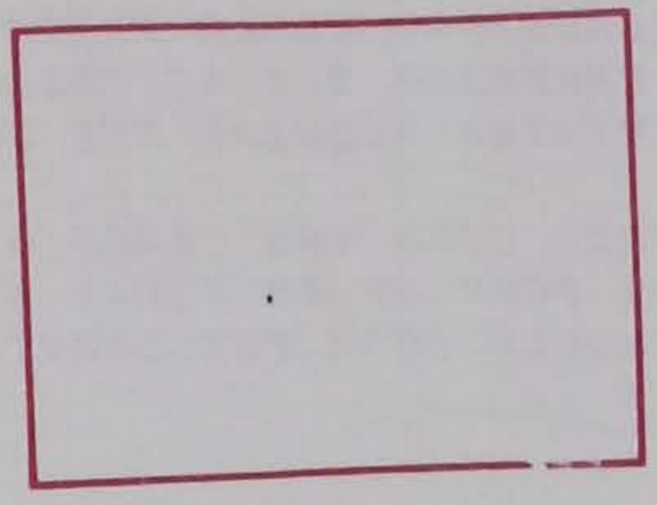
555-1212

CAMERA PULLS BACK AS WE SUPER NW BELL LOGO. ACTION CONTINUES ON STAGE AS WE FADE TO BLACK.

555-1212

MUSIC AND SINGING TRAILS OFF





Batten, Barton, Durstine & Osborn, Inc.

PHOTO ESSAY

RATIONALE: A PICTURE CAN BE WORTH MANY WORDS--IT CAN ALSO MEAN VERY LITTLE TO THE VIEWER. BUT A GROUP OF PICTURES, WITH AN OVERALL THEME, ARRANGED IN A SEQUENCE OR SUPPLEMENTED WITH WORDS, PRINTED OR SPOKEN, CAN BRING ALMOST UNIVERSAL MEANING TO PEOPLE. A PHOTO ESSAY CAN ALSO STAND ALONE WITH NO SUPPORT FROM OTHER MEDIA FORMS. A PHOTO ESSAY CAN BE MOVING PHOTOS, PHOTOGRAPHIC PRINTS OR TRANSPARENCY SLIDES. THEIR ARRANGEMENT AND PRESENTATION HELP TELL YOUR MESSAGE.

THE PHOTOGRAPH CAN COMMUNICATE IN A VERY SPECIAL WAY. ONE OF THE MOST COMMON TYPES OF COMMUNICATION IS THROUGH A SERIES OF PHOTOGRAPHS WHICH HELP TO CARRY A MESSAGE. THE PHOTO ESSAY IS BASIC TO ANY MORE COMPLEX FORM OF COMMUNICATION PICTORIALLY. ITS PRINCIPLES ARE APPLICABLE TO THE SLIDE PROGRAM AND THE MOVIE.

OBJECTIVE: THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPOSE A MESSAGE WITH PICTURES BY PRODUCING A PHOTO ESSAY OF NO LESS THAN FIVE AND NO MORE THAN TEN PICTURES COMPARING FAVORABLY WITH THE SAMPLE ON PAGE 5 OF THE PAMPHLET.

MATERIALS: 20 MOUNTED SLIDES
BLACK AND WHITE COPIES OF SLIDES IN 4"x5" PRINT FORM
SAMPLE PHOTO ESSAY - PICTURES AND PRINT (HUMAN AWARENESS IS....)
KODAK SERVICE PAMPHLET AT-39

CONCEPT TO BE TAUGHT:
PICTURES CAN COMMUNICATE A STORY, FEELING OR IDEA AS WELL AS OR BETTER THAN WORDS CAN.

PRETEST: THE PRESENTATION OF A PHOTO ESSAY

WHAT DOES THE STUDENT DO:
HE READS THE KODAK PAMPHLET "PLANNING A PHOTO ESSAY" AND PERFORMS THE ACTIVITIES LISTED IN IT. THESE ACTIVITIES REQUIRE THE COMPLETION OF A PHOTO ESSAY.

HE THEN USES THE CARDS AND THE SLIDES AND COMPARES THE SLIDE FORM OF AN ESSAY WITH A PRINT (PICTURE) FORM. HE SHOULD LOOK FOR LIMITATIONS IN EACH FORM.

HOW DO YOU EVALUATE:

1. COMPARE THE PHOTO ESSAY WITH THE SLIDE ESSAY. LOOK FOR THE QUALITIES OF COMMUNICATION.

2. ASK HIM ABOUT THE LIMITATIONS. HE WILL NO DOUBT COMMENT ABOUT THE EASE OF PRESENTATION. YOU MIGHT SUGGEST THE WORK IN THE PRESENTATION MODULE, USING BOTH PACKAGES AND THE SLAB.

3. YOU MAY DECIDE THAT THE "MAKING SLIDES WITHOUT A CAMERA" IS APPLICABLE HERE.

4. AGAIN, PICTURES CAN BE CLIPPED FROM MAGAZINES FOR PICTURE ESSAY WORK.

MAKING SLIDES WITHOUT A CAMERA

RATIONALE: WHEN A CAMERA IS NOT AVAILABLE, IT IS STILL POSSIBLE TO MAKE SLIDES FROM PHOTOGRAPHS IN MAGAZINES. THIS PROCESS IS CALLED "LIFTING". LIFTING IS SIMPLE AND OFFERS WIDE CREATIVITY, ESPECIALLY IN THE AREA OF SELECTION.

OBJECTIVES: THE STUDENT WILL MAKE A MINIMUM OF FIVE SLIDES USING THE PROCESS DESCRIBED IN THE PACKAGE BOOKLET.

THE STUDENT WILL IDENTIFY VARIOUS SIZE SLIDE MOUNTS BY MATCHING THE SAMPLES IN THE BOX WITH THE DIAGRAMS IN THIS BOOK.

MATERIALS: THE PACKAGE CONSISTS OF A BOX WITH A SAMPLE OF EACH SIZE SLIDE MOUNT AND A SAMPLE OF TRANSPARENT ADHESIVE-BACKED PAPER (TRANSPASEAL).

IN THE CLASSROOM YOU WILL NEED:

CLEAR CONTACT PAPER (OR SIMILAR)
MAGAZINES
SCISSORS
A SPOON
TRAYS OR BOWLS FOR WATER
PAPER TOWELS
HOUSEHOLD IRON, OR PHOTO MOUNT TACKING IRON

CONCEPT TO BE TAUGHT:
THE INK IMAGE CAN BE LIFTED FROM THE CLAY BASE PAGES OF CERTAIN MAGAZINES.

PRETEST: IF THE STUDENT CAN SHOW YOU THAT HE KNOWS THE PROCESS HE COULD SKIP THE PACKAGE.

WHAT DOES THE STUDENT DO:
USING THE SLIDE AS A GUIDE, HE SELECTS SEVERAL IMAGES FROM THE MAGAZINE AND PREPARES FIVE SLIDES USING THE TRANSPARENT PAPER (TRANSPASEAL OR CONTACT) TO "LIFT" THE IMAGE.

HOW DO YOU EVALUATE:

1. PROJECT THE RESULTING SLIDES. THEY SHOULD NOT HAVE "WHITE" SPOTS WHICH INDICATE CLEAR SPACES IN THE FILM WHICH DID NOT TAKE THE INK. POSSIBLE CAUSE FOR THIS IS FAILURE TO PRESS HARD ENOUGH.

2. THE BETTER EVALUATIONS SHOULD GO TO THE STUDENTS WHO ACTUALLY HAVE MADE A MESSAGE OR "STORY" WITH THE FIVE SLIDES.

3. *ENCOURAGE THE USE OF THE SLIDES IN A TOTAL PROGRAM AND ADD TO THE INITIAL EVALUATION FOR THIS USE.*

4. *LOOK FOR CREATIVE APPROACHES IN PRODUCTION OF THE SLIDES AND MESSAGES PRODUCED.*

5. *THE SLIDES PRODUCED WITH THIS PACKAGE ARE EXCELLENT FOR TEACHING PERSPECTIVE, CROPPING, EDITING, TEXTURE, ALL KINDS OF AESTHETIC VALUES.*

6. *BE SURE TO PRODUCE SOME OF THESE YOURSELF.*

7. *THIS PROCESS CAN ALSO BE USED FOR MAKING LARGE TRANSPARENCIES FOR THE OVERHEAD PROJECTOR.*

STRETCHING RECORDED SOUND EFFECTS

RATIONALE: SOUND EFFECT BANDS ON RECORDS ARE USEFUL FOR MANY SOUNDS THAT CANNOT BE DUPLICATED OR RECORDED IN THE FIELD. HOWEVER, MANY OF THESE BANDS ARE NOT LONG ENOUGH TO BE USED EFFECTIVELY.

OBJECTIVE: YOU WILL RECORD A SOUND USING A REEL TO REEL RECORDER AND CONSTRUCT A SOUND LOOP.

MATERIALS: THE PACKAGE CARD

CONCEPT TO BE TAUGHT:
AN AUDIO TAPE LOOP WILL PROVIDE A CONTINUOUS SOUND.

PRETEST: NO PRETEST IS NECESSARY.

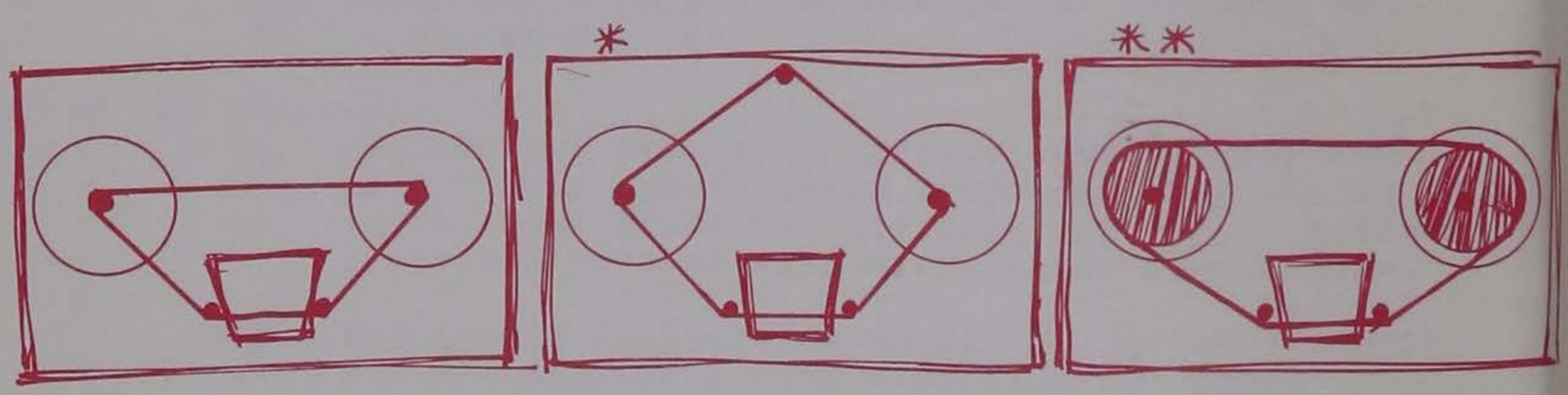
WHAT DOES THE STUDENT DO:
HE LISTS A NUMBER OF NATURAL SOUNDS WHICH CONTINUE FOR A CONSIDERABLE PERIOD OF TIME. HE THEN RECORDS A BAND OF SOUND AND SPLICES IT TOGETHER END TO END SO THAT IT IS A CONTINUOUS LOOP AND DEMONSTRATES IT TO HIS CLASSMATES. HE WILL DO THE SAME THING FOR MUSIC AND SUBMIT A WRITTEN IMPRESSION OF THE LOOP TO YOU. THE STUDENT HANDS IN TWO LOOPS, A LIST OF SOUNDS, AND AN ESSAY RECORDING HIS IMPRESSION.

HOW DO YOU EVALUATE:

1. LISTEN TO THE LOOP TO SEE IF THE SOUND IS CONTINUOUS. IT SHOULD NOT REPEAT OR HAVE A NOTICEABLE JUMP.

2. READ THE STUDENT'S ESSAY AND INVITE HIM TO SHARE HIS FEELINGS BY DEMONSTRATING THE MUSIC LOOP.

3. THE BEST EVALUATION SHOULD COME WHEN THE SOUND LOOP OR MUSIC LOOP IS INCORPORATED IN THE SOUND TRACT FOR ANOTHER PRODUCTION, EITHER A MOVIE OR A TV SHOW.



SOUND LOOP POINTS TO REMEMBER:
IF NEED FOR LONGER TAPE, PLACE SPOOL OR GUIDE OUTSIDE TAPE RECORDER AREA. *OR USE SPOOLS ALREADY PARTIALLY FULL.

ADIO PRODUCTION

ATIONALE: MOST MASS MEDIA COMMUNICATORS ARE TAKEN FOR GRANTED BY THE VAST AUDIENCE THEY SERVE. THE GENERAL PUBLIC IS NOT AWARE OF THE AMOUNT OF WORK AND PLANNING NEEDED TO CARRY OUT A TYPICAL DAY OF BROADCAST PROGRAMMING.

THE BEST WAY TO UNDERSTAND MEDIA PROGRAMMING IS TO DO MEDIA PROGRAMMING. THIS PACKAGE WILL ENABLE STUDENTS TO PROGRAM A TYPICAL 1/2 HOUR RADIO PROGRAMMING PERIOD.

BJECTIVE: THE STUDENT WILL PROGRAM A 1/2 HOUR SAMPLE PROGRAM FOR A TYPICAL RADIO STATION, FOLLOWING THE GUIDES SUBMITTED. (KMA LOG BOOK AND WHO BROCHURE)

ATERIALS: KMA LOG BOOK
CASSETTE WHICH EXPLAINS LOG BOOKS
WHO BROCHURE
RADIO PRODUCTION HANDBOOK
EMPTY LOG BOOKS (FOR STUDENT'S USE)

ONCEPTS TO BE TAUGHT:
RADIO PROGRAMMING IS THE RESULT OF A COMBINATION OF MANY TALENTS. RADIO GENRE IS VARIED.

RETEST: NONE NEEDED UNLESS YOU HAVE A STUDENT WHO WORKS AT A RADIO STATION.

HAT DOES THE STUDENT DO:
READS THE RADIO PRODUCTION HANDBOOK AND EXAMINES THE SAMPLE LOG BOOK. HE THEN PLANS THE CONTENT AND RECORDS 1/2 HOUR'S PROGRAMMING IN THE LOG.

NOTE: THIS IS AN EXCELLENT ACTIVITY FOR THE ENTIRE CLASS. USING RADIO TYPE EQUIPMENT OR PA SYSTEMS WHICH HAVE MIXERS, THE ENTIRE CLASS CAN BE ORGANIZED INTO A RADIO STATION WITH A PROGRAM LOG--TECHNICAL LOG. STUDENTS CAN BE ASSIGNED VARIOUS PROGRAMS OR POSITIONS ON THE STAFF.

OW DO YOU EVALUATE:
1. USE THE LOG THAT HAS BEEN PREPARED.
2. NOTE THE COOPERATION OF EACH STUDENT (IF GROUP WORK IS DONE)
3. LISTEN TO PROGRAM (IF IT IS RECORDED ON AUDIO TAPE)

SK THESE QUESTIONS:
1. TELEVISION HAS MADE RADIO OBSOLETE--WHY?
2. ELECTRIC MEDIA WILL REPLACE PRINT MEDIA?

OBTAIN THE ORSON WELLES' BROADCAST "WAR OF THE WORLDS". PLAY IT - DISCUSS IT.

M. McCLUHAN CALLS RADIO A "HOT MEDIUM". HE DEFINES HOT MEDIUM AS ONE THAT EXTENDS ONE SINGLE SENSE IN "HIGH DEFINITION" (BEING WELL-FILLED WITH DATA). RADIO EXTENDS THE SENSE OF HEARING AND REQUIRES LITTLE PARTICIPATION (SOME WILL REFUTE THIS - DEPENDS ON THE PROGRAM). DISCUSS THESE IDEAS WITH THE STUDENTS.

<u>NOTE</u>: YOU WILL NEED TO REPRODUCE MORE BLANK RADIO LOGS.

PRODUCTION

ATIONALE: MOST MASS MEDIA COMMUNICATORS ARE TAKEN FOR GRANTED BY THE VAST AUDIENCE THEY SERVE. THE GENERAL PUBLIC IS NOT AWARE OF THE AMOUNT OF WORK AND PLANNING NEEDED TO CARRY OUT A TYPICAL DAY OF BROADCAST PROGRAMMING.

THE BEST WAY TO UNDERSTAND MEDIA PROGRAMMING IS TO DO MEDIA PROGRAMMING. THIS PACKAGE WILL ENABLE STUDENTS TO PROGRAM A TYPICAL 1/2 HOUR TV PROGRAMMING PERIOD.

BJECTIVE: THE STUDENT WILL PROGRAM A 1/2 HOUR SAMPLE PROGRAM FOR A TYPICAL TELEVISION STATION, FOLLOWING THE GUIDES SUBMITTED. (WOI LOG BOOKS, WOW RATE CARD, PRODUCER'S MANUAL, ETC.)

ATERIALS: WOI LOG BOOK
CASSETTE WHICH EXPLAINS LOG BOOKS
WOW BROCHURE AND RATE CHART
TV PRODUCTION HANDBOOK
EMPTY LOG BOOKS (FOR STUDENT'S USE)
ELECTOGRAPHY PRODUCERS MANUAL

ONCEPT TO BE TAUGHT:
TELEVISION AS A BROADCAST MEDIUM IS MORE COMPLEX THAN RADIO SINCE IT INVOLVES VISUAL AS WELL AS AURAL IMAGES.

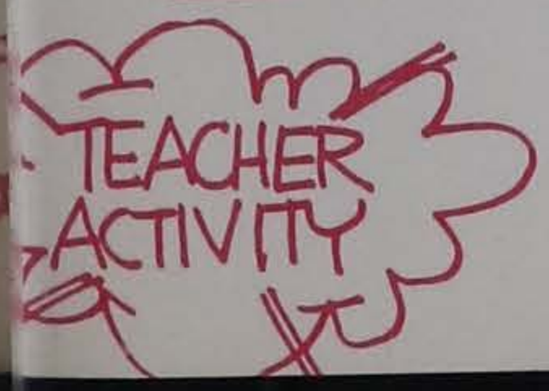
HAT DOES THE STUDENT DO:
HE READS THE TELEVISION PRODUCTION HANDBOOK AND THE MANUAL ON ELECTOGRAPHY, STUDIES THE MATERIALS FROM THE TV STATIONS, EXAMINES THE SAMPLE LOG, AND THEN LOGS A 1/2 HOUR TELEVISION PROGRAM.

IF THE SCHOOL OWNS A VIDEO TAPE RECORDER, HE COULD BE REQUIRED TO TAPE THE PROGRAM. AS A GROUP ACTIVITY, THE CLASS CAN PREPARE A LONGER TELEVISION PROGRAM WHICH IS MUCH MORE ELABORATE. THERE CAN BE A DIVISION OF LABOR WITH DIFFERENT STUDENTS TAKING DIFFERENT ROLES IN SIMULATING A TELEVISION STATION. ALL GRAPHICS SHOULD BE PREPARED ALONG WITH COMMERCIALS AND REHEARSAL TIME SHOULD BE ALLOWED. YOU SHOULD INSIST ON A PROFESSIONAL TYPE PRESENTATION.

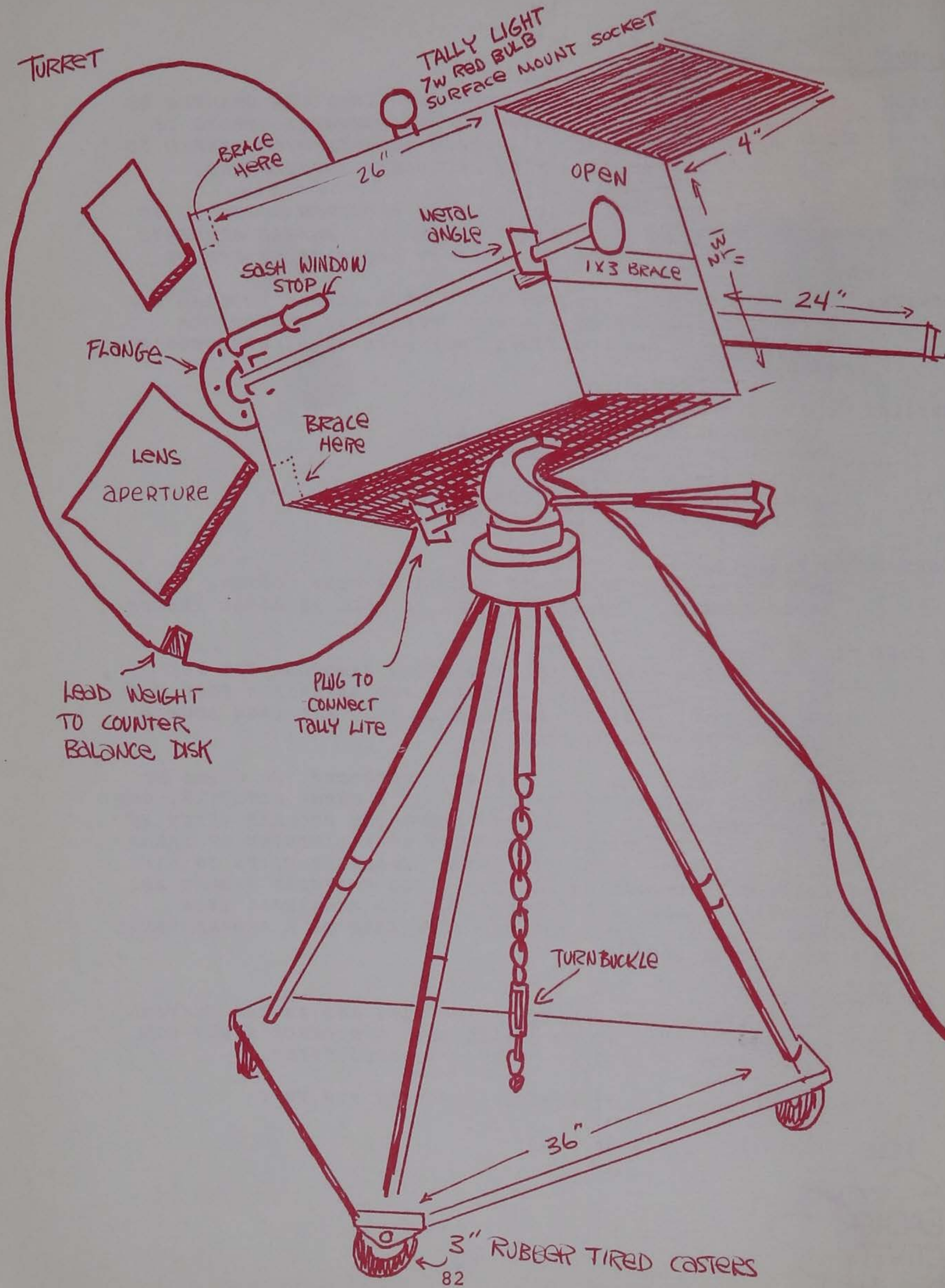
OW DO YOU EVALUATE:
USING EVALUATION SHEETS IN THE SLAG AND IN THE TESTING SECTION OF THIS BOOK, CREATE YOUR OWN CHECK SHEET FOR EVALUATION OF STUDENT TELEVISION PRODUCTION.

HAVE OTHER FACULTY MEMBERS EVALUATE FOR YOU.

NOTE: YOU WILL NEED MORE LOGS.



MODEL TV CAMERA



CONSTRUCTION OF A MODEL

TELEVISION CAMERA

Modify the model TV camera on preceding page to fit your needs. Show your modification below.

CONSTRUCT IT.

CONSTRUCTION OF A MODEL TV CAMERA

IF YOUR SCHOOL DOES NOT HAVE VIDEO TAPE EQUIPMENT YOU CAN STILL PRACTICE CAMERA WORK AND SIMULATE TELEVISION BROADCASTING FROM THE PRODUCTION END WITH MODEL EQUIPMENT.

THE CAMERA ILLUSTRATED HERE CAN BE BUILT OF PLYWOOD AND VARIOUS PIECES OF HARDWARE FOR UNDER FORTY DOLLARS. USING 1/2" PLYWOOD FOR THE BOX AND SCRAP LUMBER, CONSTRUCT THE CAMERA TO THE DIMENSIONS SHOWN.

THE TURRET SHOULD BE MADE FROM A 30" DIAMETER DISK OF TEMPERED MASONITE. IT IS IMPORTANT THAT THE DISK NOT BE WARPED. THE APERTURE SHOULD BE MARKED AND CUT AFTER THE TURRET IS MOUNTED ON THE CAMERA. THE SIZE OF THE CAMERA IS 26". THE PAN-HANDLE AND THE DOLLY KEEP THE CAMERAMAN'S HEAD 28" TO 30" FROM THE FRONT OPENING. USING THIS DISTANCE THE FOLLOWING APERTURES APPROXIMATE THE FIELD OF VIEW OF THE FOLLOWING LENSES.

50MM	8" x 11"
90MM	4-1/4" x 5-3/4"
135 MM	3" x 4-1/2"

CENTER THESE APERTURES BY MARKING 3 OBLONGS ON THE BACK OF THE DISK BY REACHING THROUGH THE BOX.

THE TRIPOD MAY BE AN ACTUAL CAMERA TRIPOD OR IT MAY ALSO BE CONSTRUCTED OF WOOD. THE BASE OF THE TRIPOD IS A 42" EQUILATERAL TRIANGLE WITH 3" REMOVED FROM EACH CORNER. GOOD RUBBER-TIRED CASTERS ARE IMPORTANT SINCE THEY ENABLE FREER MOVEMENT WITH LESS NOISE.

THE TALLY LIGHT MOUNTED ON THE TOP OF THE CAMERA CAN BE USED TO SIGNAL DIFFERENT CAMERA SHOTS. WITH AUDIO TAPE EQUIPMENT FOR THE AUDIO PORTION AND INTERCOMS WITH THE CAMERAMAN, AN EFFECTIVE SIMULATION CAN BE DEVELOPED.

OF COURSE IT IS NO SUBSTITUTE FOR THE ACTUAL VTR WHICH SHOULD BE ON YOUR EQUIPMENT LIST EVERY YEAR UNTIL YOU OBTAIN IT.

A WORD ABOUT VTR EQUIPMENT

SPECIFY 1/2-INCH VTR EQUIPMENT WHICH IS A PART OF A SYSTEM. A SYSTEM TO WHICH ADDITIONAL CAMERAS, SPECIAL EFFECTS GENERATORS, ETC. CAN BE ADDED. SET UP A REGULAR PURCHASE PROGRAM FOR THIS EQUIPMENT. BE SURE TO INCLUDE PLENTY OF VIDEO TAPE IN YOUR REQUISITION, AS WELL AS DROP CORD AND PATCH CORD NEEDS.

RADIO AND TV SPEAKING

RATIONALE: SPEAKING ON THE RADIO IS QUITE DIFFERENT THAN SPEAKING FROM A PLATFORM. IN BROADCAST SPEAKING YOU ARE OFTEN READING A SCRIPT; YOU ALSO NEED TO READ AS THOUGH YOU ARE TALKING TO A SINGLE PERSON. IN ORDER TO DO A GOOD JOB IN EITHER OF THESE MEDIA, YOU MUST PRACTICE READING AND SPEAKING ON TV (VIDEO RECORDER) AND RADIO (TAPE).

OBJECTIVE: SUBMIT A NEWSCAST (EITHER RADIO OR TV) TO YOUR INSTRUCTOR FOR EVALUATION. RECORD HIS EVALUATIVE COMMENTS ON TV (VIDEO RECORDER) OR RADIO (TAPE).

MATERIALS: WIRE COPY IN BOOK FORM
CASSETTE EXPLAINING THE WIRE COPY
SHORTER PIECES OF WIRE COPY TO BE USED BY STUDENTS TO MEET THE OBJECTIVE
PRINT ON RADIO AND TV SPEAKING

CONCEPT TO BE TAUGHT:
RADIO AND TV DELIVERY IS HIGHLY PERSONAL, AS THOUGH YOU WERE SPEAKING TO ONE PERSON.

PRETEST: USE ONE OF THE ANNOUNCER AUDITIONS IN THE REQUIRED SCRIPT PACKAGE.

TEACHER ACTIVITY:
DEVISE A PRETEST BASED UPON THE INFORMATION ON WIRE COPY.

WHAT DOES THE STUDENT DO:
LISTENS TO THE CASSETTE TAPE ENTITLED "RADIO AND TV SPEAKING" WHICH HELPS THE STUDENT HEAR THE TYPE OF DELIVERY HE WILL BE REQUIRED TO USE. HE THEN STUDIES THE NEWSCAST AND, USING THE MATERIALS FROM THE PACKAGE OR FROM OTHER SOURCES, HE RECORDS THE NEWSCAST EITHER ON VIDEO TAPE OR AUDIO RECORDER.

HOW DO YOU EVALUATE:
TEACHER ACTIVITY -- BE PREPARED TO SPEAK ON RADIO (TAPE RECORDER) OR TV (VTR) YOURSELF. THE STUDENT WILL ACT AS EITHER CAMERAMAN OR INTERVIEWER AND RECORD YOUR EVALUATIVE COMMENTS ABOUT HIS WORK.

1. COMMENT ON THE QUALITY OF HIS DELIVERY -- WAS HE PERSONAL? FRIENDLY? SINCERE?

2. USE THE FOLLOWING CRITERIA (THEY ARE IN THE PACKAGE)

   A. COMMUNICATION OF IDEA
   B. COMMUNICATION OF EMOTION
   C. PROJECTION OF PERSONALITY
      1. NATURALNESS
      2. VITALITY
      3. FRIENDLINESS

4. ADAPTABILITY

D. PRONUNCIATION

E. VOICE CONTROL

1. PITCH
2. LOUDNESS
3. TIME
4. QUALITY

3. USE THE SAME FORM THE STUDENTS USE IN THE SLAG.
(REPRINTED FOR YOU ON THE NEXT PAGE)

GRAPHICS

MATERIALS: GRAPHICS PACKAGE
ART PAPER, CONSTRUCTION PAPER,
COLORED PENCILS, ETC.

IN THE RECTANGLES BELOW, SKETCH THE GENERAL LAYOUT AND STYLE OF LETTERING FOR THE FOLLOWING TITLES: (USE APPROPRIATE LETTERING AND ARTWORK)

1. SPRING FASHIONS WITH NORMA (TV)

2. THE BILL PIKE HOUR (TV-VARIETY SHOW)

3. UNCLE RON'S TREE HOUSE (TV-CHILDREN'S SHOW)

4. FOCUS ON TODAY'S NEWS... WITH BOB TROUT (TV)

5. BURNING WHEELS (A MOVIE ABOUT TEENAGE DRAGSTERS)

6. CREATIVE MAN (A DOCUMENTARY MOVIE DEALING WITH THE AMANA COLONIES)

SCRIPTING

RATIONALE: THE WRITING OF A SCRIPT FOR ANY OF THE NON-PRINT MEDIA REQUIRES A SPECIAL SKILL. THE PRINTED WORD MUST BE TRANSLATED INTO AURAL AND VISUAL SYMBOLS.

OBJECTIVE: YOU WILL WRITE A RADIO, TV AND MOVIE SCRIPT USING A SIMPLE INCIDENT FROM YOUR LIFE OR ONE WHICH YOU OBSERVE. YOUR SCRIPT SHOULD BE OF SIMILAR QUALITY TO THE SAMPLES IN THE PACKAGE.

MATERIALS: CASSETTE TAPE
SAMPLE SCRIPT FORMS
REEL TO REEL TAPE "STORY OF A WRITER"
INSTRUCTION SHEET
SUPER 8MM FILM

CONCEPT TO BE TAUGHT:
SCRIPTS CAN BE WRITTEN FROM SIMPLE EVERY DAY INCIDENTS.

PRETEST: SUBMISSION OF A COMPLETE MOVIE SCRIPT, USING ORDINARY EVENTS.

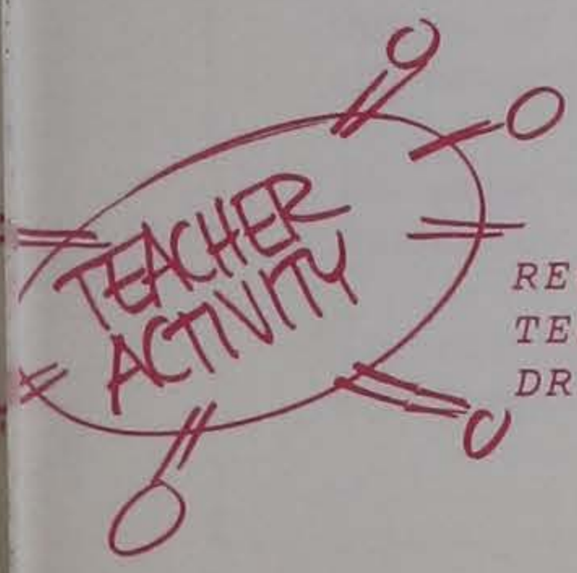
WHAT DOES THE STUDENT DO:
HE READS THE SAMPLE SCRIPTS ENCLOSED IN THE PACKAGE.
HE THEN FOLLOWS THEM THROUGH A TAPE AND A FILM EXAMPLE.
SEARCHING HIS OWN LIFE FOR AN INCIDENT, HE THEN PREPARES A SCRIPT.

HOW DO YOU EVALUATE:

1. COMPARE THE SAMPLES IN THE PACKAGE TO SEE HOW WELL HE HAS DONE IN PRODUCING A SCRIPT.

2. LOOK FOR HIS SENSE OF THE DRAMATIC IN WHAT HE CHOOSES OF EVERY DAY LIFE. HOW DOES HE PORTRAY IT? WHAT POSSIBILITIES FOR INTEREST AND UNIVERSALITY OF COMMUNICATION DOES HE SEE IN IT? HOW EMOTIONAL IS IT?

3. NOTE QUALITY OF DISCUSSION UPON VIEWING TO THE ENCLOSED 8MM FILM AND AUDIO TAPE PROGRAM. THERE SHOULD BE DISCUSSION AS TO FILMED RENDITION OF NO. 4 BREAKDOWN SCRIPT. HOW DOES IT DIFFER FROM THEIR IDEA OF HOW IT SHOULD BE SHOT--THE AUDIO TAPE RENDITION (COMPARISON OF TWO MEDIA FORMS), STORYBOARD, NO. 3, ETC. MANY FEEL THAT THE WOMAN IN FILM SHOULD BE ELDERLY--IF SO, HAVE THEM READ SCRIPT AGAIN. THIS PACKAGE IS EXCELLENT FOR TEACHING INTERPRETATION, OBSERVATION, EVALUATION.



RECORD YOUR DATA AND SHARE YOUR FINDINGS WITH OTHER TEACHERS OF MEDIA AND WITH TEACHERS OF LITERATURE AND DRAMATIC ARTS.

VISUALIZING A SCRIPT

RATIONALE: WRITING FOR TV OR THE SCREEN IS THE HARDEST FORM OF LITERARY EFFORT. IT REQUIRES NOT ONLY THE ABILITY NEEDED FOR WRITING A STAGE PLAY, NOVEL OR SHORT STORY, BUT ALSO A THOROUGH AWARENESS OF THE TECHNIQUES OF THE TV AND MOTION PICTURE CAMERA. IT REQUIRES MORE THAN A GIFT FOR WRITING BRILLIANT DIALOGUE AND REPARTEE. THE SCREEN IS NOT FOR CONVERSATION PIECES. IT IS FOR STORYTELLING BY PICTURES THAT MOVE--NOT TABLEAUX. ACTION IS THE ESSENTIAL INGREDIENT OF TV AND FILM STORIES. WHILE THE TALES ARE OF HUMAN CONFLICT, THEY ARE CONFLICTS IN AN ACTIVE, PHYSICAL SENSE, RATHER THAN THOSE WHICH ARE COMPLETELY STATIC.

WRITING FOR THE SCREEN REQUIRES MORE THAN A GIFT FOR WRITING GLOWING DESCRIPTIVE PASSAGES, BECAUSE THE MOMENT THE CAMERA FADES IN ON THE SCENE, THE AUDIENCE IMMEDIATELY SEES WHERE THE ACTION IS TO TAKE PLACE--AND THERE HAD BETTER BE SOME ACTION, BUT QUICK!

OBJECTIVE: YOU WILL PRODUCE A VISUAL MEDIA PRODUCTION FROM A SCRIPT PROVIDED FOR YOU FOR THAT PURPOSE.

MATERIALS: MOVIE STILLS
BOOKLET--"VISUALIZING A SCRIPT"
BASIC SHOT ILLUSTRATIONS
INQUIRY SHEETS

CONCEPT TO BE TAUGHT:
WORDS EVOKE IMAGES WHICH CAN BE TURNED INTO VISUAL MESSAGES. CERTAIN STANDARD VISUALS CAN BE FOUND TO SERVE AS BUILDING BLOCKS FOR FILM AND TV PRODUCTIONS.

WHAT DOES THE STUDENT DO:
HE READS THE BOOKLET "VISUALIZING A SCRIPT", AND STUDIES A NUMBER OF MOVIE STILLS. HE IDENTIFIES THEM WITH THE HELP OF SOME BASIC SHOT ILLUSTRATIONS. HE ALSO CREATES VISUALS AS A PRACTICE EXERCISE FOR AN INVOLVEMENT SHEET IN THE PACKAGE. HE THEN WORKS ON A SCRIPT FROM EISENSTEIN'S "POTEMKIN" IN THE SLAG, BY CREATING VISUALS FOR IT.

ON THE FOLLOWING PAGE, THERE IS A REPRODUCTION OF A SECTION OF THE SCRIPT SHOWING THE TYPES OF SHOTS USED BY EISENSTEIN.

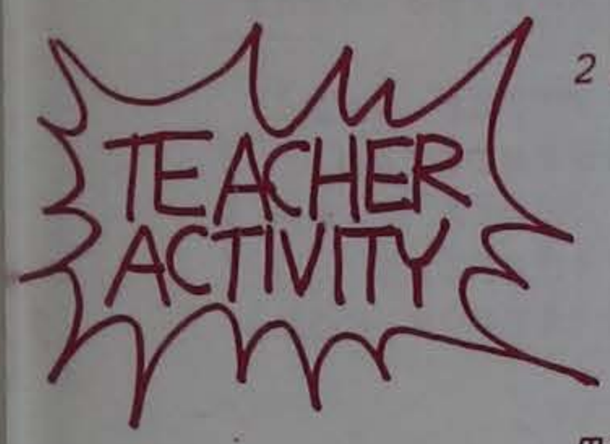
MAKE UP STORY WITH BASIC SHOT ILLUSTRATIONS.

Suddenly, the gathering storm of emotion finds an outlet in the crowd massed around the tent. An agitator with fiery voice and blazing eyes stands on a stump and shouts to the people whose faces are turned toward him. *(Cut to . . .)*	712 / D6	CU 49
"Down with the executioners!"	TITLE	101
The head of a young man, seen from the side and rear, fills the screen. He is listening intently to the speaker. *(Cut to . . .)*	713 / D7	ECU 11
Two smocked peasants with grizzled grey hair, their backs to the camera, stare in the direction of the agitator. *(Cut to . . .)*	714 / D8	CU 21
A hand angrily grips a jacket bottom, then slowly forms a tight fist in response to the agitator's inflammatory words. *(Cut to . . .)*	715 / D9	ECU 30
Two workers, seen from the rear and side, look intently offscreen. *(Cut to . . .)*	716 / D10	CU 9
The two smocked peasants, seen from the rear, stare toward the agitator. *(Cut to . . .)*	717 / D11	CU 6
The two workers still stare offscreen. *(Cut to . . .)*	718 / D12	CU 6
A listener's clenched fist slowly rises from waist level. *(Cut to . . .)*	719 / D13	ECU 10
The fist, seen from the front, seems poised to strike. *(Cut to . . .)*	720 / D14	ECU 13
The faces of angry workers and peasants crowd the screen, vigorously shouting Their support to the agitator. *(Cut to . . .)*	721 / D15	CU 35
Another agitator, a black-haired woman in dark jacket, now incites the crowd. She stands on a stump and exhorts the people around her. *(Cut to . . .)*	722 / D16	CU 38
A hand held like a claw, fingers tensely curved, slowly closes in growing rage. *(Cut to . . .)*	723 / D17	ECU 28
The female agitator continues to arouse the crowd, her hand flailing the air to emphasize her words. *(Cut to . . .)*	724 / D18	CU 17
The old woman who had been wiping her eyes with a handkerchief now throws her head back. She inhales deeply as if to prepare for some crucial act, swings her arm wide and cries out. *(Cut to . . .)*	725 / D19	CU 46
The passionately clenched fist leaps from a listener's side forward out of the frame. *(Cut to . . .)*	726 / D20	ECU 108
The screen bristles with a forest of fists raised and shaking in demand for action against the callous slayers of the dead sailor. *(Cut to . . .)*	727 / D21	CU 71

A group of women in the crowd echo the men's violent outburst. They shout, shake their fists; one whips off her fine straw hat and waves it excitedly. *(Cut to . . .)*	728 / D22	CU 40	
The old woman cries out in rapturous affirmation. *(Cut to . . .)*	729 / D23	CU 24	
The workers and peasants continue to shout approval of the agitator's demands. Their gestures and cries erupt volcanically. *(Cut to . . .)*	730 / D24	CU 60	
The female agitator continues to harangue the crowd. *(Cut to . . .)*	731 / D25	CU 20	
The group of women cry out their agreement. The woman with the straw hat turns to those behind her. She waves the hat high above her head. *(Cut to . . .)*	732 / D26	CU 26	
The group of shouting workers and peasants begins to surge forward. *(Cut to . . .)*	733 / D27	CU 32	
The group of women become violently agitated. They shake their fists with the fury of their feelings. *(Cut to . . .)*	734 / D28	CU 27	
Not everyone is caught up in the emotional storm at the sailor's bier. Facing the camera, two well-dressed men observe the tumult. One wears a straw hat, vest, and wing collar. With thumbs hooked in his vest, he waves his fingers deprecatingly. An amused sneer at the crowd's disorderly behavior covers his face as he looks at his neighbors on either side. The men behind him stand expectantly still. *(Cut to . . .)*	735 / E2	CU 75	
The group of women wildly wave their arms. *(Cut to . . .)*	736 / D29	CU 21	
"Mothers and brothers! Let there be no difference or enmity between us!" *(Cut to . . .)*	TITLE	174	
The women continue their highly-charged outburst. *(Cut to . . .)*	737 / D30	CU 28	
The sneering face of the well-dressed man fills the screen. The wild outcries of the aroused citizens evoke his amused ridicule. *(Cut to . . .)*	738 / E3	ECU 26	
The female agitator turns from haranguing the crowd to comment harshly on the attitude of the well-dressed citizen. *(Cut to . . .)*	739 / E4	CU 26	
The scoffer laughs derisively. An angry look flashes momentarily over his face as he speaks. *(Cut to . . .)*	740 / E5	ECU 20	
"Down with the Jews!" *(Cut to . . .)*	TITLE	94	
The face of the well-dressed onlooker breaks into a smirking grin. He is enjoying his success at twisting the agitator's demand for justice against the executioners. *(Cut to . . .)*	741 / E6	ECU 15	

HOW DO YOU EVALUATE:

1. *LOOK AT THE WORK THE STUDENT DOES WITH THE INQUIRY SHEETS. SEE IF HE USES EXCITING VISUALS AND VARIES HIS USE OF THEM.*



2. *COMPARE HIS VISUALIZING OF "POTEMKIN" WITH EISENSTEIN'S. <u>DON'T EXPECT PERFECTION</u>.*

GET A COPY OF "POTEMKIN" AND SHARE THE SCENE WITH THE STUDENTS.

THE FILM VERSION CAN BE OBTAINED IN THE 16mm, SUPER 8mm OR REG. 8mm FORMAT FROM BLACKHAWK FILMS, THE EASTIN-PHELAN CORP., DAVENPORT, IOWA 52808.

GRAPHICS

RATIONALE: JUST AS THE COVER ON A BOOK COMPLETES ITS AESTHETIC, SO DO TITLES, CREDITS AND APPROPRIATE GRAPHICS IN A FILM OR TV PRODUCTION. THE IMPORTANCE OF AN EFFECTIVE TITLE CANNOT BE OVEREMPHASIZED. QUITE OFTEN, THE PHYSICAL BEAUTY OF THE TITLE WILL BE THE FIRST THING YOUR AUDIENCE SEES. THE MENTAL AND EMOTIONAL MEMORY OF IT MAY BE THE LAST THING THE AUDIENCE CARRIES AWAY.

OBJECTIVE: YOU WILL PRODUCE AN OPENING TITLE, AN END TITLE AND CREDIT TITLES FOR EACH VISUAL PRODUCTION SUBMITTED, USING DIFFERENT STYLES APPROPRIATE TO THE MEDIA PRESENTATION AS SUGGESTED BY THE ARTISTIC PRINCIPLES SECTION OF THE AESTHETICS MODULE AND INFORMATION CONTAINED IN THE GRAPHICS PACKAGE.

MATERIALS: "GRAPHICS" BOOKLET
LETTERING AND LAYOUT GUIDE
TYPOGRAPHIC STUDIES SHEET
BOOKLET -- "LEGIBILITY--ARTWORK TO SCREEN"
LEGIBILITY CALCULATOR
PACKET OF 4 ARTWORK TEMPLATES

CONCEPT TO BE TAUGHT:
TITLES WITH AN ARTISTIC UNITY ADD TO THE QUALITY OF THE PRODUCTION.

PRETEST: A TITLE FOR A PROGRAM THE STUDENT HAS ALREADY PRODUCED CAN BE ACCEPTED.

TEACHER ACTIVITY:
DEVELOP A SCHOOL LOGO AND FILM IT FOR INCLUSION IN EACH STUDENT'S FILM.

WHAT DOES A STUDENT DO:
HE READS THE BOOKLET "LEGIBILITY--ARTWORK TO SCREEN". HE THEN USES THE LEGIBILITY CALCULATOR IN THE PACKAGE TO WORK OUT SOME PROBLEMS IN THE SLAG. USING THE TEMPLATES PROVIDED, HE DEVELOPS OPENING AND END TITLES FOR HIS PRODUCTIONS.

HOW DO YOU EVALUATE:
1. CHECK THE LETTERING AND LAYOUT FOR APPROPRIATE STYLE AND LEGIBILITY.
2. OBSERVE THE TITLES AND THEIR INTEGRATION INTO THE FILM.
3. GIVE MORE CREDIT TO CREATIVE AND ORIGINAL TITLING.

ANSWERS TO LEGIBILITY PROBLEM IN SLAG:
1. 1/2 INCH
2. 4' -- 192'

MORE DYNAMICS AND BACKGROUND FOR TITLES--TEACHERS SUGGESTIONS
LOOK AT FILM TITLES.

SPECIAL EFFECTS

RATIONALE: THE WRITER HAS COMMAS, PERIODS, SEMICOLONS, THE SPACES BETWEEN WORDS, DASHES, EXCLAMATION POINTS, SENTENCES, AND PARAGRAPHS. THEY ARE A SPECIAL MEANS FOR MAKING THE WORDS HE WRITES COMMUNICATE. THE MEDIA MAKER HAS HIS PUNCTUATION OR SPECIAL EFFECTS, ALSO. THEY ARE, IN THE CASE OF VISUAL MEDIA, PICTORIAL PUNCTUATION. FOR THE FILMMAKER, THESE EFFECTS ARE OFTEN DONE IN THE LABORATORY ON THE OPTICAL PRINTER. FOR THE PRODUCER OF TELEVISION PROGRAMS, THE EFFECTS ARE OFTEN ELECTRONICALLY PRODUCED. THE SOUND MAN HAS SOUND BRIDGES OF MUSIC AND OTHER SUCH SOUND EFFECTS (SEE PACKAGE "LISTENING EMOTIONALLY"--AESTHETICS MODULE). THERE ARE WAYS THE STUDENT FILMMAKER CAN PRODUCE SPECIAL EFFECTS FOR HIS PRODUCTION. THIS PACKAGE WILL EXPLORE THOSE WAYS.

OBJECTIVE: YOU WILL PLAN AND/OR SHOOT THREE TRANSITIONAL AND BRIDGING EFFECTS EITHER FOR A FILM YOU ARE NOW PREPARING OR TO WORK INTO A FILM FOR ANOTHER STUDENT AND PLAN AND/OR TAPE THREE TRANSITIONAL SOUNDS FOR A DRAMATIC RADIO PROGRAM OR COMMERCIAL. THIS OBJECTIVE WILL BE MET WHEN THE ACTUAL PRODUCTIONS ARE FINISHED AND TURNED IN FOR EVALUATION OR WHEN THE WRITER'S PLANS FOR SUCH PRODUCTIONS WITH APPROPRIATE SCRIPTS AND EXPLANATIONS ARE COMPLETED AND SUBMITTED TO THE INSTRUCTOR.

MATERIALS:
3 CARDBOARD CUCOALORUSES - 2"x2" SIZE FOR SLIDE PROJECTORS
2 MIRRORS AND BLACK CARD STOCK - SAME SIZE
SHEET BLACK CARDBOARD - 4"x6"
EXPLANATION SHEET - "HOW TO MAKE A KALEIDOSCOPE"
2 COLORED VINYL SHEETS

CONCEPT TO BE TAUGHT:
SPECIAL EFFECTS ARE THE RESULT OF CREATIVE USES OF MANY DIFFERENT TYPES OF MATERIAL.

WHAT DOES THE STUDENT DO:
HE HAS MATERIAL TO PROVIDE PATTERNED BACKGROUND AND MIRRORS FOR TRICK SHOTS. HE MIGHT CONSTRUCT A KALEIDOSCOPE AND USE THAT FOR MULTIPLE IMAGES. HE CAN PUT IN FADES BY GRADUALLY CLOSING OFF THE LENS WITH THE BLACK CARDBOARD. HE EXPERIMENTS.

HOW DO YOU EVALUATE:
BE CREATIVE IN YOUR EVALUATION. ANY CREATIVE USE SHOULD BE VALUED. ANY USE OF OUTSIDE MATERIALS IS GOOD. DON'T TRY TO STEREOTYPE CREATIVITY IN SPECIAL EFFECTS. HOLLYWOOD HAS ALREADY DONE THAT!

HAVE STUDENTS REPORT ON SPECIAL EFFECTS THEY HAVE SEEN IN FILMS AND ON TV.

HAVE STUDENTS LOOK FOR SPECIAL EFFECTS DEFINITION IN MEDIA DICTIONARY.

SPECIAL EFFECTS FOR FILMMAKING CAN BE ORDERED FROM:

EDMONDS SCIENTIFIC CO.
454 EDSCORP BUILDING
BARRINGTON, NEW JERSEY 08007

1.	*No. 41,352*	*Plastic Fresnel Lens (5"x8")*	*$4.60*
2.	*No. 60,811*	*Fresnel Lens - Repeating Images*	*3.00*
3.	*No. 71,542*	*Fresnel Lens - Fish Eye*	*5.25*
4.	*No. 60,403*	*44 Different Colored Filters (5"x8")*	*11.25*
5.	*No. 70,563*	*Diffraction Grating Experimenters & Designers Kit*	*5.00*
6.	*No. 70,719*	*(Moire Pattern) Black & White Kit*	*9.50*
	No. 40,821	*(Moire Pattern) Color Kit*	*12.50*
7.	*No. 71,229*	*Trick and Special Effects Photography Kit*	*10.50*

SUPERIOR BULK FILM CO.
442-450 NORTH WELLS ST.
CHICAGO, ILLINOIS 60610

1.	*PRO-PHOTO OVERLAYS (SPECIFY REGULAR OR SUPER)*	*2.50*
2.	*MOVIE TRIX (REGULAR ONLY)*	*1.25*

TAKE MOVIES OFF YOUR TELEVISION SCREEN

Movies can be made from your television screen with several types of Superior film. With a fairly bright screen at normal 16 frames per second your exposure should be as follows:

FILM	*APERTURE*
ASA 250	
EASTMAN KODAK TRI-X	*f 2.5*
ASA 64	*f 2.5*
	f 1.5
FOR COLOR TELEVISION:	
ANSCOCHROME T-100	*f 1.9*
EKTACHROME 7242	*f 1.9*
EKTACHROME 160	*f 2.3*

ACTING

RATIONALE: ACTING FOR THE MASS MEDIA--RADIO, TV, MOVIES--IS DIFFERENT THAN ACTING FOR THE THEATRE. RADIO REQUIRES EMOTIONAL VOICE, WHILE TV AND MOVIES REQUIRE THE ACTION TO RELATE TO CAMERA RATHER THAN TO AUDIENCE.

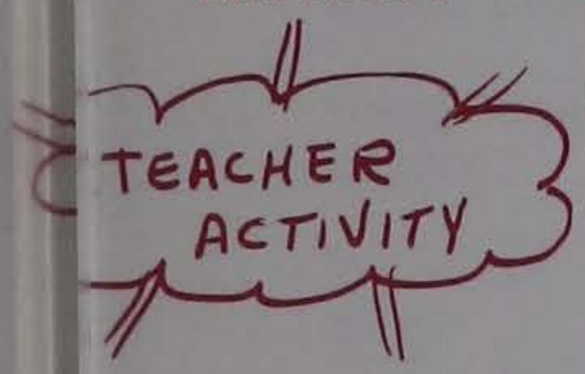
OBJECTIVE: YOU WILL WORK OUT THREE EXERCISES FOR YOUR CLASSMATES AND SHOW IMPROVEMENT ACCORDING TO THEIR STANDARDS. WHEN THEY DIRECT, YOU WILL ACT IN A CUTTING OF A SCREEN PLAY, IN AN ACCEPTABLE MANNER AS EVALUATED BY THE RATING SHEETS IN THE STUDENT LEARNING ACTIVITIES GUIDE.

MATERIALS: CASSETTE - "NOTES ON ACTING"
CAMERA PHOTOGRAPH
ACTING EXERCISES BOOKLET
CASSETTE - "CLOSEUP ON ROD STEIGER"
DIRECTOR'S VIEWFINDER
3 CARDBOARD MASKS

CONCEPT TO BE TAUGHT:
RADIO, TV, AND FILM ACTING EACH HAVE THEIR OWN SPECIAL TECHNIQUE DIFFERING FROM THE THEATRE:

--RADIO ACTING PROJECTS CHARACTER BY VOICE
--TV AND FILM ACTING IS OFTEN NOT A CONTINUOUS FLOW AND REQUIRES SPECIAL RESTRAINT FOR CLOSEUPS

PRETEST: DEVISE AN ACTING AUDITION



SUGGESTIONS
1. A SCRIPTED SITUATION SIMILAR TO THE SCENE CUTTING REQUIRED FOR THE PERFORMANCE OF THIS OBJECTIVE.
2. ACTUALLY VIDEO TAPE AN ACTING EXERCISE FROM ONE OF THE ACTING TEXTS AVAILABLE.

SPECIAL MATERIALS YOU WILL NEED -- NOT PROVIDED:
SEVERAL FILM SCRIPTS--SOME ARE AVAILABLE IN PAPER BOUND VERSIONS FROM SIGNET PUBLISHING AND SIMON & SHUSTER.

WHAT DOES THE STUDENT DO:
HE LISTENS TO A CASSETTE TAPE ON ACTING PRINCIPLES AND A CASSETTE ENTITLED "CLOSEUP ON ROD STEIGER". THEN USING THE CAMERA PHOTOGRAPH, HE PRACTICES UNTIL HIS PEERS FEEL HE IS READY TO PERFORM. HE THEN MEETS THE OBJECTIVE.

HOW DO YOU EVALUATE:
THIS IS A PEER EVALUATION. YOU SHOULD SERVE AS A GUIDE. SUGGEST THAT THE STUDENTS DOING THE EVALUATION USE CRITERIA GIVEN TO THEM IN THE SLAG AND IN THIS PACKAGE.

NAME _____

DIRECTOR'S NAME _____

SUGGESTIONS FOR EVALUATING ACTOR PERFORMANCES

(Low rating to high rating, 1 to 5) *CIRCLE ONE*

1.	How credible was the characterization?	1	2	3	4	5
2.	To what extent was there give and take dialogue?	1	2	3	4	5
3.	To what extent was there an "illusion of the first time?"	1	2	3	4	5
4.	To what extent did the actor use conversational style of delivery?	1	2	3	4	5
5.	To what extent was there vocal variety and contrast?	1	2	3	4	5
6.	To what extent did the speakers use emphasis to highlight key ideas and plot points?	1	2	3	4	5
7.	To what extent did the speakers use a variety of emphasis techniques?	1	2	3	4	5
8.	Did the actors make effective use of throw-away lines?	1	2	3	4	5
9.	Were the actors able to avoid "tromping" on each others' lines?	1	2	3	4	5
10.	Were the actors able to avoid imitating each other?	1	2	3	4	5
11.	To what extent did the actors stay in character?	1	2	3	4	5
12.	Did the performers respond promptly to cues? (Live TV) (Radio)	1	2	3	4	5
13.	Did the performers integrate their performances with sound and music?	1	2	3	4	5
14.	Were the performers able to correctly present different and/or changing sound perspectives?	1	2	3	4	5
15.	Were the performers able to effectively present physical action?	1	2	3	4	5
16.	Was the esthetic distance correct for each performer in all scenes?	1	2	3	4	5

17.	Did the performers cover up or pass over mistakes?	1	2	3	4	5
18.	To what extent does the actor seem motivated - in gesture, movement, response, voice tone?	1	2	3	4	5
19.	Were the actors able to "top" each other effectively in scenes that built to a climax?	1	2	3	4	5
20.	How effectively did the performers cope with special acting problems?	1	2	3	4	5
	a. Telephone conversations, pauses - one side heard	1	2	3	4	5
	b. Cheating to the mike	1	2	3	4	5
	c. Cheating to cameras	1	2	3	4	5
	d. Addressing live audience	1	2	3	4	5
	e. Reading from a book or letter	1	2	3	4	5
	f. Maintain dramatic intensity - in place of volume	1	2	3	4	5
	g. Laughing or crying	1	2	3	4	5
	h. Whispering	1	2	3	4	5
	i. Screaming	1	2	3	4	5
	j. Pre-recorded booth narration, stream consciousness	1	2	3	4	5
	k. To what extent were the actors successful in moving to pre-determined marks?	1	2	3	4	5
	l. Restraint - in voice, gesture, movement, emotion, facial reaction	1	2	3	4	5

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

NAME _____

DIRECTOR'S
NAME _____

RATING CHART OF RADIO & TV SPEAKING

(Circle One)

5 - SUPERIOR
4 - GOOD
3 - AVERAGE
2 - POOR
1 - INFERIOR

5 4 3 2 1 COMMUNICATION OF IDEA

5 4 3 2 1 COMMUNICATION OF EMOTION

5 4 3 2 1 PROJECTION OF PERSONALITY
(Check where strongest)

____ NATURALNESS

____ VITALITY

____ FRIENDLINESS

____ ADAPTABILITY

5 4 3 2 1 PRONUNCIATION

5 4 3 2 1 VOICE CONTROL
(Check where best control exists)

____ PITCH

____ LOUDNESS

____ TIME

____ QUALITY

ANIMATION

RATIONALE: ANIMATION IS AN IMPORTANT FORM OF ARTISTIC EXPRESSION. WHETHER THE FINISHED PRODUCT IS IN THE FORM OF FILM OR FLIPBOOK OR SIMPLY ON A PRINTED PAGE, THE TECHNIQUE IS EXCITING AND INFORMATIVE. ANIMATING AN OBJECT IS BASIC TO THE "MOVIE" CONCEPT. AT THE SAME TIME, IT UTILIZES THE TECHNIQUES OF THE CARICATURE, CARTOON, TIME, SPACE AND PLACE, AESTHETIC PRINCIPLES AND THE GRAPHIC ARTS. BUT MOST IMPORTANT OF ALL--IT'S FUN.

OBJECTIVE: YOU WILL PRODUCE ON PAPER, A CAMERA-READY ANIMATION SEQUENCE, BY UTILIZING THE PREPARED MATERIALS CONTAINED IN THIS PACKAGE ACCORDING TO THE PRESCRIBED DIRECTIONS.

THE OBJECTIVE WILL BE MET WHEN THE FINISHED SEQUENCE IS ACCEPTABLE TO YOUR PARENTS OR GUARDIANS.

MATERIALS: "ANIMATION" BY PRESTON BLAIR
"ANIMATED CARTOONS FOR THE BEGINNER"
BOOKLET - "SIMPLE SKETCHING"
FIGURES IN MOTION
EVALUATION FORM

CONCEPT TO BE TAUGHT:

ANIMATED CARTOONS ARE A SERIES OF DRAWINGS WHICH CAN BE PHOTOGRAPHED.

WHAT DOES THE STUDENT DO:

HE READS SEVERAL BOOKLETS ON ANIMATED CARTOONING. HE THEN DOES SOME PRACTICE DRAWING BEFORE HE BEGINS HIS ANIMATION SEQUENCE. HE USES ITEMS PROVIDED AND BY EITHER TRACING AND/OR ENLARGING THEM, HE CREATES A SEQUENCE OF 50 FRAMES. HE DOES NOT HAVE TO PHOTOGRAPH THEM. YOU SHOULD ENCOURAGE THE STUDENT TO FIND WAYS TO USE HIS ANIMATED SEQUENCE OTHER THAN FILM, AND CONSIDER ANY KIND OF MESSAGE HE MAKES IN WORKING IT OUT AS A PRODUCTION. HE COULD MAKE A FLIP BOOK, USE THE SEQUENCE ON TV OR FILM IT. HE MIGHT WANT TO WORK IT OUT AS A SLIDE PROGRAM WITH RAPIDLY DISSOLVING SLIDES IF A SLIDE DISSOLVE IS AVAILABLE TO HIM.

NOTE: 50 FRAMES IS HARDLY ENOUGH MATERIAL TO FILM. HAVE THE STUDENT DISCOVER HOW LONG 50 FRAMES WILL LAST ON THE SCREEN IN DIFFERENT FILM FORMATS. THIS WILL POINT UP THE NEED FOR MORE FRAMES, IF FILMING IS TO BE DONE, AND ALSO THE WORK AND EFFORT PUT INTO ANIMATED FILMS.

HOW DO YOU EVALUATE:
YOU DON'T. HIS PARENTS OR GUARDIANS DO, USING THIS CHART:

PARENT OR GUARDIAN EVALUATING FORM FOR ANIMATION SEQUENCE

CIRCLE ONE

YES NO WAS THE PROJECT EXPLAINED TO YOU THOROUGHLY BY YOUR SON OR DAUGHTER?

YES NO DID YOU ENJOY THE ANIMATION SEQUENCE CONTENT?

YES NO WERE THE FIGURES DRAWN IN A NEAT AND CLEAN MANNER?

YES NO WERE THE FIGURES CORRECTLY ORGANIZED TO TELL THE STORY?

YES NO DO YOU UNDERSTAND THE ANIMATION PROCESS BETTER NOW?

YES NO WOULD YOU LIKE TO TRY YOUR HAND AT ANIMATING?

YES NO WOULD YOU LIKE TO SEE THE SEQUENCE FILMED AND PROJECTED?

YOU SHOULD BE PREPARED TO INTERPRET FOR HIS PARENTS ANY PORTION OF THIS PACKAGE. INVOLVE THE PARENTS IN THE COURSE WORK IN OTHER WAYS USING SIMILAR PROCESSES IF YOU DESIRE.

DON'T OVERLOOK THE POSSIBILITIES OF ANIMATING CLAY FIGURES AND G.I. JOE TYPE DOLLS OR ANY DOLLS THAT HAVE MULTIPLE MOVING PARTS. THE NEW DOLL "SETS" ARE A GOOD PACKAGE FOR ANIMATION---WITH THE CHARACTERS, THE COSTUMES AND SETS--ARE AVAILABLE FOR SOME CLEVER ANIMATION POSSIBILITIES

REFERENCE: "DOING THE MEDIA", PAGE 105

NAME _____

GUIDELINES FOR MEDIA PRODUCTION... MUST BE SUBMITTED TO YOUR INSTRUCTOR BEFORE ANY MATERIALS WILL BE RELEASED TO YOU. YOUR GRADE WILL BE BASED ON HOW WELL YOUR MESSAGE MEETS THESE GUIDELINES.

THIS SPACE - FOR INSTRUCTOR

1 2 3 4 5

PURPOSE / WHAT DO YOU INTEND TO DO WITH THIS PRODUCTION? CHECK YOUR MAIN INTENTION.

- ☐ INFORM
- ☐ ENTERTAIN
- ☐ CHANGE BELIEFS
- ☐ CAUSE ACTION
- ☐ CAUSE THOUGHT
- ☐ MOVE EMOTIONALLY
- ☐ GENERATE DISCUSSION

1 2 3 4 5

TARGET / AUDIENCE — FOR WHAT TYPE OF AUDIENCE IS YOUR MESSAGE MADE?

AGE _____ SEX _____

EDUCATIONAL LEVEL: _____

ETHNIC AND CULTURAL TYPE: _____

ANY SPECIAL INTEREST WHICH APPLIES _____

_____

_____

☐ SCRIPT CHECKED

TYPE OF SCRIPT

- ☐ STUDENT SCRIPT
- ☐ REQUIRED SCRIPT

INITIATED BY: _____

(WHERE DID YOU GET THE IDEA FOR THIS PROJECT? MAGAZINE... BOOK ... OTHER MEDIA ... FRIENDS... SELF ... TEACHER ... ETC.)

1 2 3 4 5

☐ PRODUCTION SCHEDULE SUBMITTED

PLAN OF ACTION

HOW MANY FEET OF FILM? _____

HOW MUCH TIME IN MINUTES? _____

AMOUNT OF TAPE NEEDED: _____

ESTIMATED PRODUCTION TIME: _____

HAS TIME BEEN SCHEDULED?

☐ YES. (TURN IN SCHEDULE)

☐ NO. (MAKE A SCHEDULE AND TURN IT IN)

SIZE OF CAST: _____

EQUIPMENT NEEDED	DATE CHECKED OUT

☐ DESCRIPTION OF SET, PROPS, AND COSTUMES SUBMITTED

DESCRIPTION OF SET, PROPS, AND COSTUMES NEEDED

☐ YES. DONE AND SUBMITTED

☐ NO. WRITE THE DESCRIPTION AND SUBMIT

1 2 3 4 5

UTILIZE MEDIA TO ITS FULL POTENTIAL

EDITING

RATIONALE: *WHEN THE ARTIST CREATES A MEDIA MESSAGE, HE PUTS TOGETHER CERTAIN ELEMENTS TO COMMUNICATE. HE IS FORCED TO LEAVE OUT SOME COMPONENTS, CHANGE SOME, AND ADD OTHERS. HE MUST MAKE SOME HARD DECISIONS! THIS PROCESS CAN COMPLETELY CHANGE THE ORIGINAL MEANING THAT A MESSAGE WAS TO HAVE. CENSORS ALMOST ALWAYS CHANGE THE MEANING OF A MESSAGE WHEN THEY INSIST THAT CERTAIN ELEMENTS BE REMOVED. WHAT THE GIFTED MESSAGE PRODUCER CHOOSES FOR HIS FINAL WORK CAUSES THAT MESSAGE TO SUCCEED OR FAIL.*

OBJECTIVE: *BY REMOVING, ADDING, OR CHANGING THE ORDER OF SLIDES IN A SEQUENCE, YOU WILL CHANGE THE MEANING OF A MEDIA MESSAGE.*

MATERIALS: *SET OF 15 ASSORTED SLIDES*
INFORMATION ON SLIDE SORTING AND EDITING
INFORMATION ON EDITING SOUND
SLIDE-SHO PAGE

CONCEPT TO BE TAUGHT:
EDITING IS THE PROCESS OF ARRANGING VISUALS AND AUDIO SYMBOLS. ALTERING THE ORDER, OMITTING, OR ADDING SYMBOLS CHANGES THE MEANING OF THE MESSAGE AS WELL AS THE MESSAGE ITSELF.

PRETEST: *A PREVIOUSLY EDITED SEQUENCE OF SLIDES OR, AT YOUR DISCRETION, A MOVIE FILM.*

WHAT DOES THE STUDENT DO:
HE READS THE MATERIAL GIVEN ON EDITING AND THEN ARRANGES 15 ASSORTED SLIDES TO CREATE A MESSAGE. HE MAY SHOOT EXTRA SLIDES WITH A CAMERA OR MAKE SLIDES WITHOUT A CAMERA, AS EXPLAINED IN THE PACKAGE, "MAKING SLIDES WITHOUT A CAMERA". HE MAY ADD CAPTIONS, SOUND, OR CREATE AN ORIGINAL SLIDE/TAPE PROGRAM.

ADVANCED OBJECTIVE:
STUDENTS WHO ARE ADVANCED WILL ALTER THE PACE AND MOOD OF A MOVIE FILM.

YOU WILL PROVIDE THE STUDENT WITH A SAMPLE FILM--POSSIBLY ONE HE HAS ROUGHED OUT EARLIER.

HOW DO YOU EVALUATE:
1. *IN THE SLAG HE IS REQUIRED TO STATE, ALONG WITH THE ORDER OF THE MESSAGE, ITS MEANING. HE THEN IS ASKED TO REARRANGE THE SLIDES, REMOVING SOME OR ADDING SOME TO CHANGE THE MEANING OF THE MESSAGE AND TO STATE THE NEW MESSAGE. IF THE VISUALS AND THE ORDER SEEM LOGICAL, AND A NEW MESSAGE IS CREATED, CONSIDER THE OBJECTIVE MET.*

2. *IN AN INTERVIEW OR BY A WRITTEN REPORT, ASK HIM HOW THE MESSAGE HAS CHANGED. YOU SHOULD ATTEMPT TO UNDERSTAND THE DIFFERENCE BETWEEN THE MESSAGE AND CONTENT.*

HOW TO PRODUCE YOUR OWN SLIDE-TAPE PROGRAM

Featuring

★ VOICE WITH MUSIC BACKGROUND
★ AUTOMATIC SLIDE ADVANCEMENT

EQUIPMENT NEEDED:

TWO TAPE RECORDERS - at least one must be a stereo recorder having "sound-with-sound" capabilities. (Sound-with-sound allows you to record one track and then listen to it as you record the second track. Most recorders with two separate record buttons have this capability.) The second recorder may be either stereo or mono.

One record player with either headphone jack, external speaker jack, or pre-amp output jack.

One Kodak Sound Synchronizer - either Model One or Model Two.

Patch Cords that will allow you to connect the record player to the stereo tape recorder and also connect the stereo recorder to the second tape recorder.

"Y" Adapter to connect left and right channels of stereo recorder to single input of second recorder.

Kodak Carousel Slide Projector - able to accept remote control.

Kodak Carousel Remote Control

PHASE 1 ... PREPARATION

1. Develop your script and select your visuals. A two-column script format is suggested. The first column is used to list or describe the slide, while the second column is used for the audio portion of the program.

2. Arrange slides in proper order in Carousel Tray. Put a 2"x2" piece of heavy tag board in slot number one and in the slot after the last slide. This will allow the program to start and end with a blank screen.

3. Select records to be used for music background. Attempt to find music which fits both the mood and the timing of the script.

PHASE 2 ... RECORDING ... USING A STEREO RECORDER

1. Use the microphone to tape the voice portion of the script. This should be done using the Channel 1 only. If you know the music selections ahead of time, it will help in allowing desired spacing for later music insertion.

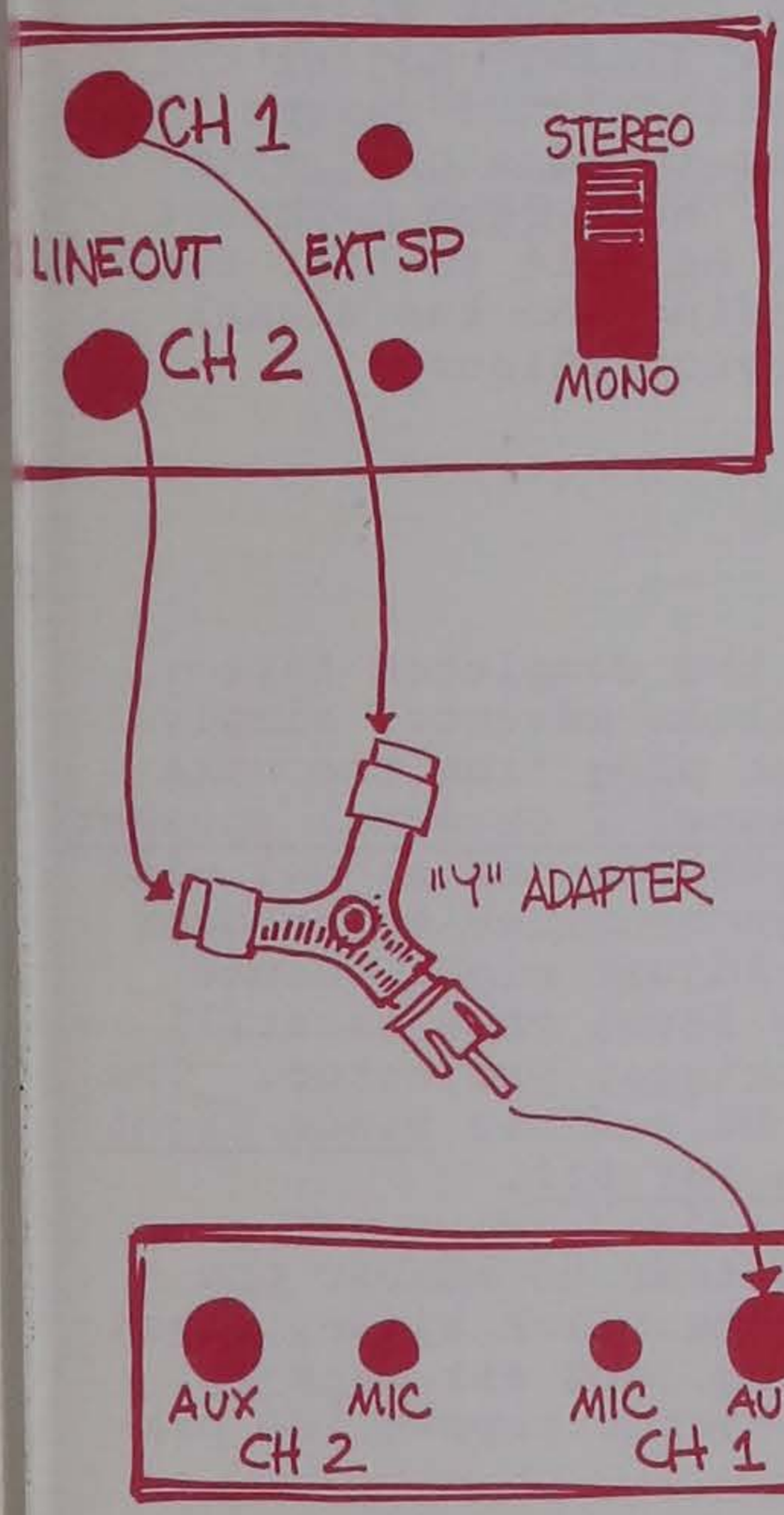
2. To add the music track, attach the output jack of the record player to the auxiliary input jack of the Channel 2 of the tape recorder. This will require a patch cord with the proper plugs at each end to match the jacks on these two pieces of equipment.

3. Place the tape recorder in RECORD mode for the Channel 2 only. Adjust volume control to proper level. You are now ready to copy from the record to the right track of the tape. (If record player is stereo and record is also stereo it will be necessary to mix both tracks of the music.) If the record player is so equipped, set it for mono mode. Otherwise it will be necessary to use the "Y" adapter to connect both left and right channels of the record player to the Channel 2 auxiliary input of the tape recorder.

4. When you begin to record, you should be able to hear the voice track already present on the Channel 1 as well as the music that you are adding to the Channel 2.

5. A little practice will enable you to fade and build music volume as desired to get "voice over music" or "music up" effects. Be sure to fade music well under the voice level so that music will not be competing with the voice for attention. During pauses in the voice, bring music level up. This adjustment is best done from the volume control of the record player. Retakes on the music track can be made without affecting the voice track.

PHASE 3...MIXING



You now have a tape recording with two separate tracks. Ch. 1 track contains the voice part of the program and the Ch. 2 track contains the music portion.

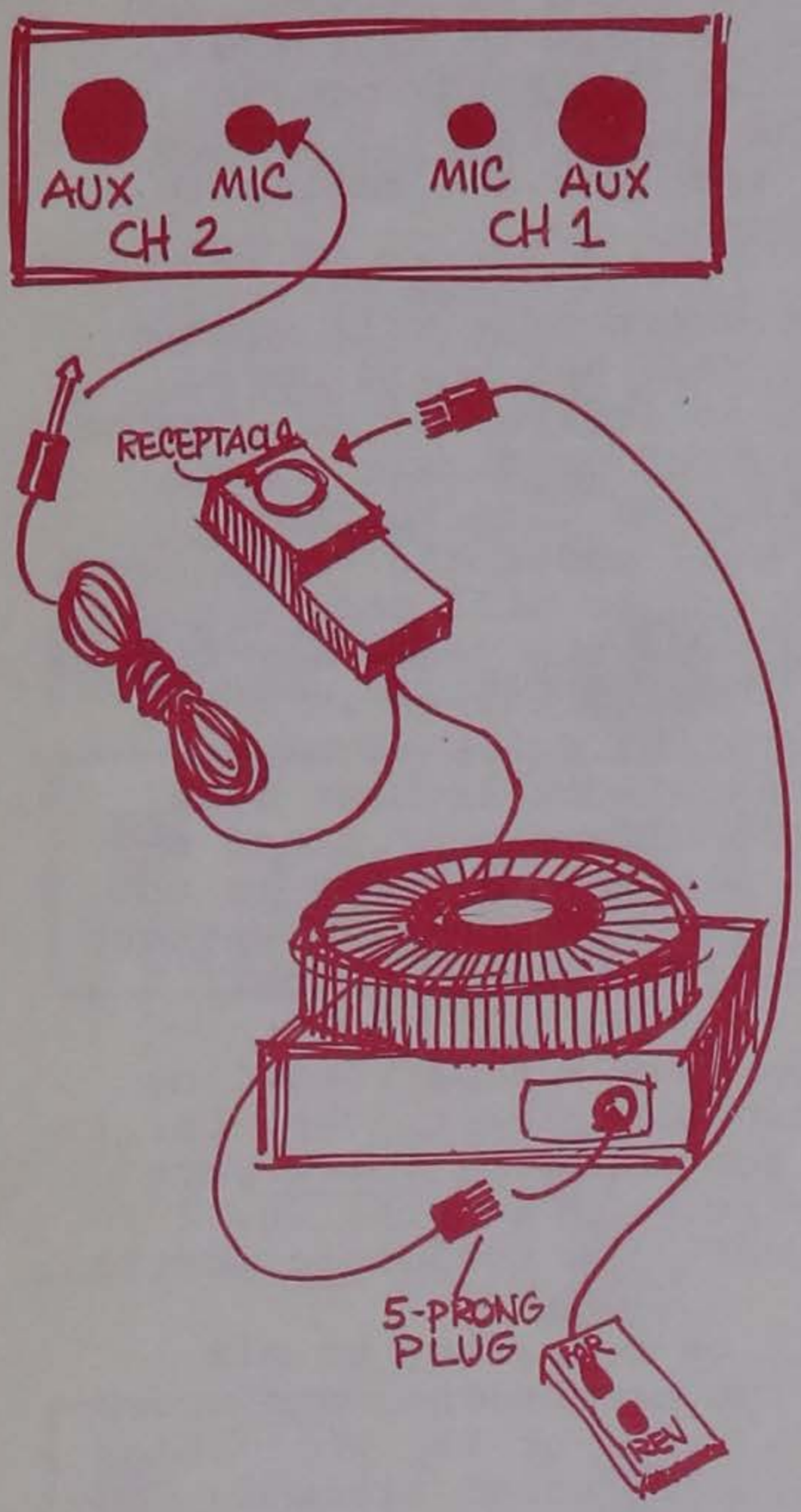
It will be necessary to mix these two tracks onto one track at this stage of the production so that the second track is free for the slide programming signal.

1. Use patch cords to connect the stereo tape recorder pre-amp output jacks through the "Y" adapter to the second tape recorder's aux.-input jack. (If second recorder is also a stereo connect to Ch. 1 input.)

2. Put the first recorder (with the already made two track recording) in PLAY. Set the second recorder (with blank tape) in RECORD. Set both tape recorders to correct volumes for recording. Copy the two track tape onto the blank tape on the second recorder.

You now have a one track copy of the tape. This single track contains both VOICE and MUSIC.

PHASE 4...PROGRAMMING



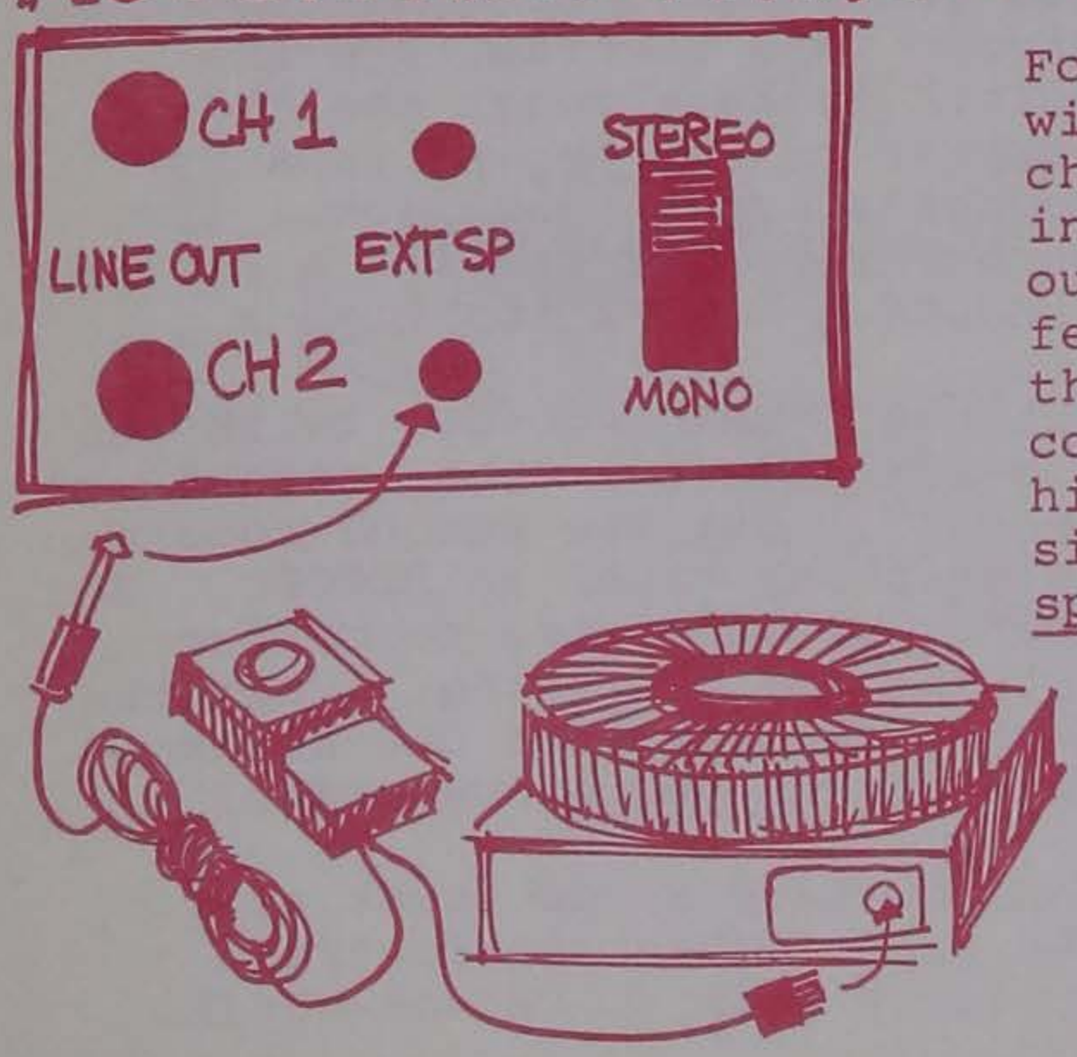
You are now ready to program the tape so that it will have the necessary signals to advance the Carousel Projector automatically.

Place new (one track) copy onto the stereo tape recorder. Sound track is now on Ch. 1 track only. Attach Kodak Sound Synchronizer 1/4" phono plug into Ch. 2 MICROPHONE jack of recorder. Attach Synchronizer five-prong plug into remote control socket of the projector. Plug remote control five-prong plug into five-hole socket on top of Synchronizer.

Place slide tray onto projector.

Put Channel 2 only into RECORD. Each time you push the forward button on the remote control switch, a signal will be placed on the RIGHT track of the tape and the projector will advance to the next slide. Adjust Ch. 2 volume so that this signal causes VU meter to register to edge of distortion (red) area. When tape movement begins, you will be able to hear the LEFT track recording and the signal from the Sound Synchronizer.

AUTOMATIC PLAYBACK



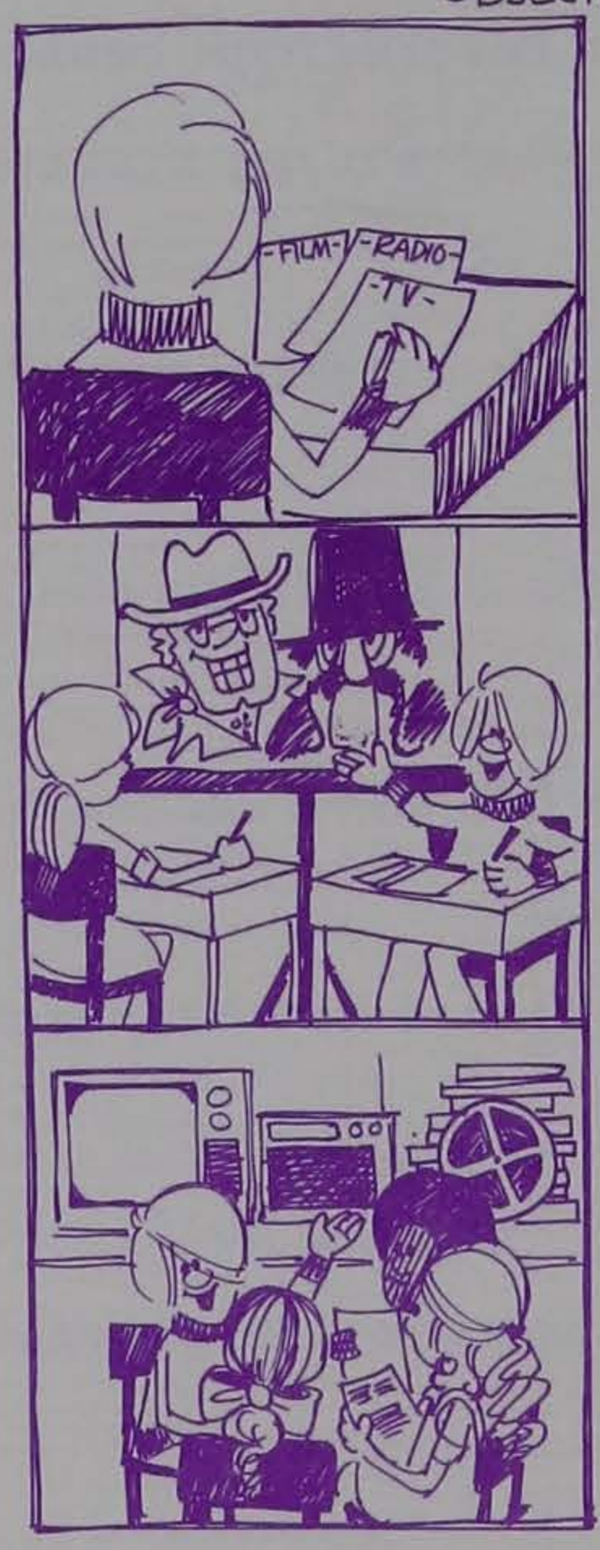
For playback of the completed tape with automatic slide advance, simply change 1/4" phone plug from the mike input to the Channel 2 external speaker output jack. Synchronizer signal will feed into the Synchronizer to trigger the projector. Adjust right volume control to a low level that is still high enough to trigger projector. The signal will not be audible since right speaker has been cut off.

Position slide tray to number one position with the blank slide, start the tape playing, and sit back to watch your automatic tape-slide program.

MEDIA GENRE RATIONALE

SINCE MEDIA CAN BE CLASSIFIED INTO TYPES, OR GENRES, THIS CLASSIFICATION CAN BE USED TO DISCOVER SOME OF THE EFFECTS OF MEDIA, AS WELL AS UNDERSTANDING ITS MESSAGES. BELOW ARE SEVERAL REASONS FOR CLASSIFYING MEDIA:

- A MEDIA TYPE, OR GENRE, CAN BE CLASSIFIED INTO ONE OF SEVERAL CATEGORIES. IT MAY FIT INTO MORE THAN ONE GENRE CATEGORY; I.E., A MUSICAL WESTERN
- A PRODUCER'S STYLE IS OFTEN RECOGNIZABLE IN HIS WORK AND WILL HELP THE VIEWER IN APPRECIATING, UNDERSTANDING, AND ENJOYING THE PROGRAM.
- A NUMBER OF GREAT FILMS ARE RECOGNIZED AS WORKS OF ART, AND ARE CONSTANTLY STUDIED AND ENJOYED BY FILM ENTHUSIASTS.
- THE CAREFUL STUDY OF A SPECIFIC MEDIA GENRE CAN HELP AN INDIVIDUAL APPRECIATE, UNDERSTAND, AND ENJOY ALL MEDIA.
- THE SAME MESSAGE OR STORY, CONVEYED BY DIFFERENT FORMS OF MEDIA, WILL HAVE A VARYING EFFECT ON THE AUDIENCE.
- THERE ARE SOME SIMILAR QUALITIES IN ALL GREAT MEDIA WORKS.
- MEDIA HAS A UNIQUE LANGUAGE.
- MEDIA CAN BE ANALYZED ACCORDING TO CERTAIN PRESCRIBED CRITERIA, ONE OF WHICH, IS THE CHARACTERISTICS OF THE GENRE.
- THERE IS MEANING IN ALL MESSAGES CONVEYED BY ALL MEDIA. GENRE HELPS US LOOK FOR THAT MEANING.



OBJECTIVES / MEDIA GENRE

1. YOU WILL CLASSIFY VARIOUS TYPES OF MEDIA BY CREATING A LIST OF SEVERAL CATEGORIES (GENRE) SUCH AS MUSICALS, WESTERNS, NEWS, ETC., IN EACH OF THE FOLLOWING MEDIA: RADIO, TELEVISION, AND FILM.

☐ OBJECTIVE MET

2. GIVEN FILM GENRE EXAMPLES, YOU WILL ANALYZE THEM FOR SPECIFIC GENRE CHARACTERISTICS AND COMPARE THEM BY BRAINSTORMING AND CLASSIFYING IMAGES ON A WORKSHEET DEVELOPED FOR THAT PURPOSE.

☐ OBJECTIVE MET

3. GIVEN ANY MEDIA EXAMPLE, YOU WILL ANALYZE IT FOR SPECIFIC GENRE CHARACTERISTICS AND COMPARE IT BY BRAINSTORMING AND CLASSIFYING IMAGES ON A WORKSHEET DEVELOPED FOR THAT PURPOSE.

☐ OBJECTIVE MET

NAME _____

GENRE MODULE PRE-TEST

TRUE OR FALSE

1. News programs on radio have similar generic characteristics to those on TV. _____
2. Comedy is not a type of genre. _____
3. Television is the most immediate news media. _____
4. Films and TV genre are not similar. _____
5. The characteristics of a given genre are too vague to be classified. _____
6. Science fiction as a genre has appeared on both film and TV. _____
7. The western genre has the widest application to the media since programs of a western nature have been on radio, TV and in film. _____
8. The quiz show has similar characteristics to the documentary film. _____
9. The cartoon has found its place on TV in the children's show. _____
10. Genre in media is similar to style, form and purpose in literature. _____
11. A film, TV show or radio broadcast can consist of more than one generic form. _____
12. Country-western music can be called a genre (within radio or sound) and truck driving songs would be a sub-genre. _____
13. Genre and auteur mean the same. _____
14. All media can be classified as to genre. _____
15. Some genre appear in more than one medium, both print and non-print.

GENRE PRE-TEST KEY

1. True
2. False
3. False
4. False
5. False
6. True
7. True
8. False
9. True
10. True
11. True
12. True
13. False
14. True
15. True

GENRE

Genre is an important term in Media Study. It is quite similar to the term used in literature or in literary types. Roughly it refers to classification, dramatic conventions and characteristics used in film, television, and radio which enable people to immediately identify the type of media that they are seeing; in fact, it may be the only thing they really perceive about the media that they are viewing or listening to.

As a teacher, you should become familiar with some of the generic characteristics of the various genre. You may want to expand genre into other avenues and sub-genre as you progress with your study and as your class develops. There are three packages in the genre module. One of them, a filmstrip, can be used in either large group or individualized study. It has a sound tape and basically sets forth all of the genre that can be identified and classified with a few of their characteristics. The second package is a genre scrapbook which is nothing more than a collection of information about various generic classes of films and various kinds of media which fit into certain genre. As a media teacher, and particularly as a film study teacher, you should become familiar with films, because if a certain film is identified within a genre, you will immediately become aware of the characteristics of that genre. You can relate to that film and the characteristics of that film and help your students do the same. The same is true with television and radio.

The third package in the genre module is the genre chart, which graphically depicts the different types of genre. It is important to remember that certain generic characteristics are present in television which are not present in film or in radio, while some genre are present in only one of the mediums. For example, the documentary film has a counterpart in television, but you find few documentaries on radio. The cartoon which appears on television and occasionally as trailers with feature length films, appears not at all on radio. In other words, there is no comparable genre called a cartoon or an animated film or animation on radio. Drama on radio is almost non-existent except in certain dramatized commercials. Much of genre study can be centered around feature length film. You, as the teacher, have the responsibility to constantly carry the students' study of genre to the other media. Because the feature length films will be most apparent to your students, they will tend to center their study on film rather than on television and radio. A good activity to further their genre reach is to make a cross-media study. Show a feature length film and then ask the students to find similar kinds of genre in radio and television and even in books. You can ask them to use the genre characteristics or genre classification and comparison charts in the SLAG and the media genre classification and comparison charts to help carry their study beyond the film. Film is easiest to handle and that's why it forms the backbone of the genre study. Order feature length films with a particular genre in mind. By working in some actor or director in your choices and having several films of one director or one actor, you can get into the auteur theory. The auteur theory approach can create a bridge between genre and aesthetics, particularly the segments of aesthetics which deal with the directors. In many ways the auteur

theory is like studying the authors rather than the literary type. Auteur is a French term of art which is not exactly synonymous with author but which indicates the person who has the guiding artistic responsibility for the creation of a work of art. Many critics feel that this is a better way to classify media and film than genre and this may be the study that you want to go toward as you become more proficient. This area could serve as an additional quest in genre. You may decide to have some students actually develop and research a particular auteur. Directors often work in a specific genre and many actors do the same. This can be an important note to pass on to the students to enable them to make generic connections. When you work with genre, the major emphasis comes when the feature length films are scheduled. Most teachers have but one day, and obviously have to show it and work with the remembered portions of the film. If you have it several days it can be shown more than once and you can break down certain reels, discussion-wise. Try using it without the sound tract and observe just the pictures. Play the sound tract without the picture and zero in on sound elements. If you have it only one day you might set up a recorder and record the sound for further work later on.

Another approach to genre involves the scheduling of a number of short films. These can be handled in a number of different ways. Obviously, short films also have genre and generic characteristics. You can get short westerns, or short documentaries. Animated films are quite common. Some of them are dramatic. They fit certain stylistic conventions and they are good for study because they can be viewed in a short period of time and discussed many times

within a regular 55 minute class period. You can use them as group instruction and they can form a certain portion of a workday in your media class. You may order a certain block of films which will be in your classroom for a specified period of time. Those students desiring to see the film can view it individually, especially if you are on a very individualized basis. The course facilitates this approach. This allows the student to view as many films as he wants to see. He can look at the same film over and over again and it may give him some ideas for production. Use the film in connection with evaluation. Encourage them to see what the message is--to see what the meaning is --what effect it may have on society. Some of them can be dealt with on an aesthetic basis. The unifying artistic principles of the particular film should be identified so the student can relate those unifying artistic principles to the things that he is seeing and make some relationships to those things that he is going to produce.

It's possible to make an auteur study of short film. You can obtain several short films of the same director and have students pick out certain directorial styles. Arnie Suksdorf, the famous Scandinavian filmmaker, is a good example. "The City" and "The Hunter In The Forest" are two of his films which can be used for this kind of auteur study. Julien Bryan of the International Film Foundation produces a number of films which are non-narrative and are almost a genre of their own. Some excellent Bryan films are "Onion Farming", "Building a Boat on the Niger River", and "Building a House on the Niger River".

Please note also that there are three pages entitled "Logs" --one a standard radio log, one a radio log--foreign versus U.S., and one a television log in the genre section of the SLAG. An explanation to the students for their logging so many hours of TV and radio, is that

this is one way to sort out the various genre characteristics and the various generic programs on those two media. This gives them an idea of the kinds of things that are being presented to them today. They make an up-to-date survey of the genre on radio and television. It also has some side benefits in that it gives them an opportunity to evaluate. If they keep this log religiously they will learn a number of things about television. For example, they will determine the frequency of commercials, how often they interrupt programs, and how long they last. They will begin to really see the commercial aspect of television and radio. They will also begin to see that certain kinds of genre occur at certain times of the day. There are very few soap operas in the evening and news generally occurs at about the same hour. These are things that students in a group session with their television and radio logs can bring out. They may find that certain stations advertise certain kinds of products or that certain kinds of products are advertised at only certain times and this gives you an opportunity to talk about the target audience and message interpretation. The commercial sponsor may be a logical step after completion of one of the radio logs and discussion of it. This also has a side effect if done before radio and TV broadcasting because as the students make out their own broadcasting schedules they simulate the station broadcasting. They already have an idea of the kinds of programs--the generic characteristics of the programs that are being presented and they can present in turn, programs of the same sort, thereby fulfilling one of the objectives which asks them to produce something in one of the genre. (You should also ask them to be original in programming.)

RADIO LOG

THESE SHEETS ARE PROVIDED FOR THE STUDENT TO LOG AT LEAST 12 HOURS OF RADIO PROGRAMS. (THESE 12 HOURS MUST BE CONSECUTIVE BUT NOT NECESSARILY ALL IN THE SAME DAY). THIS LOG WILL ENABLE YOU TO CLASSIFY THE GENRE OF RADIO PROGRAMS.

STUDENT'S NAME:

DATE:

STATION: CALL LETTERS FREQUENCY

TIME	MIN/SEC	PROGRAM NAME / TYPE	COMMERCIAL SPONSOR
EXAMPLE: 9:00 AM 9:15 AM	14:30	NED STARK WITH THE NEWS / NEWS	GARDEN GROVE FERTILIZER HOME FINANCE

DATE:		STATION: CALL LETTERS FREQUENCY	
TIME	MIN/SEC	PROGRAM NAME / TYPE	COMMERCIAL SPONSOR

MEDIA GENRE

DATE:		STATION: CALL LETTERS FREQUENCY	
TIME	MIN/SEC	PROGRAM NAME / TYPE	COMMERCIAL SPONSOR

DATE:

STATION: CALL LETTERS FREQUENCY

TIME	MIN/SEC	PROGRAM NAME / TYPE	COMMERCIAL SPONSOR

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

RADIO LOG/FOREIGN-U.S.

LISTEN TO 6 HOURS (NOT NECESSARILY CONSECUTIVE) OF AN ENGLISH LANGUAGE BROADCAST ORIGINATING IN A FOREIGN COUNTRY. LOG THE 6 HOURS IN THE SAME MANNER AS U.S. BROADCASTS.

FREQUENCY	COUNTRY OF ORIGIN	GENRE OF PROGRAM	CHARACTERISTICS OF PROGRAM

NOTE:
YOU WILL NEED A SHORT WAVE RADIO FOR THIS ACTIVITY. (131)

FREQUENCY	COUNTRY OF ORIGIN	GENRE OF PROGRAM	CHARACTERISTICS OF PROGRAM

MEDIA GENRE

FREQUENCY	COUNTRY OF ORIGIN	GENRE OF PROGRAM	CHARACTERISTICS OF PROGRAM

COMPARE THIS LOG WITH YOUR U.S. RADIO LOG (PREFERABLY DURING THE SAME PERIOD). WHAT DIFFERENCE DO YOU NOTE IN NEWS COVERAGE?

WHAT DIFFERENCES ARE PRESENT IN PROGRAMMING?

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

TV LOG

LOG AT LEAST 12 HOURS OF TV PROGRAMING (THESE MUST BE 12 CONSECUTIVE HOURS - BUT NOT NECESSARILY IN THE SAME DAY) TO DETERMINE PROGRAM LENGTHS AND GENRE. INCLUDE COMMERCIALS.

CHANNEL	PROGRAM LENGTH HRS : MIN : SEC	TIME	TYPE OF PROGRAM	BRIEF DESCRIPTION
EXAMPLE: 2	1 : 29 : 30	9:00 AM 9:30 AM	TALK SHOW "TODAY"	NARRATOR GIVES NEWS AND INTERVIEWS NEWS PERSONALITIES
	:30	9:10 AM	COMMERCIAL	BREAKFAST CEREAL

CHANNEL	PROGRAM LENGTH HRS : MIN : SEC	TIME	TYPE OF PROGRAM	BRIEF DESCRIPTION

MEDIA GENRE

CHANNEL	PROGRAM LENGTH HRS : MIN : SEC	TIME	TYPE OF PROGRAM	BRIEF DESCRIPTION

CHANNEL	PROGRAM LENGTH HRS : MIN : SEC	TIME	TYPE OF PROGRAM	BRIEF DESCRIPTION

- COMPARE YOUR LOG OF ACTUAL TV WATCHING WITH AN ADVERTISED PROGRAM SCHEDULE.
- HOW DO ADVERTISED PROGRAMMING AND ACTUAL PROGRAMMING COMPARE? ARE THERE MANY CHANGES? DOES ADVERTISED PROGRAMMING GIVE YOU AN IDEA OF THE COMMERCIAL NATURE OF PROGRAMS?

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

CATALOG SEARCH

MATERIALS: SEVERAL CATALOGS OF FEATURE LENGTH FILMS

SEARCH OUT AND GROUP SEVERAL FILMS WHICH APPEAR TO BE OF THE SAME GENRE. (THE FILMS IN A CATALOG MAY ALREADY BE LABELED AS A SPECIFIC GENRE – OR BE GROUPED ACCORDING TO GENRE.) CLASSIFY THESE GROUPINGS OF FILMS BY GIVING THEIR GENRES AND, FROM THE BRIEF CATALOG DESCRIPTION, LIST ITEMS WHICH SEEM TO BE COMMON TO THE OTHER FILMS OF THAT SAME TYPE. SEE HOW MANY GENRE THE CATALOGS GIVE YOU.

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

GENRE: _____

FILMS: _____ CHARACTERISTICS: _____

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

GENRE FILMSTRIP

MATERIALS: GENRE FILMSTRIP PACKAGE
FILMSTRIP VIEWER

- VIEW THE FILMSTRIP
- TO CHECK YOUR DEFINITION OF THE TERM "GENRE".... WRITE A DEFINITION IN YOUR OWN WORDS.

GENRE: _____

_____

_____

_____

_____

- LIST SEVERAL GENRE FROM RADIO, TV, AND FILM... THEN IDENTIFY SPECIFIC PROGRAMS OF THAT GENRE. YOU MIGHT REFER TO YOUR RADIO AND TV LOGS OR YOUR CATALOG SEARCH FOR HELP.

RADIO GENRE	PROGRAM (PRESENTLY AIRED)

TV GENRE	PROGRAM (PRESENTLY AIRED)

FILM GENRE	FILM

- FROM THESE LISTS AND YOUR LOG OF THESE ACTIVITIES... CHOOSE A FAVORITE IN EACH MEDIUM.

FAVORITE RADIO GENRE: _____

I LISTEN TO THIS PROGRAM IN THIS GENRE: _____

FAVORITE TV GENRE: _____

I WATCH THIS PROGRAM IN THIS GENRE: _____

FAVORITE FILM GENRE: _____

I LIKED THIS FILM IN THIS GENRE: _____

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

GENRE FILMSTRIP

RATIONALE: MEDIA CAN BE ANALYZED ACCORDING TO CERTAIN PRESCRIBED CRITERIA, ONE OF WHICH, IS THE CHARACTERISTICS OF THE GENRE. THERE IS MEANING IN ALL MESSAGES CONVEYED BY THE MEDIA. GENRE HELPS US LOOK FOR THAT MEANING.

OBJECTIVE: LIST THREE CURRENT PROGRAMS ON RADIO AND TELEVISION AND IN THE MOVIES AND CLASSIFY THEIR GENRE ACCORDING TO INFORMATION PRESCRIBED IN YOUR SLAB, SLAG AND LEARNING PACKAGES.

MATERIALS: FILMSTRIP VIEWER
FILMSTRIP
CASSETTE TAPE

CONCEPT TO BE TAUGHT:
RADIO, FILM AND TV CAN BE CLASSIFIED INTO VARIOUS TYPES.

WHAT DOES THE STUDENT DO:
HE VIEWS A FILMSTRIP EITHER AS AN INDIVIDUAL OR A GROUP AND THEN IDENTIFIES CURRENT GENRE, MATCHING IT WITH THE FILMSTRIP.

HOW DO YOU EVALUATE:
THIS SHOULD BE AN ON-GOING EVALUATION. CHECK HIS CONSTANT AWARENESS OF GENRE.

AN INDIVIDUAL GENRE SCRAPBOOK CAN BE ASSIGNED FOR EVALUATION.

Note: Either the No. 995 or No. 999 viewer may be used to view the filmstrip.

GENRE SCRAPBOOK

RATIONALE: INFORMATION ON VARIOUS GENRE COMES FROM A VARIETY OF SOURCES. A STUDENT OF THE MEDIA SHOULD COLLECT INFORMATION FROM THESE SOURCES, CATEGORIZE IT AND KEEP IT FOR FURTHER REFERENCE. THIS SCRAPBOOK CAN BECOME A GROWING FILE OF INFORMATION. MATERIAL FROM NEWSPAPERS, MAGAZINES, AND FILM CATALOGS COULD BE CLIPPED AND INSERTED IN THE FILE. THIS SCRAPBOOK REPRESENTS A SAMPLE OF THIS TYPE OF COLLECTION AS WELL AS A VALUABLE REFERENCE TOOL.

OBJECTIVES:

1. YOU WILL CALL TO THE ATTENTION OF THE CLASS, MEDIA ARTICLES BY EITHER CLIPPING AND POSTING THE ARTICLE IN THE CLASSROOM OR MAKING SOME TYPE OF VISUAL PRESENTATION OF THOSE THAT CANNOT BE CLIPPED.

2. YOU WILL PREPARE YOUR OWN SCRAPBOOK OF ARTICLES ON MEDIA (YOU MAY COVER ANY MODULE IN THIS PACKAGE).

MATERIALS: SCRAPBOOK OF ARTICLES ON GENRE WITH BLANK PAGES FOR ADDITION OF NEW MATERIAL.

CONCEPT TO BE TAUGHT:

THE MASS MEDIA IS CONSTANTLY TALKED ABOUT AND WRITTEN ABOUT. TO CONTINUE LEARNING ABOUT IT, ONE ONLY HAS TO COLLECT THE INFORMATION.

WHAT DOES THE STUDENT DO:

1. HE HELPS GATHER INFORMATION ABOUT THE MEDIA HE IS STUDYING. A CLASS SCRAPBOOK IS KEPT AND SHARED.

2. YOU MIGHT WANT EACH STUDENT TO KEEP HIS OWN SCRAPBOOK IN WHICH CASE YOU SHOULD REVIEW THE OBJECTIVES AND PERHAPS ADD THIS OR SUBSTITUTE IT.

3. HAVE CLASS DO A WALL SCRAPBOOK OVER AN EXTENDED PERIOD. SEE GENRE CHART PACKAGE.

4. ACCEPT VERBAL ACCOUNTS IN REFERENCE TO GENRE SCRAPBOOK.

ENRE CHART

ATIONALE: MEDIA CAN BE CLASSIFIED INTO VARIOUS GENRE, EACH WITH A DISTINCTIVE SET OF CHARACTERISTICS. IDENTIFICATION OF THOSE CHARACTERISTICS ENABLES ONE TO BETTER EVALUATE THE PRODUCTION AS WELL AS TO PRODUCE THAT GENRE IN A CREATIVE FASHION.

BJECTIVE: YOU WILL CONSTRUCT A CHART MADE OF COLLECTED PICTURES, GRAPHICS AND PRINT WHICH WILL ILLUSTRATE THE CHARACTERISTICS OF A GIVEN GENRE USING THE GENRE WALL CHART CARDS.

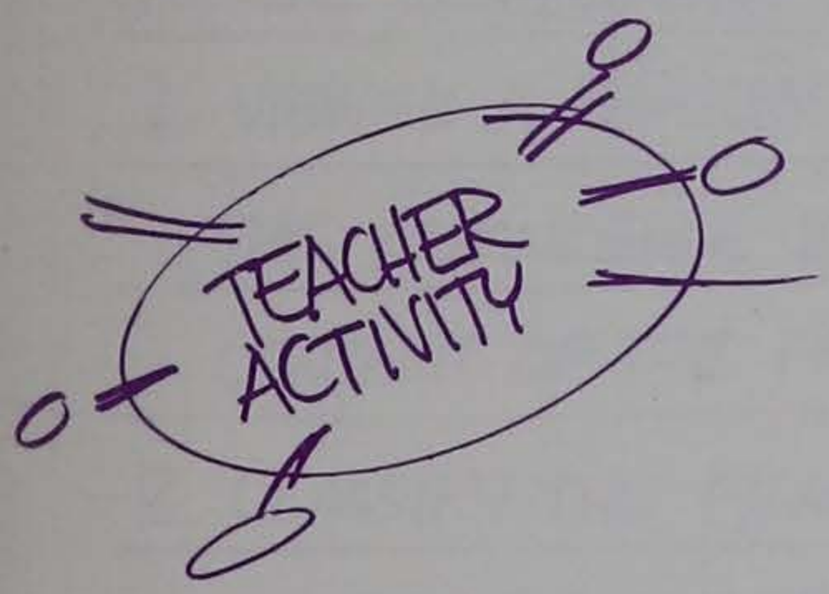
ATERIALS: ASSORTED GENRE CARDS

YOU WILL CONSTRUCT THIS PACKAGE USING AS A MODEL THE PREVIOUS PACKAGES AND THEIR EXPLANATION IN THIS BOOK.

NOTE: KEEP IN MIND THAT THE "CITIZEN KANE" CHARTS, PAGES 169-173 OF THE SLAG CAN BE MODIFIED TO FIT ANY FEATURE FILM STUDY.

YOU MAY WANT TO ACQUIRE THE BOOK "RAISING KANE" BY PAULINE KOEL FOR WORK WITH "CITIZEN KANE"--TRY TO BUDGET THE FILM FOR USE WITH EVERY MEDIA CLASS.

- NOTES -



MEDIA GENRE

16MM feature FILM

TITLE:

RATIONALE:

BEHAVIORAL OBJECTIVES:

AT THE COMPLETION OF THIS SET OF ACTIVITIES, YOU WILL HAVE:

1. VIEWED A FEATURE LENGTH FILM KNOWLEDGEABLY AND DISPLAYED THIS KNOWLEDGE BY SCORING 75% ON A TEST OF THE MESSAGE CONTENT OF THE FILM.

2. CLASSIFY THE FILM AS A PARTICULAR GENRE, AND CONSTRUCT A CHARACTERISTICS CHART WHICH DISPLAYS THE IDENTIFYING CHARACTERISTICS OF THE FILM'S GENRE - IN A MANNER THAT COMPARES FAVORABLY WITH THE EXAMPLE GIVEN YOU.

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

MEDIA GENRE

16MM feature FILM

TITLE:

RATIONALE:

BEHAVIORAL OBJECTIVES:

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

GENRE CLASSIFICATION AND COMPARISON CHART

ON THE FOLLOWING CHART YOU WILL LIST FILM TITLES, GENRE, AND CHARACTERISTICS. THIS MAY BE ACCOMPLISHED IN ANY OF THE FOLLOWING WAYS:

INDIVIDUALLY
AS A SMALL GROUP
AS AN ENTIRE CLASS

YOU WILL NEED TO DECIDE THIS WITH YOUR INSTRUCTOR.

AFTER COMPLETING THE CHART, TURN IT OVER AND WRITE A PARAGRAPH FOR EACH OF THE FILMS LISTED— SUMMARIZING IN YOUR OWN WORDS THE FINDINGS OF YOUR GENRE ANALYSIS.

SEE GENRE SCRAPBOOK.

GENRE CLASSIFICATION AND COMPARISON CHART

LIST BELOW THE TITLES OF 4 FILMS AND THEIR GENRE:			
FILM	1.	2.	3.
GENRE			
LIST THE CHARACTERISTICS OF EACH GENRE:			
LIST SIMILAR CHARACTERISTICS OF EACH GENRE:			
LIST DIFFERENT CHARACTERISTICS OF EACH GENRE:			

MEDIA GENRE COMPARISON

DIFFERENT PLOTS OR THEMES MUST BE HANDLED IN DIFFERENT WAYS. BECAUSE OF THE INHERENT DIFFERENCES IN EACH MEDIUM (TV, RADIO, FILM, PRINT), WHICH INFLUENCE THE WAY EACH MUST TELL A STORY, SOME FORMS DEPEND MORE ON SOUND OR PICTURES ... OTHERS ON THE ABILITY TO CHANGE SETTINGS EASILY.

- REFER TO "36 BASIC PLOTS" AND THE WORKSHEET YOU DID FOR IT. THESE MIGHT BE HELPFUL.
- CHOOSE 5 PLOTS OR THEMES... AND USING THE CHART WHICH FOLLOWS... COMPARE ITS TREATMENT BY VARIOUS MEDIUMS.
- TURN IN 5 MEDIA GENRE COMPARISON CHARTS - NOTING SIMILARITIES AND DISSIMILARITIES BETWEEN THE MEDIUMS.
- THE GENRE SCRAPBOOK SHOULD BE CONSULTED FOR CROSS-MEDIA MATERIAL.

MEDIA GENRE COMPARISON

DIRECTIONS: Choose a storyline or theme which contains examples in several media. Compare the production by completing the chart below.

DATE:	Television		Radio		Film	Period-icals	Books
	Channel	Time	Station	Time	Title	Name	Title
Theme or plot							
Genre							
Time/length							
Characters							
Setting							
Brief Summary of Similar points							
Brief Summary of Dissimilar points							

Which media do you prefer? Why?

MEDIA GENRE COMPARISON

MEDIA GENRE

MEDIA EVALUATION RATIONALE

THE MASS MEDIA ARE DRAMATIC AGENCIES. EVERYTHING THAT OCCURS IN THE MASS MEDIA IS THERE BECAUSE IT HAS BEEN SELECTED FROM MANY ALTERNATIVE VERSIONS, AND IS RELATED TO OTHER IMAGES AND SOUNDS WITHIN A MEDIA PRESENTATION FOR ITS DRAMATIC VALUE. TO DECIDE WHETHER THOSE SELECTIONS HAVE VALUE IS IMPORTANT TO US. HOW IMPORTANT IS IT?

THE MASS MEDIA PUTS PICTURES IN YOUR HEAD! WHETHER YOU'RE LOOKING AT FILMS, TELEVISION, THE NEWSPAPER OR LISTENING TO RADIO, YOU ARE BEING INFLUENCED BY WHAT YOU SEE AND HEAR. THE MASS MEDIA ARE ANNOYINGLY PERSUASIVE.

FIFTY PER CENT OF ALL MOVIE ATTENDANCE CONSISTS OF TEENAGERS AND YOUNG ADULTS (AGES 16-30). ABOUT NINETY PER CENT OF THE 60 MILLION HOMES IN THE UNITED STATES HAVE TELEVISION SETS AND THE AVERAGE MALE WILL SPEND THE EQUIVALENT OF 3000 FULL DAYS, ABOUT NINE YEARS OF HIS LIFE WATCHING TELEVISION.

RADIO IS THE EVERYWHERE MEDIUM; ONLY ONE HOME IN ONE-HUNDRED LACKS A SET. THE AVERAGE HOME HAS MORE THAN FOUR RADIOS IF WE INCLUDE CAR RADIOS. TWO OUT OF EVERY THREE AMERICANS TUNE IN MORE THAN ONE HOUR A DAY. THE ADOLESCENT AMERICAN TENDS TO SHIFT FROM TV-WATCHING AS A CHILD, TO THE RADIO.

OBJECTIVES/MEDIA EVALUATION

1. GIVEN MESSAGES IN DIFFERENT MEDIA, I WILL EVALUATE THEIR PRODUCTION QUALITIES AND AESTHETIC VALUES IN WRITTEN FORM.

☐ OBJECTIVE MET

2. I WILL USE MEDIA PRODUCTION CODES AS CRITERIA FOR EVALUATION BY VIEWING OR LISTENING TO SELECTED PRODUCTIONS AND CENSORING THEM ACCORDINGLY.

☐ OBJECTIVE MET

3. I WILL DISCUSS ANY MEDIA I HAVE SEEN WITH THE CLASS, SHARE IT WITH THEM, AND KEEP A RECORD OF MY USE OF THE MEDIA ON FORMS PROVIDED.

☐ OBJECTIVE MET

NAME_____

EVALUATION MODULE PRE-TEST

TRUE OR FALSE

1. A critic's function is to tell what happened in a piece of media so people can determine if they would like to see it. _____

2. Critical writings are not published about film. _____

3. All critics must know about production of the piece of media before they will be hired as a critic. _____

4. Media should be evaluated in the light of the target audience. _____

5. Most evaluation of media is done by stating whether the story was interesting or not. _____

6. The technical quality of the production is one of the things evaluated by critics. _____

7. Comparing a sequence in one film, to a sequence in a previous film is a good approach to film criticism. _____

8. Stanley Kauffmann is a film critic. _____

9. Film and television can be evaluated as to their visual effectiveness. _____

10. Radio's greatest value lies in its more complete coverage of an event than either television or newspaper. _____

11. Stanley Kauffmann is a theatre critic. _____

12. Movies are rated by federal rating board as G, PG, R and X. _____

1. Stanley Kauffmann is a literary critic. _____

2. Name three books on film, three on television, and three on radio that you have read.

_____ _____

_____ _____

_____

_____

_____

3. Judith Crist is a film critic on the "Today Show". _____

EVALUATION PRE-TEST ANSWER KEY

1. False
2. False
3. False
4. True
5. False
6. True
7. True
8. True
9. True
10. False
11. True
12. False
13. True
14. Teacher's Discretion
15. True

LIST OF PACKAGES FOR THE EVALUATION MODULE WITH

EXPLANATIONS FOR THEIR USE

BEFORE YOU TRUST THE CRITICS

RATIONALE: WE PUT A LOT OF FAITH IN WHAT CRITICS SAY ABOUT MOTION PICTURES, TELEVISION, AND OTHER TYPES OF ENTERTAINMENT PROGRAMS. IN ORDER TO VALIDATE WHAT THESE CRITICS SAY, WE OUGHT TO KNOW SOMETHING ABOUT THEM AND THEIR PHILOSOPHIES.

OBJECTIVE: YOU WILL DEMONSTRATE YOUR KNOWLEDGE OF THE CRITICS INTERVIEWED, BY WRITING BOTH ESSAYS IN ANSWER TO THE QUESTIONS CONTAINED IN THE EVALUATION SECTION OF THE SLAG.

MATERIALS IN THIS PACKAGE:

4 REEL TO REEL TAPES
SCHICKEL/KANFER
SMITH/CANBY
GREENSPUN/SARRIS
MORGENSTERN/CRIST

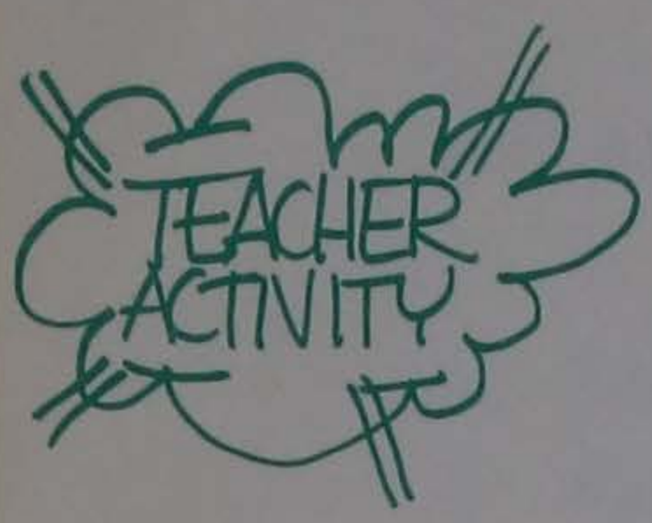
CONCEPTS TO BE TAUGHT:
CRITICS CAN BE BOTH OBJECTIVE AND SUBJECTIVE IN THEIR CRITICISM. THERE IS A DIFFERENCE BETWEEN A CRITIC AND A REVIEWER. BETTER FILM CRITICS HAVE MORE KNOWLEDGE OF FILMMAKING.

PRE-TESTS: THE QUESTIONS IN THE SLAG MAY BE USED AS A PRE-TEST.

WHAT DOES THE STUDENT DO:
HE LISTENS TO 4 TAPES AND TAKES NOTES ON THE PERSONALITIES OF THE VARIOUS CRITICS. THESE NOTES ARE THEN USED TO ANSWER THE FOLLOWING QUESTIONS:

1. WHAT IS THE DIFFERENCE BETWEEN A FILM CRITIC AND FILM REVIEWER?
ANSWER: ANY ANSWER IS ACCEPTABLE THAT IDENTIFIES A CRITIC AS EVALUATING, I.E., STATING GOOD AND BAD QUALITIES AND A REVIEWER AS ONE WHO TELLS WHAT IMAGES OR SOUNDS WERE PRESENT IN THE MEDIA MESSAGE.

2. WHAT IS THE ROLE OF THE CRITIC? OF WHAT VALUE ARE THEY? HOW DO THEY FIT SOCIETY'S NEEDS?
ANSWER: LISTEN TO THE TAPE



3. WHAT QUALIFICATIONS ARE NECESSARY TO BE A FILM CRITIC?
ANSWER: SEE NO. 2

4. WHAT IS MEANT BY "SUBJECTIVE CRITICISM"?
ANSWER: SUBJECTIVE CRITICISM INVOLVES THE INTENSELY PERSONAL CRITERIA OF THE CRITIC HIMSELF.

5. WHAT'S MEANT BY THE "DIALOGUE WITH THE CRITIC"?

6. WHAT IS A "QUICKIE MOVIE"?

7. HOW IS GENRE IMPORTANT TO A CRITIC?

8. HAS THERE BEEN A CHANGE IN THE TARGET AUDIENCES OF FILMMAKERS? FOR WHOM ARE MOVIES MADE?

9. CAN A MOVIE BE ENJOYED A SECOND TIME?
ANSWER: IF IT IS A GOOD MOVIE, YES, MANY PEOPLE HAVE SEEN "CITIZEN KANE" SEVERAL TIMES.

10. WHO IS D. W. GRIFFITH?

VISUAL EFFECTIVENESS

RATIONALE: ACCORDING TO THE EFFECTS OF MASS COMMUNICATION, (JOSEPH T. KLAPPEN, FREE PRESS, NEW YORK, 1960), PERSONAL INFLUENCE, THAT IS, SOMEONE WHO IS RESPECTED BY THE LISTENER AS SINCERE AND HAVING SOME KNOWLEDGE OR PRESTIGE, APPEARS TO BE A STRONGER INFLUENCE TOWARD CHANGE THAN DOES MASS COMMUNICATION. THUS, IF A PERSON OF THIS TYPE CALLED ON YOU TO SELL YOU SOME TOOTHPASTE, HE WOULD HAVE MORE LUCK THAN IF THE RADIO, TV, OR SOME OTHER FORM OF MASS COMMUNICATION ASKED YOU TO BUY THE TOOTHPASTE.

STATEMENTS MADE BY PEOPLE WHO ARE POPULAR OR HEROES USUALLY HAVE A GOOD, EVEN BENIGN EFFECT ON PEOPLE. THE PROPAGANDA DEVICE USED IN CONNECTION WITH THIS IS CALLED THE TESTIMONIAL; IT IS WIDELY USED IN ADVERTISING. POPULAR FIGURES, ACTORS, BASEBALL AND OTHER SPORTS HEROES, ENDORSE ALL MANNER OF PRODUCTS AND "SCIENTIFIC TESTS" IN AN ATTEMPT TO LEND WEIGHT TO THE PERSUASION. THE LISTENER/VIEWER MUST EXERCISE DISCRETION.

MATERIALS IN THIS PACKAGE:
THIS BOOKLET
PAD OF ANSWER PAGES
PAD OF QUESTIONNAIRES
TWO 16mm FILMSPOTS FROM U.S. DEPT. OF PUBLIC HEALTH
--ELKE SOMMER
--EDDIE ALBERT

CONCEPTS TO BE TAUGHT:
VISUAL FORMS OF MEDIA ARE MORE EFFECTIVE WHEN THEY EMPLOY TECHNIQUES WHICH CAPITALIZE ON THIS QUALITY -- BEING VISUAL. ONE CAN DEVELOP SPECIFIC CRITERIA FOR JUDGING THE WORTH OF VISUAL MEDIA.

THE ONE PLACE WHERE TESTIMONY FROM AUTHORITY SEEMS TO BREAK DOWN VERY OFTEN, AND GO FROM THE ACCEPTABLE TO PROPAGANDA IS IN TESTIMONIAL ADVERTISING.

WHAT DOES THE STUDENT DO:
HE READS A BOOKLET AND VIEWS THE 60-SECOND PUBLIC SERVICE APPEALS ON CHRISTMAS SEALS. HE THEN USES THE SCRIPTS AND INCREASES THE NUMBER OF VISUALS, EITHER FILMING AND RECORDING SOUND OR USING A VTR.

HE THEN CONDUCTS AN INQUIRY, USING A QUESTIONNAIRE TO SEE WHICH IS MORE EFFECTIVE. MESSAGE INTERPRETATION AND PROPAGANDA MAY ALSO PLAY A PART IN THE WAY MESSAGE IS RECEIVED. ELKE SOMMER OR EDDIE ALBERT MAY HAVE MORE CHARISMA THAN THE STUDENT, AND THE TESTIMONIAL DEVICE TAKES OVER, EVEN THOUGH THE STUDENT MAY HAVE GIVEN A BETTER PRESENTATION. THIS SHOULD BE POINTED OUT.

THE STUDENT ALSO ANSWERS SOME QUESTIONS ON THE FILM-SPOTS.

1. AT WHOM ARE THESE APPEALS AIMED? (CHILDREN, ADULTS, EVERYONE?)

2. IS THE STYLE OF THE PRESENTATION APPROPRIATE? IF NOT, WHY NOT?

3. WHAT DEVICE OF PERSUASION IS BEING USED?

4. WOULD THE APPEALS CAUSE YOU TO ACT AS THE PRODUCERS DESIRED?

5. BRIEFLY DESCRIBE THE FILMSPOTS.

HOW DO YOU EVALUATE:

1. ANY INCREASE IN VISUALIZATION USING OTHER THAN SHOTS OF THE STUDENT TALKING, SHOULD BE GIVEN A HIGH EVALUATION RATING.

2. STUDENT CAN USE FILM AND TV EVALUATION FORM TO EVALUATE COMMERCIALS IN PACKAGE AND OTHERS. (Pages 215-218 of SLAG)

VISUAL EFFECTIVENESS

QUESTIONNAIRE

TELEVISION FILMSPOT EVALUATION

1. AT WHOM IS THIS MESSAGE AIMED? (CHILDREN, ADULTS, EVERYONE)?

2. IS THE STYLE OF THE PRESENTATION APPROPRIATE?

   IF NOT, WHY?

3. WHAT DEVICE OF PERSUASION IS BEING USED?

4. WOULD THE MESSAGE CAUSE YOU TO ACT AS THE PRODUCERS DESIRED?

5. BRIEFLY DESCRIBE THE PUBLIC SERVICE FILM SPOT.

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RATING FORMS

A MAJOR PORTION OF THIS SECTION OF THE SLAG IS A SERIES OF RATING FORMS AND QUESTIONNAIRES MADE UP TO HELP RATE AND EVALUATE VARIOUS TYPES OF MEDIA AND VARIOUS TYPES OF PROGRAMS ON THE MEDIA. SOME RATING FORMS JUDGE TECHNICAL ASPECTS, WHILE OTHERS JUDGE CONTENT. THEY SUGGEST VARIOUS WAYS FOR MAKING VALUE JUDGMENTS ABOUT MEDIA. WE WANT TO TAKE A LOOK AT THESE FORMS AND SELECT A PIECE OF MEDIA, WHICH WE PERHAPS HAVE ALREADY DECIDED BY OUR STANDARDS, GETS A HIGH RATING. AFTER RATING THE MEDIA, COMPARE IT WITH YOUR OPINION BEFORE YOU RATED IT. THEN ANSWER THESE QUESTIONS:

IS THE FORM ADEQUATE IN JUDGING MEDIA?

ARE THE CRITERIA CLEAR AND CAN WE IDENTIFY THEM WHERE WE SEE THEM IN THE FILM?

ARE THE CRITERIA VALID?

CAN WE DEVISE A BETTER RATING FORM FOR JUDGING THE WORTH OF TV, FILM, RADIO?

(YOU WILL, IN FACT NEED TO DO THIS SORT OF THING IF YOU PRESENT A PROGRAM OF MEDIA, A PRESENTATION, EVEN A CONTEST.) HOW YOU RATE MEDIA COULD BE PLACED ON A FORM.

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MEDIA EVALUATION

THE FOLLOWING EVALUATION FORMS PROVIDE YOU WITH SEVERAL WAYS OF RATING VARIOUS MEDIA. THEY PROVIDE CHECKLISTS UPON WHICH YOU MAY BASE ORAL OR WRITTEN CRITICISMS, OR THEY MAY BE USED TO GRADE OR RATE MEDIA WITHOUT WRITING ADDITIONAL ANALYSIS. YOU WILL WANT TO HAVE SOME OF YOUR MEDIA MESSAGES RATED BY SOMEONE (OTHER THAN YOUR INSTRUCTOR) USING ONE OF THE APPROPRIATE FORMS. THESE RATING FORMS WILL ALSO BE HELPFUL IN CALLING TO YOUR YOUR ATTENTION THE QUALITIES AND ELEMENTS WHICH YOU SHOULD JUDGE IN THE MEDIA.

INCLUDED IN THIS SECTION:

RATIONALE FOR "FILM EVALUATION RATING FORM"
"FILM EVALUATION RATING FORM"

"CHECKLIST FOR EVALUATING A FILM"

"EVALUATION ANALYSIS FOR TV PROGRAMMING"

"CHECKLIST FOR EVALUATING TV DRAMA"

"USE OF A CAMERA - TV PROGRAM"

"EVALUATION ANALYSIS FOR RADIO PROGRAMMING"

"SUGGESTIONS FOR EVALUATING RADIO ANNOUNCER PERFORMANCES"

"STUDENT JUDGMENT OF EDUCATIONAL MOTION PICTURES"

RATIONALE AND INSTRUCTIONS FOR "FILM AND TV EVALUATION FORM"

ADDITIONAL FORMS MAY BE OBTAINED FROM YOUR INSTRUCTOR.

FILM EVALUATION RATING FORM

A FILM SHOULD BE JUDGED IN RELATION TO THE PRODUCER'S OBJECTIVES (WHAT HE HOPES TO ACHIEVE IN TERMS OF CONVEYING INFORMATION, CHANGING ATTITUDES, CREATING FEELINGS, ETC.) FOR HIS INTENDED AUDIENCE. READ THE FOLLOWING STATEMENTS CAREFULLY.

TITLE:

INTENDED AUDIENCE:

INFORMATIONAL OBJECTIVE(S):

ATTITUDINAL OBJECTIVE(S):

Using the 5 point scale, rate each of the following criteria, keeping the stated audience and objectives in mind. Even though you may not feel completely qualified in all areas, provide your best judgment on each item.

5 points--Excellent
4 points--Good
3 points--Average
2 points--Fair
1 point---Poor

SCORE

1. INVOLVEMENT
   Will the film attract and hold attention and interest? _____

2. INFORMATIONAL OBJECTIVE
   Was information presented clearly and unambiguously? _____

3. INFORMATIONAL ACCURACY
   Was content factual and intellectually honest? _____

4. ATTITUDINAL OBJECTIVE
   Will film elicit the intended emotional response? _____

5. BELIEVABILITY
   Was presentation true sounding and unbiased? _____

6. APPROPRIATENESS
   Was content and presentation appropriate for audience? _____

7. USE OF MEDIUM
   Was good use made of the film medium? _____

8. TECHNICAL QUALITY
   Were technical features (photography, etc.) well done? _____

9. CREATIVITY
Was the presentation imaginative and innovative? _____

10. OVERALL REACTION
Your general evaluation considering all criteria. _____

TOTAL SCORE _____

(ADDITIONAL COMMENTS)

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

CHECK LIST FOR EVALUATING A FILM

(LOW RATING TO HIGH RATING, 1 TO 5)

1. ENTERTAINMENT

A.	Comedy rating	1	2	3	4	5
B.	Conflict rating	1	2	3	4	5
C.	Human interest rating	1	2	3	4	5
D.	Sex appeal rating	1	2	3	4	5
E.	Emotional appeals	1	2	3	4	5
F.	Aesthetic appeal rating	1	2	3	4	5
G.	Novelty rating	1	2	3	4	5

2. PRODUCTION VALUE

A.	Theme	1	2	3	4	5
B.	Plot	1	2	3	4	5
C.	Script	1	2	3	4	5
D.	Acting	1	2	3	4	5
E.	Setting and Costume	1	2	3	4	5
F.	Sound	1	2	3	4	5
G.	Photography	1	2	3	4	5
H.	Direction	1	2	3	4	5
I.	Editing	1	2	3	4	5

3. INSTRUCTIONAL VALUE

A.	New information presented on places, events, people?	1	2	3	4	5
B.	Social, psychological and/or emotional problems presented with new insight?	1	2	3	4	5
C.	New and fresh insights on character and personality presented?	1	2	3	4	5

4. ETHICAL VALUE (Dependent on treatment, not subject matter)

A.	Is interpretation accurate? Or distorted, false, one-sided?	1	2	3	4	5
B.	Does the interpretation illuminate and inspire human dignity?	1	2	3	4	5
C.	To what degree is the interpretation timeless? Applicable to other cultures and peoples?	1	2	3	4	5

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EVALUATION ANALYSIS FOR TV PROGRAMMING

(LOW RATING TO HIGH RATING, 1 TO 5)

Name_____ Date_____ Program_____

General Purpose:

Specific Purpose:

Specific Audience, or Class:

1. CONTENT (Material chosen and organized

Organization	1	2	3	4	5
Basic idea (appropriate for audience & time)	1	2	3	4	5
Unity	1	2	3	4	5
Clarity (progression of ideas)	1	2	3	4	5
(use of transitions)	1	2	3	4	5

2. DELIVERY (Sound)

Conversational delivery	1	2	3	4	5
Did it communicate?	1	2	3	4	5
Rate	1	2	3	4	5
Vitality	1	2	3	4	5
Pitch	1	2	3	4	5
Quality	1	2	3	4	5
Grammar	1	2	3	4	5
Word Choice	1	2	3	4	5

3. CAMERA PRESENCE

Eye-to-eye contact	1	2	3	4	5
Poise	1	2	3	4	5
Use of movement	1	2	3	4	5
Use of gesture	1	2	3	4	5
Facial animation	1	2	3	4	5

4. VISUALIZATION (Graphics)

Visuals are appropriate and reinforce communication?	1	2	3	4	5
Visuals are clear and interesting	1	2	3	4	5
Visuals are well prepared, organized	1	2	3	4	5

5. SPECIAL TV TECHNIQUES (use of music, announcer, title cards, etc.) 1 2 3 4 5

6. TIMING (To the second) 1 2 3 4 5

7. ADDITIONAL COMMENTS: (Use other side)

When you write evaluations, think about and answer some of these questions on the media you view or listen to:

1. Does it say anything?

2. Does it use the media effectively? (Is there movement in movie; sounds, other than talking, on radio?)

3. Does it apply to now? Is it up to date?

4. Does it show creativeness?

5. Does it cause you to do or feel anything?

6. Does it tell it like it is?

Ask some questions of your own:

7.

8.

9.

10.

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MEDIA EVALUATION

CHECK LIST FOR EVALUATING TV DRAMA

(LOW RATING TO HIGH RATING, 1 TO 5)

1.	Overall "artistic" value of merit	1	2	3	4	5
2.	Instructional value	1	2	3	4	5
3.	Ethical value	1	2	3	4	5
4.	Is the theme effectively stated?	1	2	3	4	5
5.	Is the plot effectively constructed?	1	2	3	4	5
6.	Is the script effective in:					
	a. dialogue	1	2	3	4	5
	b. scene length	1	2	3	4	5
	c. sequence of events, conflicts, situations, etc.	1	2	3	4	5
	d. building toward a series of climaxes	1	2	3	4	5
7.	Is the acting effective with respect to:					
	a. characterization	1	2	3	4	5
	b. adaptation to the medium	1	2	3	4	5
	c. gesture	1	2	3	4	5
	d. movement	1	2	3	4	5
	e. illusion of the first time	1	2	3	4	5
	f. credibility	1	2	3	4	5
	g. communication of mood and emotion	1	2	3	4	5
	h. communication of meaning (literal, oblique, implied)	1	2	3	4	5
8.	To what extent is the setting effective?	1	2	3	4	5
9.	To what extent is the costuming effective?	1	2	3	4	5
10.	To what extent is the audio pick-up effective?	1	2	3	4	5
11.	How effective is the camera work?	1	2	3	4	5
12.	How effective is the switching?	1	2	3	4	5
13.	What is the calibre of the direction?	1	2	3	4	5

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MEDIA EVALUATION

USE OF A CAMERA – TV PROGRAM

NAME OF PROGRAM _____

WERE THERE ANY CLOSE-UP SHOTS? _____ WHAT WAS THE EFFECT CREATED?

WHAT EFFECTS WERE CREATED BY HIGH SHOTS?

WHAT EFFECTS WERE CREATED BY LOW SHOTS?

WAS A SERIES OF SHORT SHOTS USED? _____ WHY?

HOW IMPORTANT WERE MUSIC AND SETTING TO THE TOTAL EFFECTS?

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EVALUATION ANALYSIS FOR RADIO PROGRAMMING

Low rating to high rating, 1 to 5)

Name_____Date_____Program_____

General Purpose:

Specific Purpose:

Specific Audience, or Class:

Circle One

I. CONTENT (Material chosen and organized)

Organization	1 2 3 4 5
Basic idea (appropriate for audience & time)	1 2 3 4 5
Unity	1 2 3 4 5
Clarity - (progression ideas)	1 2 3 4 5
(use of transitions)	1 2 3 4 5

II. DELIVERY (Sound)

Conversational delivery (if appropriate)	1 2 3 4 5
Did it communicate?	1 2 3 4 5
Rate (speed of delivery)	1 2 3 4 5
Vitality	1 2 3 4 5
Pitch	1 2 3 4 5
Voice Quality	1 2 3 4 5
Technical Quality	1 2 3 4 5
Grammar	1 2 3 4 5
Word Choice	1 2 3 4 5

III. SPECIAL RADIO TECHNIQUES

Use of music	1 2 3 4 5
Sound effects	1 2 3 4 5
Natural sounds	1 2 3 4 5
Interviews	1 2 3 4 5
Announcer style	1 2 3 4 5

IV. TIMING (to the second) 1 2 3 4 5

V. ADDITIONAL COMMENTS

When you write evaluations, think about and answer some of these questions on the media you view or listen to:

1. Does it say anything?

2. Does it use the media effectively? (Is there movement in movie; sounds, other than talking, on radio?)

3. Does it apply to now? Is it up to date?

4. Does it show creativeness?

5. Does it cause you to do or feel anything?

6. Does it tell it like it is?

Ask some questions of your own:

7.

8.

9.

10.

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SUGGESTIONS FOR EVALUATING RADIO ANNOUNCER PERFORMANCES

Low rating to high rating, 1 to 5

	Circle one
To what extent was there an illusion of the first time?	1 2 3 4 5
To what extent was there vocal variety and contrast?	1 2 3 4 5
To what extent did the speaker use emphasis to highlight key ideas?	1 2 3 4 5
To what extent did the speaker use a variety of emphasis techniques?	1 2 3 4 5
Did the announcer make effective use of throw-away lines?	1 2 3 4 5
Did the announcer respond promptly to cues?	1 2 3 4 5
Did the announcer integrate his performances with sound and music?	1 2 3 4 5
Was the announcer able to correctly present different and/or changing sound perspectives?	1 2 3 4 5
Did the announcer cover up or pass over mistakes?	1 2 3 4 5
How effectively did the announcer cope with special radio problems?	1 2 3 4 5
a. Telephone conversations	1 2 3 4 5
b. Crowd noises	1 2 3 4 5
c. Addressing an audience	1 2 3 4 5
d. Reading from a script	1 2 3 4 5
e. Cross fades	1 2 3 4 5
f. Ad libbing	1 2 3 4 5
How effective was the overall presentation?	1 2 3 4 5

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GENRE FILMSTRIP

RATIONALE: MEDIA CAN BE ANALYZED ACCORDING TO CERTAIN PRESCRIBED CRITERIA, ONE OF WHICH, IS THE CHARACTERISTICS OF THE GENRE. THERE IS MEANING IN ALL MESSAGES CONVEYED BY THE MEDIA. GENRE HELPS US LOOK FOR THAT MEANING.

OBJECTIVE: LIST THREE CURRENT PROGRAMS ON RADIO AND TELEVISION AND IN THE MOVIES AND CLASSIFY THEIR GENRE ACCORDING TO INFORMATION PRESCRIBED IN YOUR SLAB, SLAG AND LEARNING PACKAGES.

MATERIALS: FILMSTRIP VIEWER
FILMSTRIP
CASSETTE TAPE

CONCEPT TO BE TAUGHT:
RADIO, FILM AND TV CAN BE CLASSIFIED INTO VARIOUS TYPES.

WHAT DOES THE STUDENT DO:
HE VIEWS A FILMSTRIP EITHER AS AN INDIVIDUAL OR A GROUP AND THEN IDENTIFIES CURRENT GENRE, MATCHING IT WITH THE FILMSTRIP.

HOW DO YOU EVALUATE:
THIS SHOULD BE AN ON-GOING EVALUATION. CHECK HIS CONSTANT AWARENESS OF GENRE.

AN INDIVIDUAL GENRE SCRAPBOOK CAN BE ASSIGNED FOR EVALUATION.

Note: Either the No. 995 or No. 999 viewer may be used to view the filmstrip.

GENRE SCRAPBOOK

RATIONALE: INFORMATION ON VARIOUS GENRE COMES FROM A VARIETY OF SOURCES. A STUDENT OF THE MEDIA SHOULD COLLECT INFORMATION FROM THESE SOURCES, CATEGORIZE IT AND KEEP IT FOR FURTHER REFERENCE. THIS SCRAPBOOK CAN BECOME A GROWING FILE OF INFORMATION. MATERIAL FROM NEWSPAPERS, MAGAZINES, AND FILM CATALOGS COULD BE CLIPPED AND INSERTED IN THE FILE. THIS SCRAPBOOK REPRESENTS A SAMPLE OF THIS TYPE OF COLLECTION AS WELL AS A VALUABLE REFERENCE TOOL.

OBJECTIVES:
1. YOU WILL CALL TO THE ATTENTION OF THE CLASS, MEDIA ARTICLES BY EITHER CLIPPING AND POSTING THE ARTICLE IN THE CLASSROOM OR MAKING SOME TYPE OF VISUAL PRESENTATION OF THOSE THAT CANNOT BE CLIPPED.

2. YOU WILL PREPARE YOUR OWN SCRAPBOOK OF ARTICLES ON MEDIA (YOU MAY COVER ANY MODULE IN THIS PACKAGE).

MATERIALS: SCRAPBOOK OF ARTICLES ON GENRE WITH BLANK PAGES FOR ADDITION OF NEW MATERIAL.

CONCEPT TO BE TAUGHT:
THE MASS MEDIA IS CONSTANTLY TALKED ABOUT AND WRITTEN ABOUT. TO CONTINUE LEARNING ABOUT IT, ONE ONLY HAS TO COLLECT THE INFORMATION.

WHAT DOES THE STUDENT DO:
1. HE HELPS GATHER INFORMATION ABOUT THE MEDIA HE IS STUDYING. A CLASS SCRAPBOOK IS KEPT AND SHARED.

2. YOU MIGHT WANT EACH STUDENT TO KEEP HIS OWN SCRAPBOOK IN WHICH CASE YOU SHOULD REVIEW THE OBJECTIVES AND PERHAPS ADD THIS OR SUBSTITUTE IT.

3. HAVE CLASS DO A WALL SCRAPBOOK OVER AN EXTENDED PERIOD. SEE GENRE CHART PACKAGE.

4. ACCEPT VERBAL ACCOUNTS IN REFERENCE TO GENRE SCRAPBOOK.

ENRE CHART

TIONALE: MEDIA CAN BE CLASSIFIED INTO VARIOUS GENRE, EACH WITH A DISTINCTIVE SET OF CHARACTERISTICS. IDENTIFICATION OF THOSE CHARACTERISTICS ENABLES ONE TO BETTER EVALUATE THE PRODUCTION AS WELL AS TO PRODUCE THAT GENRE IN A CREATIVE FASHION.

JECTIVE: YOU WILL CONSTRUCT A CHART MADE OF COLLECTED PICTURES, GRAPHICS AND PRINT WHICH WILL ILLUSTRATE THE CHARACTERISTICS OF A GIVEN GENRE USING THE GENRE WALL CHART CARDS.

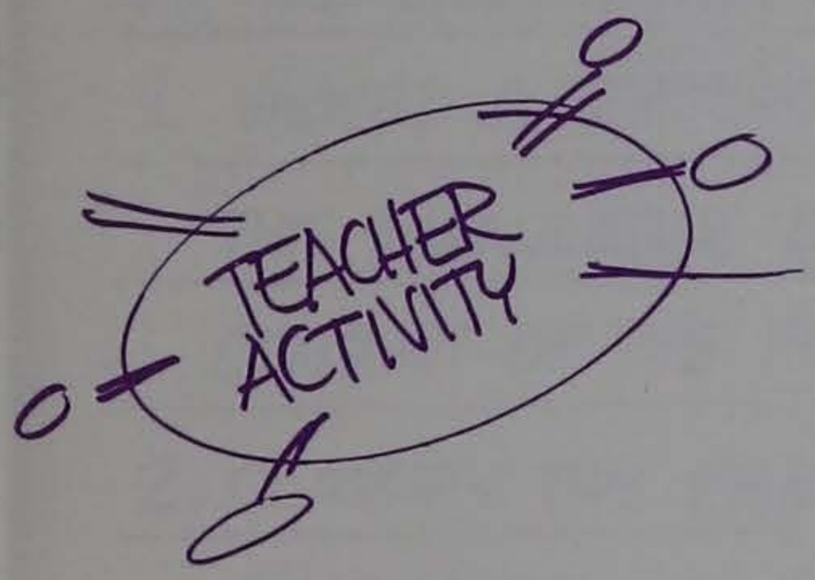
TERIALS: ASSORTED GENRE CARDS

YOU WILL CONSTRUCT THIS PACKAGE USING AS A MODEL THE PREVIOUS PACKAGES AND THEIR EXPLANATION IN THIS BOOK.

NOTE: KEEP IN MIND THAT THE "CITIZEN KANE" CHARTS, PAGES 169-173 OF THE SLAG CAN BE MODIFIED TO FIT ANY FEATURE FILM STUDY.

YOU MAY WANT TO ACQUIRE THE BOOK "RAISING KANE" BY PAULINE KOEL FOR WORK WITH "CITIZEN KANE"--TRY TO BUDGET THE FILM FOR USE WITH EVERY MEDIA CLASS.

- NOTES -



16MM feature FILM

TITLE:

RATIONALE:

BEHAVIORAL OBJECTIVES:

AT THE COMPLETION OF THIS SET OF ACTIVITIES, YOU WILL HAVE:

1. VIEWED A FEATURE LENGTH FILM KNOWLEDGEABLY AND DISPLAYED THIS KNOWLEDGE BY SCORING 75% ON A TEST OF THE MESSAGE CONTENT OF THE FILM.

2. CLASSIFY THE FILM AS A PARTICULAR GENRE, AND CONSTRUCT A CHARACTERISTICS CHART WHICH DISPLAYS THE IDENTIFYING CHARACTERISTICS OF THE FILM'S GENRE - IN A MANNER THAT COMPARES FAVORABLY WITH THE EXAMPLE GIVEN YOU.

MEDIA GENRE

16MM feature FILM

TITLE:

RATIONALE:

BEHAVIORAL OBJECTIVES:

GENRE CLASSIFICATION AND COMPARISON CHART

ON THE FOLLOWING CHART YOU WILL LIST FILM TITLES, GENRE, AND CHARACTERISTICS. THIS MAY BE ACCOMPLISHED IN ANY OF THE FOLLOWING WAYS:

INDIVIDUALLY
AS A SMALL GROUP
AS AN ENTIRE CLASS

YOU WILL NEED TO DECIDE THIS WITH YOUR INSTRUCTOR.

AFTER COMPLETING THE CHART, TURN IT OVER AND WRITE A PARAGRAPH FOR EACH OF THE FILMS LISTED— SUMMARIZING IN YOUR OWN WORDS THE FINDINGS OF YOUR GENRE ANALYSIS.

SEE GENRE SCRAPBOOK.

GENRE CLASSIFICATION AND COMPARISON CHART

LIST BELOW THE TITLES OF 4 FILMS AND THEIR GENRE:			
FILM	1.	2.	3.
GENRE			
LIST THE CHARACTERISTICS OF EACH GENRE:			
LIST SIMILAR CHARACTERISTICS OF EACH GENRE:			
LIST DIFFERENT CHARACTERISTICS OF EACH GENRE:			

MEDIA GENRE COMPARISON

DIFFERENT PLOTS OR THEMES MUST BE HANDLED IN DIFFERENT WAYS. BECAUSE OF THE INHERENT DIFFERENCES IN EACH MEDIUM (TV, RADIO, FILM, PRINT), WHICH INFLUENCE THE WAY EACH MUST TELL A STORY, SOME FORMS DEPEND MORE ON SOUND OR PICTURES ... OTHERS ON THE ABILITY TO CHANGE SETTINGS EASILY.

- REFER TO "36 BASIC PLOTS" AND THE WORKSHEET YOU DID FOR IT. THESE MIGHT BE HELPFUL.
- CHOOSE 5 PLOTS OR THEMES... AND USING THE CHART WHICH FOLLOWS ... COMPARE ITS TREATMENT BY VARIOUS MEDIUMS.
- TURN IN 5 MEDIA GENRE COMPARISON CHARTS - NOTING SIMILARITIES AND DISSIMILARITIES BETWEEN THE MEDIUMS.
- THE GENRE SCRAPBOOK SHOULD BE CONSULTED FOR CROSS-MEDIA MATERIAL.

MEDIA GENRE COMPARISON

DIRECTIONS: Choose a storyline or theme which contains examples in several media. Compare the production by completing the chart below.

DATE:	Television		Radio		Film	Period-icals	Books
	Channel	Time	Station	Time	Title	Name	Title
Theme or plot							
Genre							
Time/length							
Characters							
Setting							
Brief Summary of Similar points							
Brief Summary of Dissimilar points							

Which media do you prefer? Why?

MEDIA GENRE COMPARISON

MEDIA GENRE COMPARISON

MEDIA EVALUATION RATIONALE

THE MASS MEDIA ARE DRAMATIC AGENCIES. EVERYTHING THAT OCCURS IN THE MASS MEDIA IS THERE BECAUSE IT HAS BEEN SELECTED FROM MANY ALTERNATIVE VERSIONS, AND IS RELATED TO OTHER IMAGES AND SOUNDS WITHIN A MEDIA PRESENTATION FOR ITS DRAMATIC VALUE. TO DECIDE WHETHER THOSE SELECTIONS HAVE VALUE IS IMPORTANT TO US. HOW IMPORTANT IS IT?

THE MASS MEDIA PUTS PICTURES IN YOUR HEAD! WHETHER YOU'RE LOOKING AT FILMS, TELEVISION, THE NEWSPAPER OR LISTENING TO RADIO, YOU ARE BEING INFLUENCED BY WHAT YOU SEE AND HEAR. THE MASS MEDIA ARE ANNOYINGLY PERSUASIVE.

FIFTY PER CENT OF ALL MOVIE ATTENDANCE CONSISTS OF TEENAGERS AND YOUNG ADULTS (AGES 16-30). ABOUT NINETY PER CENT OF THE 60 MILLION HOMES IN THE UNITED STATES HAVE TELEVISION SETS AND THE AVERAGE MALE WILL SPEND THE EQUIVALENT OF 3000 FULL DAYS, ABOUT NINE YEARS OF HIS LIFE WATCHING TELEVISION.

RADIO IS THE EVERYWHERE MEDIUM; ONLY ONE HOME IN ONE-HUNDRED LACKS A SET. THE AVERAGE HOME HAS MORE THAN FOUR RADIOS IF WE INCLUDE CAR RADIOS. TWO OUT OF EVERY THREE AMERICANS TUNE IN MORE THAN ONE HOUR A DAY. THE ADOLESCENT AMERICAN TENDS TO SHIFT FROM TV-WATCHING AS A CHILD, TO THE RADIO.

OBJECTIVES/MEDIA EVALUATION

1. GIVEN MESSAGES IN DIFFERENT MEDIA, I WILL EVALUATE THEIR PRODUCTION QUALITIES AND AESTHETIC VALUES IN WRITTEN FORM.

☐ OBJECTIVE MET

2. I WILL USE MEDIA PRODUCTION CODES AS CRITERIA FOR EVALUATION BY VIEWING OR LISTENING TO SELECTED PRODUCTIONS AND CENSORING THEM ACCORDINGLY.

☐ OBJECTIVE MET

3. I WILL DISCUSS ANY MEDIA I HAVE SEEN WITH THE CLASS, SHARE IT WITH THEM, AND KEEP A RECORD OF MY USE OF THE MEDIA ON FORMS PROVIDED.

☐ OBJECTIVE MET

NAME _____

EVALUATION MODULE PRE-TEST

TRUE OR FALSE

1. A critic's function is to tell what happened in a piece of media so people can determine if they would like to see it. _____
2. Critical writings are not published about film. _____
3. All critics must know about production of the piece of media before they will be hired as a critic. _____
4. Media should be evaluated in the light of the target audience. _____
5. Most evaluation of media is done by stating whether the story was interesting or not. _____
6. The technical quality of the production is one of the things evaluated by critics. _____
7. Comparing a sequence in one film, to a sequence in a previous film is a good approach to film criticism. _____
8. Stanley Kauffmann is a film critic. _____
9. Film and television can be evaluated as to their visual effectiveness. _____
10. Radio's greatest value lies in its more complete coverage of an event than either television or newspaper. _____
11. Stanley Kauffmann is a theatre critic. _____
12. Movies are rated by federal rating board as G, PG, R and X. _____

1. Stanley Kauffmann is a literary critic. _____

1. Name three books on film, three on television, and three on radio that you have read.

_____ _____

_____ _____

_____

_____

_____

1. Judith Crist is a film critic on the "Today Show". _____

EVALUATION PRE-TEST ANSWER KEY

1. False
2. False
3. False
4. True
5. False
6. True
7. True
8. True
9. True
10. False
11. True
12. False
13. True
14. Teacher's Discretion
15. True

LIST OF PACKAGES FOR THE EVALUATION MODULE WITH

EXPLANATIONS FOR THEIR USE

BEFORE YOU TRUST THE CRITICS

RATIONALE: WE PUT A LOT OF FAITH IN WHAT CRITICS SAY ABOUT MOTION PICTURES, TELEVISION, AND OTHER TYPES OF ENTERTAINMENT PROGRAMS. IN ORDER TO VALIDATE WHAT THESE CRITICS SAY, WE OUGHT TO KNOW SOMETHING ABOUT THEM AND THEIR PHILOSOPHIES.

OBJECTIVE: YOU WILL DEMONSTRATE YOUR KNOWLEDGE OF THE CRITICS INTERVIEWED, BY WRITING BOTH ESSAYS IN ANSWER TO THE QUESTIONS CONTAINED IN THE EVALUATION SECTION OF THE SLAG.

MATERIALS IN THIS PACKAGE:

4 REEL TO REEL TAPES
SCHICKEL/KANFER
SMITH/CANBY
GREENSPUN/SARRIS
MORGENSTERN/CRIST

CONCEPTS TO BE TAUGHT:
CRITICS CAN BE BOTH OBJECTIVE AND SUBJECTIVE IN THEIR CRITICISM. THERE IS A DIFFERENCE BETWEEN A CRITIC AND A REVIEWER. BETTER FILM CRITICS HAVE MORE KNOWLEDGE OF FILMMAKING.

PRE-TESTS: THE QUESTIONS IN THE SLAG MAY BE USED AS A PRE-TEST.

WHAT DOES THE STUDENT DO:
HE LISTENS TO 4 TAPES AND TAKES NOTES ON THE PERSONALITIES OF THE VARIOUS CRITICS. THESE NOTES ARE THEN USED TO ANSWER THE FOLLOWING QUESTIONS:

1. WHAT IS THE DIFFERENCE BETWEEN A FILM CRITIC AND FILM REVIEWER?
ANSWER: ANY ANSWER IS ACCEPTABLE THAT IDENTIFIES A CRITIC AS EVALUATING, I.E., STATING GOOD AND BAD QUALITIES AND A REVIEWER AS ONE WHO TELLS WHAT IMAGES OR SOUNDS WERE PRESENT IN THE MEDIA MESSAGE.

2. WHAT IS THE ROLE OF THE CRITIC? OF WHAT VALUE ARE THEY? HOW DO THEY FIT SOCIETY'S NEEDS?
ANSWER: LISTEN TO THE TAPE

3. WHAT QUALIFICATIONS ARE NECESSARY TO BE A FILM CRITIC?
ANSWER: SEE NO. 2

4. WHAT IS MEANT BY "SUBJECTIVE CRITICISM"?
ANSWER: SUBJECTIVE CRITICISM INVOLVES THE INTENSELY PERSONAL CRITERIA OF THE CRITIC HIMSELF.

5. WHAT'S MEANT BY THE "DIALOGUE WITH THE CRITIC"?

6. WHAT IS A "QUICKIE MOVIE"?

7. HOW IS GENRE IMPORTANT TO A CRITIC?

8. HAS THERE BEEN A CHANGE IN THE TARGET AUDIENCES OF FILMMAKERS? FOR WHOM ARE MOVIES MADE?

9. CAN A MOVIE BE ENJOYED A SECOND TIME?
ANSWER: IF IT IS A GOOD MOVIE, YES, MANY PEOPLE HAVE SEEN "CITIZEN KANE" SEVERAL TIMES.

10. WHO IS D. W. GRIFFITH?

VISUAL EFFECTIVENESS

RATIONALE: ACCORDING TO THE EFFECTS OF MASS COMMUNICATION, (JOSEPH T. KLAPPEN, FREE PRESS, NEW YORK, 1960), PERSONAL INFLUENCE, THAT IS, SOMEONE WHO IS RESPECTED BY THE LISTENER AS SINCERE AND HAVING SOME KNOWLEDGE OR PRESTIGE, APPEARS TO BE A STRONGER INFLUENCE TOWARD CHANGE THAN DOES MASS COMMUNICATION. THUS, IF A PERSON OF THIS TYPE CALLED ON YOU TO SELL YOU SOME TOOTHPASTE, HE WOULD HAVE MORE LUCK THAN IF THE RADIO, TV, OR SOME OTHER FORM OF MASS COMMUNICATION ASKED YOU TO BUY THE TOOTHPASTE.

STATEMENTS MADE BY PEOPLE WHO ARE POPULAR OR HEROES USUALLY HAVE A GOOD, EVEN BENIGN EFFECT ON PEOPLE. THE PROPAGANDA DEVICE USED IN CONNECTION WITH THIS IS CALLED THE TESTIMONIAL; IT IS WIDELY USED IN ADVERTISING. POPULAR FIGURES, ACTORS, BASEBALL AND OTHER SPORTS HEROES, ENDORSE ALL MANNER OF PRODUCTS AND "SCIENTIFIC TESTS" IN AN ATTEMPT TO LEND WEIGHT TO THE PERSUASION. THE LISTENER/VIEWER MUST EXERCISE DISCRETION.

MATERIALS IN THIS PACKAGE:
THIS BOOKLET
PAD OF ANSWER PAGES
PAD OF QUESTIONNAIRES
TWO 16mm FILMSPOTS FROM U.S. DEPT. OF PUBLIC HEALTH
--ELKE SOMMER
--EDDIE ALBERT

CONCEPTS TO BE TAUGHT:
VISUAL FORMS OF MEDIA ARE MORE EFFECTIVE WHEN THEY EMPLOY TECHNIQUES WHICH CAPITALIZE ON THIS QUALITY -- BEING VISUAL. ONE CAN DEVELOP SPECIFIC CRITERIA FOR JUDGING THE WORTH OF VISUAL MEDIA.

THE ONE PLACE WHERE TESTIMONY FROM AUTHORITY SEEMS TO BREAK DOWN VERY OFTEN, AND GO FROM THE ACCEPTABLE TO PROPAGANDA IS IN TESTIMONIAL ADVERTISING.

WHAT DOES THE STUDENT DO:
HE READS A BOOKLET AND VIEWS THE 60-SECOND PUBLIC SERVICE APPEALS ON CHRISTMAS SEALS. HE THEN USES THE SCRIPTS AND INCREASES THE NUMBER OF VISUALS, EITHER FILMING AND RECORDING SOUND OR USING A VTR.

HE THEN CONDUCTS AN INQUIRY, USING A QUESTIONNAIRE TO SEE WHICH IS MORE EFFECTIVE. MESSAGE INTERPRETATION AND PROPAGANDA MAY ALSO PLAY A PART IN THE WAY MESSAGE IS RECEIVED. ELKE SOMMER OR EDDIE ALBERT MAY HAVE MORE CHARISMA THAN THE STUDENT, AND THE TESTIMONIAL DEVICE TAKES OVER, EVEN THOUGH THE STUDENT MAY HAVE GIVEN A BETTER PRESENTATION. THIS SHOULD BE POINTED OUT.

THE STUDENT ALSO ANSWERS SOME QUESTIONS ON THE FILM-SPOTS.

1. AT WHOM ARE THESE APPEALS AIMED? (CHILDREN, ADULTS, EVERYONE?)

2. IS THE STYLE OF THE PRESENTATION APPROPRIATE? IF NOT, WHY NOT?

3. WHAT DEVICE OF PERSUASION IS BEING USED?

4. WOULD THE APPEALS CAUSE YOU TO ACT AS THE PRODUCERS DESIRED?

5. BRIEFLY DESCRIBE THE FILMSPOTS.

HOW DO YOU EVALUATE:

1. ANY INCREASE IN VISUALIZATION USING OTHER THAN SHOTS OF THE STUDENT TALKING, SHOULD BE GIVEN A HIGH EVALUATION RATING.

2. STUDENT CAN USE FILM AND TV EVALUATION FORM TO EVALUATE COMMERCIALS IN PACKAGE AND OTHERS. (Pages 215-218 of SLAG)

VISUAL EFFECTIVENESS

QUESTIONNAIRE

TELEVISION FILMSPOT EVALUATION

1. AT WHOM IS THIS MESSAGE AIMED? (CHILDREN, ADULTS, EVERYONE)?

2. IS THE STYLE OF THE PRESENTATION APPROPRIATE?

   IF NOT, WHY?

3. WHAT DEVICE OF PERSUASION IS BEING USED?

4. WOULD THE MESSAGE CAUSE YOU TO ACT AS THE PRODUCERS DESIRED?

5. BRIEFLY DESCRIBE THE PUBLIC SERVICE FILM SPOT.

RATING FORMS

A MAJOR PORTION OF THIS SECTION OF THE SLAG IS A SERIES OF RATING FORMS AND QUESTIONNAIRES MADE UP TO HELP RATE AND EVALUATE VARIOUS TYPES OF MEDIA AND VARIOUS TYPES OF PROGRAMS ON THE MEDIA. SOME RATING FORMS JUDGE TECHNICAL ASPECTS, WHILE OTHERS JUDGE CONTENT. THEY SUGGEST VARIOUS WAYS FOR MAKING VALUE JUDGMENTS ABOUT MEDIA. WE WANT TO TAKE A LOOK AT THESE FORMS AND SELECT A PIECE OF MEDIA, WHICH WE PERHAPS HAVE ALREADY DECIDED BY OUR STANDARDS, GETS A HIGH RATING. AFTER RATING THE MEDIA, COMPARE IT WITH YOUR OPINION BEFORE YOU RATED IT. THEN ANSWER THESE QUESTIONS:

IS THE FORM ADEQUATE IN JUDGING MEDIA?

ARE THE CRITERIA CLEAR AND CAN WE IDENTIFY THEM WHERE WE SEE THEM IN THE FILM?

ARE THE CRITERIA VALID?

CAN WE DEVISE A BETTER RATING FORM FOR JUDGING THE WORTH OF TV, FILM, RADIO?

(YOU WILL, IN FACT NEED TO DO THIS SORT OF THING IF YOU PRESENT A PROGRAM OF MEDIA, A PRESENTATION, EVEN A CONTEST.) HOW YOU RATE MEDIA COULD BE PLACED ON A FORM.

MEDIA EVALUATION

THE FOLLOWING EVALUATION FORMS PROVIDE YOU WITH SEVERAL WAYS OF RATING VARIOUS MEDIA. THEY PROVIDE CHECKLISTS UPON WHICH YOU MAY BASE ORAL OR WRITTEN CRITICISMS, OR THEY MAY BE USED TO GRADE OR RATE MEDIA WITHOUT WRITING ADDITIONAL ANALYSIS. YOU WILL WANT TO HAVE SOME OF YOUR MEDIA MESSAGES RATED BY SOMEONE (OTHER THAN YOUR INSTRUCTOR) USING ONE OF THE APPROPRIATE FORMS. THESE RATING FORMS WILL ALSO BE HELPFUL IN CALLING TO YOUR YOUR ATTENTION THE QUALITIES AND ELEMENTS WHICH YOU SHOULD JUDGE IN THE MEDIA.

INCLUDED IN THIS SECTION:

RATIONALE FOR "FILM EVALUATION RATING FORM"
"FILM EVALUATION RATING FORM"

"CHECKLIST FOR EVALUATING A FILM"

"EVALUATION ANALYSIS FOR TV PROGRAMMING"

"CHECKLIST FOR EVALUATING TV DRAMA"

"USE OF A CAMERA - TV PROGRAM"

"EVALUATION ANALYSIS FOR RADIO PROGRAMMING"

"SUGGESTIONS FOR EVALUATING RADIO ANNOUNCER PERFORMANCES"

"STUDENT JUDGMENT OF EDUCATIONAL MOTION PICTURES"

RATIONALE AND INSTRUCTIONS FOR "FILM AND TV EVALUATION FORM"

ADDITIONAL FORMS MAY BE OBTAINED FROM YOUR INSTRUCTOR.

FILM EVALUATION RATING FORM

A FILM SHOULD BE JUDGED IN RELATION TO THE PRODUCER'S OBJECTIVES (WHAT HE HOPES TO ACHIEVE IN TERMS OF CONVEYING INFORMATION, CHANGING ATTITUDES, CREATING FEELINGS, ETC.) FOR HIS INTENDED AUDIENCE. READ THE FOLLOWING STATEMENTS CAREFULLY.

TITLE:

INTENDED AUDIENCE:

INFORMATIONAL OBJECTIVE(S):

ATTITUDINAL OBJECTIVE(S):

Using the 5 point scale, rate each of the following criteria, keeping the stated audience and objectives in mind. Even though you may not feel completely qualified in all areas, provide your best judgment on each item.

5 points--Excellent
4 points--Good
3 points--Average
2 points--Fair
1 point---Poor

SCORE

1. INVOLVEMENT
   Will the film attract and hold attention and interest? _____

2. INFORMATIONAL OBJECTIVE
   Was information presented clearly and unambiguously? _____

3. INFORMATIONAL ACCURACY
   Was content factual and intellectually honest? _____

4. ATTITUDINAL OBJECTIVE
   Will film elicit the intended emotional response? _____

5. BELIEVABILITY
   Was presentation true sounding and unbiased? _____

6. APPROPRIATENESS
   Was content and presentation appropriate for audience? _____

7. USE OF MEDIUM
   Was good use made of the film medium? _____

8. TECHNICAL QUALITY
   Were technical features (photography, etc.) well done? _____

9. CREATIVITY
Was the presentation imaginative and innovative? _____

10. OVERALL REACTION
Your general evaluation considering all criteria. _____

TOTAL SCORE _____

(ADDITIONAL COMMENTS)

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

CHECK LIST FOR EVALUATING A FILM

(LOW RATING TO HIGH RATING, 1 TO 5)

1. ENTERTAINMENT

A.	Comedy rating	1	2	3	4	5
B.	Conflict rating	1	2	3	4	5
C.	Human interest rating	1	2	3	4	5
D.	Sex appeal rating	1	2	3	4	5
E.	Emotional appeals	1	2	3	4	5
F.	Aesthetic appeal rating	1	2	3	4	5
G.	Novelty rating	1	2	3	4	5

2. PRODUCTION VALUE

A.	Theme	1	2	3	4	5
B.	Plot	1	2	3	4	5
C.	Script	1	2	3	4	5
D.	Acting	1	2	3	4	5
E.	Setting and Costume	1	2	3	4	5
F.	Sound	1	2	3	4	5
G.	Photography	1	2	3	4	5
H.	Direction	1	2	3	4	5
I.	Editing	1	2	3	4	5

3. INSTRUCTIONAL VALUE

A.	New information presented on places, events, people?	1	2	3	4	5
B.	Social, psychological and/or emotional problems presented with new insight?	1	2	3	4	5
C.	New and fresh insights on character and personality presented?	1	2	3	4	5

4. ETHICAL VALUE (Dependent on treatment, not subject matter)

A.	Is interpretation accurate? Or distorted, false, one-sided?	1	2	3	4	5
B.	Does the interpretation illuminate and inspire human dignity?	1	2	3	4	5
C.	To what degree is the interpretation timeless? Applicable to other cultures and peoples?	1	2	3	4	5

MEDIA EVALUATION

EVALUATION ANALYSIS FOR TV PROGRAMMING

(LOW RATING TO HIGH RATING, 1 TO 5)

Name_____ Date_____ Program_____

General Purpose:

Specific Purpose:

Specific Audience, or Class:

. CONTENT (Material chosen and organized					
Organization	1	2	3	4	5
Basic idea (appropriate for audience & time)	1	2	3	4	5
Unity	1	2	3	4	5
Clarity (progression of ideas)	1	2	3	4	5
(use of transitions)	1	2	3	4	5
. DELIVERY (Sound)					
Conversational delivery	1	2	3	4	5
Did it communicate?	1	2	3	4	5
Rate	1	2	3	4	5
Vitality	1	2	3	4	5
Pitch	1	2	3	4	5
Quality	1	2	3	4	5
Grammar	1	2	3	4	5
Word Choice	1	2	3	4	5
. CAMERA PRESENCE					
Eye-to-eye contact	1	2	3	4	5
Poise	1	2	3	4	5
Use of movement	1	2	3	4	5
Use of gesture	1	2	3	4	5
Facial animation	1	2	3	4	5
. VISUALIZATION (Graphics)					
Visuals are appropriate and reinforce communication?	1	2	3	4	5
Visuals are clear and interesting	1	2	3	4	5
Visuals are well prepared, organized	1	2	3	4	5
. SPECIAL TV TECHNIQUES (use of music, announcer, title cards, etc.)	1	2	3	4	5
. TIMING (To the second)	1	2	3	4	5

. ADDITIONAL COMMENTS: (Use other side)

When you write evaluations, think about and answer some of these questions on the media you view or listen to:

1. Does it say anything?

2. Does it use the media effectively? (Is there movement in movie; sounds, other than talking, on radio?)

3. Does it apply to now? Is it up to date?

4. Does it show creativeness?

5. Does it cause you to do or feel anything?

6. Does it tell it like it is?

Ask some questions of your own:

7.

8.

9.

10.

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

CHECK LIST FOR EVALUATING TV DRAMA

(LOW RATING TO HIGH RATING, 1 TO 5)

1.	Overall "artistic" value of merit	1	2	3	4	5
2.	Instructional value	1	2	3	4	5
3.	Ethical value	1	2	3	4	5
4.	Is the theme effectively stated?	1	2	3	4	5
5.	Is the plot effectively constructed?	1	2	3	4	5
6.	Is the script effective in:					
	a. dialogue	1	2	3	4	5
	b. scene length	1	2	3	4	5
	c. sequence of events, conflicts, situations, etc.	1	2	3	4	5
	d. building toward a series of climaxes	1	2	3	4	5
7.	Is the acting effective with respect to:					
	a. characterization	1	2	3	4	5
	b. adaptation to the medium	1	2	3	4	5
	c. gesture	1	2	3	4	5
	d. movement	1	2	3	4	5
	e. illusion of the first time	1	2	3	4	5
	f. credibility	1	2	3	4	5
	g. communication of mood and emotion	1	2	3	4	5
	h. communication of meaning (literal, oblique, implied)	1	2	3	4	5
8.	To what extent is the setting effective?	1	2	3	4	5
9.	To what extent is the costuming effective?	1	2	3	4	5
10.	To what extent is the audio pick-up effective?	1	2	3	4	5
11.	How effective is the camera work?	1	2	3	4	5
12.	How effective is the switching?	1	2	3	4	5
13.	What is the calibre of the direction?	1	2	3	4	5

MEDIA EVALUATION

USE OF A CAMERA – TV PROGRAM

NAME OF PROGRAM _____

WERE THERE ANY CLOSE-UP SHOTS? _____ WHAT WAS THE EFFECT CREATED?

WHAT EFFECTS WERE CREATED BY HIGH SHOTS?

WHAT EFFECTS WERE CREATED BY LOW SHOTS?

WAS A SERIES OF SHORT SHOTS USED? _____ WHY?

HOW IMPORTANT WERE MUSIC AND SETTING TO THE TOTAL EFFECTS?

EVALUATION ANALYSIS FOR RADIO PROGRAMMING

Low rating to high rating, 1 to 5)

Name_____Date_____Program_____

General Purpose:

Specific Purpose:

Specific Audience, or Class:

	Circle One
I. CONTENT (Material chosen and organized)	
Organization	1 2 3 4 5
Basic idea (appropriate for audience & time)	1 2 3 4 5
Unity	1 2 3 4 5
Clarity - (progression ideas)	1 2 3 4 5
(use of transitions)	1 2 3 4 5
II. DELIVERY (Sound)	
Conversational delivery (if appropriate)	1 2 3 4 5
Did it communicate?	1 2 3 4 5
Rate (speed of delivery)	1 2 3 4 5
Vitality	1 2 3 4 5
Pitch	1 2 3 4 5
Voice Quality	1 2 3 4 5
Technical Quality	1 2 3 4 5
Grammar	1 2 3 4 5
Word Choice	1 2 3 4 5
III. SPECIAL RADIO TECHNIQUES	
Use of music	1 2 3 4 5
Sound effects	1 2 3 4 5
Natural sounds	1 2 3 4 5
Interviews	1 2 3 4 5
Announcer style	1 2 3 4 5
IV. TIMING (to the second)	1 2 3 4 5

V. ADDITIONAL COMMENTS

When you write evaluations, think about and answer some of these questions on the media you view or listen to:

1. Does it say anything?

2. Does it use the media effectively? (Is there movement in movie; sounds, other than talking, on radio?)

3. Does it apply to now? Is it up to date?

4. Does it show creativeness?

5. Does it cause you to do or feel anything?

6. Does it tell it like it is?

Ask some questions of your own:

7.

8.

9.

10.

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

SUGGESTIONS FOR EVALUATING RADIO ANNOUNCER PERFORMANCES

Low rating to high rating, 1 to 5

	Circle one
. To what extent was there an illusion of the first time?	1 2 3 4 5
. To what extent was there vocal variety and contrast?	1 2 3 4 5
. To what extent did the speaker use emphasis to highlight key ideas?	1 2 3 4 5
. To what extent did the speaker use a variety of emphasis techniques?	1 2 3 4 5
. Did the announcer make effective use of throw-away lines?	1 2 3 4 5
. Did the announcer respond promptly to cues?	1 2 3 4 5
. Did the announcer integrate his performances with sound and music?	1 2 3 4 5
. Was the announcer able to correctly present different and/or changing sound perspectives?	1 2 3 4 5
. Did the announcer cover up or pass over mistakes?	1 2 3 4 5
. How effectively did the announcer cope with special radio problems?	1 2 3 4 5
a. Telephone conversations	1 2 3 4 5
b. Crowd noises	1 2 3 4 5
c. Addressing an audience	1 2 3 4 5
d. Reading from a script	1 2 3 4 5
e. Cross fades	1 2 3 4 5
f. Ad libbing	1 2 3 4 5
1. How effective was the overall presentation?	1 2 3 4 5

STUDENT JUDGMENT OF EDUCATIONAL MOTION PICTURES

Name of Student _____ Boy? _____ Girl? _____

Title of Film _____

Silent? _____ Sound? _____

School _____

Grade _____ Course _____

Name of Teacher _____ Date _____

1. What did you learn from this motion picture? _____

_____

_____

2. What were the strong points of this motion picture? _____

_____

_____

3. What were the weak points of this motion picture? _____

_____

_____

4. What incidents, parts or features of the picture did you like best? _____

_____

_____

5. What is your general judgment of this motion picture?

_____1. Excellent _____2. Good _____3. Fair

_____4. Poor _____5. Useless

From: Hoban, Charles F., Jr., Focus on Learning

FILM & TV EVALUATION FORM

RATIONALE

RATING FORMS REPRESENT AN EASY WAY TO EVALUATE. THIS FORM HAS SPACE FOR OVER-ALL RATING OF CONTENT, EMPHASIS, AESTHETICS, TECHNIQUE, ANIMATION (IF APPLICABLE), AND CASTING. IT ALSO PROVIDES AN OPPORTUNITY TO IDENTIFY THE ELEMENTS IN EACH SECTION WHICH DETERMINE QUALITY.

WHEN THE RATING OF A FILM OR TV PERFORMANCE HAS BEEN COMPLETED, YOU HAVE THE MEANS FOR WRITING A REVIEW BASED UPON SOME CRITERIA YOU USED FOR JUDGING. THIS FORM SHOULD HELP IN WRITTEN AS WELL AS ORAL EVALUATION.

INSTRUCTIONS

RATE EACH NUMBERED ITEM UNDER THE VARIOUS CATEGORIES — FROM 1 (LOWEST) TO 5 (HIGHEST). YOU MAY THEN FIGURE AN AVERAGE FOR THE OVER-ALL RATING (THE NUMBERED BOXES) OR LET THESE RATINGS DETERMINE WHICH OVER-ALL RATING YOU "FEEL" LIKE CHECKING.

FILM & TV EVALUATION FORM

A. DEVELOPMENT OF CONTENT

1	2	3	4	5

_____1. The idea development is clear.
_____2. The story continuity is smooth.
_____3. The film challenges attention and sustains interest.
_____4. Camera angles and distances aid in explaining subject.

B. DEVELOPMENT FOR EMPHASIS

1	2	3	4	5

_____1. Every opportunity is capitalized to arouse and maintain interest.
_____2. Distracting elements in sound and pictorial material are avoided.
_____3. Pictorial elements are dramatic in nature and presentation.
_____4. Speech elements are deftly phrased.
_____5. There is a proper dramatic use of sounds other than speech.
_____6. Dramatic effects are shaded according to the importance of materials.
_____7. There is a rhythmic ebb and flow of dramatic intensity.
_____8. There is an optimum recurrence of important sound and visual elements.
_____9. Repetitions are skillfully placed for emphasis.
_____10. Repetitions are set in well-varied context.
_____11. Attention-directing devices are used wherever an important idea might otherwise be lost.
_____12. These devices accentuate the point without distracting attention.
_____13. Important ideas are emphasized through proper placement with ideas of lesser importance.
_____14. Important ideas underlying the development of the entire picture are presented near the beginning.

C. ARTISTIC VALUES

1	2	3	4	5

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

_____1. The picture as a whole is an artistic presentation.
_____2. The artistic effect of the picture leads to a new appreciation of the central theme.
_____3. The observer is conscious of a satisfying, rich, and vivid experience.

D. TREATMENT OF PICTORIAL MATERIAL & PHOTOGRAPHY

1	2	3	4	5

_____1. Objects for close study appear in sharp relief.
_____2. The picture is steady (with proper projection).
_____3. The angles and distances from which scenes are filmed are most suitable for clear expositon.
_____4. The pictorial composition of each scene is pleasing and harmonious.
_____5. The eye is effectively focused by scene layout.
_____6. The close-ups, lighting, and varying scene footage are technically well done.
_____7. The dissolves, wipes, fades, slow motion are effectively employed.
_____8. The title and captions are legible and effective.
_____9. The optical definition is good.
_____10. The camera movement is smooth (panning, dollying, zooming

E. ANIMATION (optional)

1	2	3	4	5

_____1. The animation tells a clear story.
_____2. It stimulates interest.
_____3. It aids in understanding.
_____4. It is well integrated with the balance of the film.

F. CAST

1	2	3	4	5

_____1. Actors are appropriate for the characters they portray.
_____2. Actors are well qualified with respect to technical ability.
_____3. The voices of all characters are clear, unaffected, pleasing, and properly dramatic.

DEPARTMENT OF STANDARDS

RATIONALE: ONE CAN READ THE CRITICS OF FILMS AND TELEVISION A LONG TIME BEFORE IDENTIFYING THE STANDARDS THEY USE, AND EVEN THEN WE MIGHT BE CONFUSED BY THE MEANINGS THEY GIVE TO THE WORDS THEY USE TO EXPLAIN THEIR STANDARD. IN SHORT, EVEN THE CRITICS DO NOT AGREE. YET WE CHOOSE FILMS, TELEVISION AND RADIO PROGRAMS DAILY. WE WOULD BENEFIT IF WE COULD ESTABLISH STANDARDS FOR EVALUATION OF MEDIA.

OBJECTIVE: ON COMPLETION OF THIS ACTIVITY, I WILL HAVE PREPARED A LIST OF AT LEAST FIVE SPECIFIC STANDARDS BY WHICH TO EVALUATE TELEVISION AND A SIMILAR LIST FOR RADIO AND FILM.

MATERIALS: A BOOK ENTITLED DEPARTMENT OF STANDARDS

CONCEPT TO BE TAUGHT:
STANDARDS FOR EVALUATIVE PURPOSES ARE BASED UPON CONSENSUS OF PRIVATE CRITERIA.

PRETEST: LIST 5 CRITERIA FOR EVALUATING FILM.
LIST 5 CRITERIA FOR EVALUATING A TV PROGRAM.
LIST 5 CRITERIA FOR EVALUATING A RADIO PROGRAM.

WHAT DOES THE STUDENT DO:
HE INTERVIEWS SEVERAL PEOPLE TO DETERMINE THEIR REASONS FOR LIKING AND DISLIKING VARIOUS TV, RADIO PROGRAMS AND MOVIES. USING THE METHOD OUTLINED, HE THEN TABULATES THE RESULTS AND COMPILES A LIST OF STANDARDS OF HIS OWN. HE MAY MAKE A CHART, FORM OR JUST A LIST.

HOW DO YOU EVALUATE:

1. BE CAREFUL NOT TO REQUIRE THE SAME CRITERIA YOU HAVE. NO TWO PEOPLE WILL HAVE EXACTLY THE SAME STANDARDS, NOR SHOULD THEY. LOOK INSTEAD FOR LOGICAL REASONS FOR REJECTION. CRITERIA BASED UPON TECHNIQUE OR SKILL IN PRODUCTION, RULES OF DRAMATIC CONVENTION, AND PRINCIPLES OF ART ARE VALID, WHILE THOSE BASED UPON VERY PERSONAL REASONS ("I LIKE TALL PEOPLE" OR "I DON'T LIKE SERIOUS STORIES") ARE NOT VALID.

2. BETTER EVALUATION SHOULD BE GIVEN THE STUDENT WHO ORGANIZES AN EVALUATION ON HIS OWN. YOU MIGHT ASK HIM TO SHARE IT WITH THE CLASS AND LET OTHERS USE IT.

MEDIA EVALUATION

DEPT. OF STANDARDS

MATERIALS: DEPT. OF STANDARDS PACKAGE

	TV	FILM	RADIO
A/TITLE: _____	☐	☐	☐
B/TITLE: _____	☐	☐	☐
C/TITLE: _____	☐	☐	☐
D/TITLE: _____	☐	☐	☐

BELOW... LIST THE THINGS WHICH THE PERSON BEING INTERVIEWED DISTINGUISHES BETWEEN:

A	B	C	D

FIND SIMILAR CHARACTERISTICS — WHICH COMPRISE CRITERIA. (CHOOSE CORRESPONDING CRITERIA)

SUMMARY: LIST 5 SPECIFIC STANDARDS USED BY THE PERSON BEING INTERVIEWED TO EVALUATE MEDIA

1.

2.

3.

4.

5.

INFORMATION ON PERSON BEING INTERVIEWED

NAME _____

AGE _____ OCCUPATION _____

EDUCATION _____

INFORMATION ON PERSON BEING INTERVIEWED

NAME _____

AGE _____ OCCUPATION _____

EDUCATION _____

INFORMATION ON PERSON BEING INTERVIEWED

NAME _____

AGE _____ OCCUPATION _____

EDUCATION _____

INFORMATION ON PERSON BEING INTERVIEWED

NAME _____

AGE _____ OCCUPATION _____

EDUCATION _____

IN-CLASS FILM REVIEWS

YOU WILL SEE FILMS AS A PART OF YOUR CLASS WORK. THE FOLLOWING SHEET IS TO BE USED FOR WRITING REVIEWS OF THOSE FILMS.

BEFORE WRITING YOUR FIRST REVIEW, YOU SHOULD READ ONE OR MORE OF THE FOLLOWING:

"FILM: TECHNIQUE OR MYSTIQUE - AN APPROACH TO FILM CRITICISM"

"HOW TO SEE A MOTION PICTURE"

"MANY KINDS OF MOVIES"

"FILM AESTHETICS"

IN-CLASS FILM REVIEW

FILM TITLE _____

DIRECTOR _____

SUBJECT OF FILM _____

THEME OF FILM _____

GENRE OF FILM _____

CRITIQUE OF FILM:

EW. MEDIA COMPARISON

AT ONALE: THE MASS MEDIA INCLUDE THE BROADCAST MEDIA OF RADIO, TELEVISION, AND FILM, AS WELL AS THE PRINT MEDIA OF NEWSPAPERS AND MAGAZINES. SINCE WE ARE SUBJECTED TO THE INFLUENCE OF THESE MASS COMMUNICATORS, WE NEED TO KNOW HOW THEY WORK--HOW THEY DIFFER IN COMMUNICATION TECHNIQUES, AND THEIR ADVANTAGES AND LIMITATIONS. IT IS EASIER TO UNDERSTAND ALL OF THE MEDIA IF EACH IS LOOKED AT VERY CAREFULLY AND A GENERAL COMPARISON IS MADE.

BJ CTIVE: YOU WILL SELECT A NEWS EVENT OR SPECIAL ISSUE PRESENTLY BEING COVERED BY THE MASS MEDIA AND, OVER A TWENTY-FOUR HOUR PERIOD, COMPARE ITS COVERAGE OVER RADIO, TELEVISION, AND IN THE NEWSPAPERS BY USING A CHART PROVIDED FOR THAT PURPOSE.

IA RIALS: MEDIA COMPARISON BOOKLET
CASSETTE
SAMPLE NEWS MEDIA WORKSHEET

CO EPT TO BE TAUGHT:
NEWS MEDIA TREAT DIFFERENTLY THE SAME NEWS STORY.

PR TEST: NONE NEEDED.

WH DOES THE STUDENT DO:
1. HE READS THE BOOKLET WHICH CONTAINS THE SAME NEWS STORY DELIVERED ON THE WIRE SERVICES AND IN THE NEWSPAPERS.
2. HE THEN LISTENS TO THE TAPE AND FOLLOWS ITS INSTRUCTIONS WHILE USING THE BOOKLET.
3. HE THEN MAKES A SIMILAR COMPARISON USING PAGES PROVIDED IN THE SLAG FOR RECORDING AND REPORTING.

HO DO YOU EVALUATE:
1. THE SHEET IN THE SLAG IS ON FORMS FOR EVALUATION. YOU SHOULD FOLLOW HIS COMPARISON TO SEE IF HE PERCEIVES THOSE DIFFERENCES BETWEEN THE VARIOUS MEDIA.

2. THE MOST IMPORTANT EVALUATION SHOULD BE SUBMITTED ON THE OPINIONS HE FORMS ABOUT THE VARIOUS MEDIA. YOU WILL EITHER HAVE TO INTERVIEW HIM OR ASK FOR SOME FORM OF REPORT FROM HIM REGARDING THOSE OPINIONS. YOU SHOULD LOOK FOR COMMENTS ON USE OF VISUALS, IMMEDIACY, AND COMPLETENESS AS HE COMMENTS ABOUT THE VARIOUS FORMS OF REPORTING.

NEWS MEDIA

VARIOUS NEWS MEDIA HAVE DIFFERENT CHARACTERISTICS. IN ORDER TO USE THE MEDIA THAT GIVES THE KIND OF COVERAGE ONE NEEDS—IT IS NECESSARY TO STUDY THESE CHARACTERISTICS. BY MAKING A COMPARISON OF THEM—YOU WILL BE ABLE TO SEE THE STRONG POINTS OF EACH MEDIUM.

- WORK THROUGH THE NEWS MEDIA COMPARISON PACKAGE BEFORE YOU CONTINUE.

YOU WILL NEED TO HAVE ACCESS TO A TV, RADIO, NEWSPAPERS, AND NEWS MAGAZINES (OR MONTHLY NEWSPAPERS SUCH AS THE NATIONAL OBSERVER OR THE AMERICAN OBSERVER.

FOLLOW A STORY REPORTED BY EACH MEDIUM... MAKING COMPARISONS ON THE CHART WHICH FOLLOWS.

- DO COMPARISON CHARTS FOR 2 DIFFERENT STORIES AND TURN THEM IN.

Choose a news event or special issue which is being generally covered by the mass media. Follow it for a 24-hour period. Compare the coverage by completing the chart below.

Media	Television	Newspaper	Radio	Other
Date:	Channel Time	Name Date	Station Time	
Number of times reported or space given (on TV & radio amount of time)				
Type of coverage				
Lead item (page one)				
In-depth study				
Feature				
Editorial				
Analysis				
Other Describe				
How are the coverages different?				
Which coverage did you prefer? Why?				
Which medium gave the most objective coverage?				

V[LUATION OF PRODUCTION

A[ONALE: AT VARIOUS TIMES, EVERYONE NEEDS TO EVALUATE THE PRODUCTION CHARACTERISTICS OF MEDIA, SINCE QUALITY OFTEN HAS AN EFFECT ON THE RESULTS OF A MESSAGE. A 60-SECOND TV FILMSPOT PROVIDES US WITH A SHORT, EASY-TO-USE MESSAGE TO ANALYZE FOR PRACTICE.

B[ECTIVE: AFTER VIEWING THE 60-SECOND PUBLIC SERVICE SPOT ANNOUNCEMENT, "HALFWAY MEASURES", YOU WILL EVALUATE THE MESSAGE BY WRITING ONE SENTENCE ON EACH OF THE FOLLOWING:

1. A CRITICISM OF THE TECHNICAL QUALITIES OF THE SPOT ANNOUNCEMENTS.

2. IDENTIFICATION OF THE CAMERA APPROACH USED (SUBJECTIVE, OBJECTIVE, OR BOTH).

3. THE MAIN TYPE OF CAMERA SHOT USED TO CONVEY THE MESSAGE (LS, MS, ECU).

4. THE CONTRIBUTION OF THE NARRATOR TO THE SPOT.

WH[T DOES THE STUDENT DO:
HE VIEWS A 60-SECOND SPOT AND THEN WRITES ONE SENTENCE EVALUATIONS ON THE FOLLOWING:

1. A CRITICISM OF THE TECHNICAL QUALITIES OF THE SPOT ANNOUNCEMENT.

2. IDENTIFICATION OF THE CAMERA APPROACH USED (SUBJECTIVE, OBJECTIVE, OR BOTH).

3. THE MAIN TYPE OF CAMERA SHOT USED TO CONVEY THE MESSAGE (LS, MS, ECU).

4. THE CONTRIBUTION OF THE NARRATOR TO THE SPOT.

HO[DO YOU EVALUATE:
LOOK AT THE COMMERCIAL YOURSELF WHILE READING HIS SENTENCE AND SEE IF HE UNDERSTANDS PRODUCTION TECHNIQUES AND IS OBJECTIVE ABOUT THEIR USE.

EVALUATING MEDIA

RATIONALE: BECAUSE OF THE INCREASING NUMBER OF FILMS AND OTHER MEDIA WHICH TREAT THEME OF A MORAL NATURE, YOU NEED TO BE ABLE TO EVALUATE THIS FORM OF MEDIA. YOU WILL BE EVALUATING THE MEDIA FOR CONTROVERSIAL CONTEXT AS WELL AS FOR ARTISTIC AND TECHNICAL ATTRIBUTES.

OBJECTIVE:

1. MEDIA STUDENTS WILL GATHER AND PREPARE A COLLECTIVE COLLAGE OF FILM ADS, WHICH THEY FEEL VIOLATE SOME OF THE TENETS OF THE PRESENT PRODUCTION CODE. THIS COLLAGE WILL BE POSTED IN THE CLASSROOM.

2. STUDENTS WILL WRITE A COMPARISON OF THE FILM CODE OF '56 AND THE MARCH, 1972 RATING SYSTEM BROCHURE EVALUATING EACH, AND SUBMIT THIS TO THE INSTRUCTOR.

3. AFTER VIEWING A SAMPLE FILM CLIP, STUDENTS WILL SUGGEST WHICH SCENES DO NOT MEET THE '56 CODE STANDARDS AND WHAT SHOULD BE DONE TO MAKE THE FILM CONFORM. THIS WILL BE ACCOMPLISHED BY SUBMITTING THE SCRIPTS OF THE SUGGESTED CHANGES TO THE INSTRUCTOR.

MATERIALS:
COPY OF THE FILM CODE OF '56
COPY OF THE MARCH, 1972 RATING SYSTEM BROCHURE
SAMPLE FILM CLIP
MEDIA EVALUATION INFORMATION SHEET/"OBSCENITY"

CONCEPT TO BE TAUGHT:
IT IS DIFFICULT TO DEAL WITH THE MORALITY OF MESSAGES IN THE MASS MEDIA WITHOUT RESTRICTING SOME OF THE FREEDOM OF EXPRESSION AND DESTROYING SOME OF THE ARTISTIC QUALITIES THEY POSSESS.

PRETEST: NONE SHOULD BE GIVEN. EACH STUDENT SHOULD BE INVOLVED SEVERAL TIMES--MORALS CHANGE.

WHAT DOES THE STUDENT DO:
HE STUDIES MOTION PICTURE PRODUCTION CODES (SEE ALSO THE BROADCASTING CODE IN THIS BOOK), AND PREPARES A COLLAGE OF ADS WHICH VIOLATE THE CODE. HE WRITES A COMPARISON OF THE '56 CODE WITH THE PRESENT, AND FINALLY HE UNDERTAKES TO CENSOR A FILM ON THE BASIS OF THE '56 CODE. A COPY OF THE 1966 CODE IS INCLUDED IN THE TAB FOR YOUR REFERENCE AND POSSIBLE ADDED ACTIVITIES.

SEE AN "X" RATED FILM--COME HOME AND APPLY THE MODERN RATING TO IT.

)O YOU EVALUATE:

OBJECTIVE #1 -- ASK THE STUDENTS TO SHARE IDEAS AS TO WHY THEY CHOSE THE ADS THEY DID. AVOID EMBARRASSMENT BY ESTABLISHING AN OBJECTIVE ATTITUDE.

OBJECTIVE #2 -- NOTE THEIR AWARENESS OF THE CHANGES. AVOID PASSING MORAL JUDGMENTS, BUT BE OBJECTIVE. THE LEGAL DEFINITION OF OBSCENITY HAS PROBABLY EVEN CHANGED SINCE 1969.

OBJECTIVE #3 -- SEE IF THEY RECOGNIZE THE DIRECT VIOLATIONS OF THE CODE. HAVE THEM COMMENT ON WHAT AFFECT THEY FEEL THE VIOLATIONS HAD ON THE PLOT OF THE PICTURE.

N IS AN ALTERNATE FORM FOR MEDIA EVALUATION (EXAMPLE HERE IS FOR L --IT CAN BE MODIFIED FOR OTHER MEDIA). PRESENT IT AND USE IF AS U EE FIT.

RL - ROUGH LANGUAGE	M - MALE
S - SOME	F - FEMALE
N - NUDITY	E - EXCESSIVE
C - CONSIDERABLE	V - VIOLENCE

E FOLLOWING THREE EXAMPLES DEMONSTRATE HOW IT CAN BE APPLIED TO FILM A UATION.

CLOCKWORK ORANGE - CRL: CMFN; CV -- THIS WOULD BE DECODED AS CONSIDERABLE ROUGH LANGUAGE; CONSIDERABLE MALE-FEMALE NUDITY; CONSIDERABLE VIOLENCE.

THE GODFATHER - CRL; SFN; CV

PLAY IT AGAIN, SAM - SRL

P Y THE EVALUATION CODE TO THE ABOVE FILMS (2 and 3) SO THAT YOU EC ME FAMILIAR WITH THE CODE SYMBOLS. YOU MAY WISH TO ADD REFERENCES HA ARE NOT INCLUDED HERE TO MAKE THE EVALUATIONS MORE USEFUL FOR YOUR AR ICULAR AREA OR REDESIGN IT FOR OTHER TYPES OF MEDIA.

MOTION PICTURE ASSOCIATION OF AMERICA

THE MOTION PICTURE CODE

OF SELF-REGULATION

See inside back cover for
INFORMATION FOR PARENTS

The Code of Self-Regulation of the Motion Picture Association of America shall apply to production, to advertising, and to titles of motion pictures.

The Code shall be administered by an Office of Code Administration, headed by an Administrator.

There shall also be a Director of the Code for Advertising, and a Director of the Code for Titles.

Nonmembers are invited to submit pictures to the Code Administrator on the same basis as members of the Association.

Adopted by The Board of Directors of the Motion Picture Association of America at 12:30 p.m., Tuesday, September 20, 1966

DECLARATION OF PRINCIPLES OF THE CODE OF SELF-REGULATION OF THE MOTION PICTURE ASSOCIATION

This revised Code is designed to keep in closer harmony with the mores, the culture, the moral sense, and the expectations of our society.

The revised Code can more completely fulfill its objectives, which are:

1. To encourage artistic expression by expanding creative freedom;

and

2. To assure that the freedom which encourages the artist remains responsible and sensitive to the standards of the larger society.

Censorship is an odious enterprise. We oppose censorship and classification-by-law (or whatever name or guise these restrictions go under) because they are alien to the American tradition of freedom.

Much of this nation's strength and purpose is drawn from the premise that the humblest of citizens has the freedom of his own choice. Censorship destroys this freedom of choice.

It is within this framework that the Motion Picture Association continues to recognize its obligation to the society of which it is an integral part.

In our society parents are the arbiters of family conduct.

Parents have the primary responsibility to guide their children in the kind of lives they lead, the character they build, the books they read, and the movies and other entertainment to which they are exposed.

The creators of motion pictures undertake a responsibility to make available pertinent information about their pictures which will enable parents to fulfill their function.

An important addition is now being made to the information already provided to the public in order to enable parents better to choose which motion pictures their children should see.

As part of the revised Code, there is a provision that producers in cooperation with the Code Administration will identify certain pictures as SUGGESTED FOR MATURE AUDIENCES.

Such information will be conveyed by advertising, by displays at the theatre and by other means.

Thus parents will be alerted and informed so that they may decide for themselves whether a particular picture because of theme, content or treatment will be one which their children should or should not see, or may not understand or enjoy.

We believe self-restraint, self-regulation, to be in the tradition of the American purpose. It is the American society meeting its responsibility to the general welfare. The results of self-discipline are always imperfect because that is the nature of all things mortal. But this Code, and its ad-

ministration, will make clear that freedom of expression does not mean toleration of license.

The test of self-restraint . . . the rule of reason . . . lies in the treatment of a subject for the screen. The Seal of the Motion Picture Association on a film means that the picture has met the test of self-regulation.

All members of the Motion Picture Association, as well as many independent producers, cooperate in this self-regulation. Not all motion pictures, however, are submitted to the Production Code Administration of the Motion Picture Association, and the presence of the Seal is the only way the public can know which pictures have come under the Code.

> *We believe in and pledge our support to these deep and fundamental values in a democratic society:*
>
> *Freedom of choice . . .*
>
> *The right of creative man to achieve artistic excellence . . .*
>
> *The role of the parent as the arbiter of the family's conduct.*

The men and women who make motion pictures under this Code value their social responsibility as they value their creative skills. The Code, and all that is written and implied in it, aims to strengthen both those values.

STANDARDS FOR PRODUCTION

In furtherance of the objectives of the Code to accord with the mores, the culture, and the moral sense of our society, the principles stated above and the following standards shall govern the Administrator in his consideration of motion pictures submitted for Code approval:

> The basic dignity and value of human life shall be respected and upheld. Restraint shall be exercised in portraying the taking of life.
>
> Evil, sin, crime and wrong-doing shall not be justified.
>
> Special restraint shall be exercised in portraying criminal or anti-social activities in which minors participate or are involved.
>
> Detailed and protracted acts of brutality, cruelty, physical violence, torture and abuse shall not be presented.
>
> Indecent or undue exposure of the human body shall not be presented.
>
> Illicit sex relationships shall not be justified. Intimate sex scenes violating common standards of decency shall not be portrayed.

Restraint and care shall be exercised in presentations dealing with sex aberrations.

Obscene speech, gestures or movements shall not be presented. Undue profanity shall not be permitted.

Religion shall not be demeaned.

Words or symbols contemptuous of racial, religious or national groups, shall not be used so as to incite bigotry or hatred.

Excessive cruelty to animals shall not be portrayed and animals shall not be treated inhumanely.

STANDARDS FOR ADVERTISING

The principles of the Code cover advertising and publicity as well as production. There are times when their specific application to advertising may be different. A motion picture is viewed as a whole and may be judged that way. It is the nature of advertising, however, that it must select and emphasize only isolated portions and aspects of a film. It thus follows that what may be appropriate in a motion picture may not be equally appropriate in advertising. This must be taken into account in applying the Code standards to advertising. Furthermore, in application to advertising, the principles and standards of the Code are supplemented by the following standards for advertising:

Illustrations and text shall not misrepresent the character of a motion picture.

Illustrations shall not depict any indecent or undue exposure of the human body.

Advertising demeaning religion, race, or national origin shall not be used.

Cumulative overemphasis on sex, crime, violence, and brutality shall not be permitted.

Salacious postures and embraces shall not be shown.

Censorship disputes shall not be exploited or capitalized upon.

STANDARDS FOR TITLES

A salacious, obscene, or profane title shall not be used on motion pictures.

PRODUCTION CODE REGULATIONS

I. *OPERATIONS*

A. Prior to commencement of production of a motion picture, the producer shall submit a shooting, or other, script to the Office of Code Administration. The Administrator of the Code shall inform the producer in confidence whether a motion picture based upon the script appears to conform to the Code. The final judgment of the Administrator shall be made only upon reviewing of the completed picture.

B. The completed picture shall be submitted to the Code Office and if it is approved by the Administrator, the producer or distributor shall upon public release of the picture place upon an introductory frame of every print distributed for exhibition in the United States the official Seal of the Association with the word "Approved" above the Seal, and below, the words "Certificate Number," followed by the number of the Certificate of Approval. All prints bearing the Code Seal shall be identical.

C. The Administrator, in issuing a Certificate of Approval, shall condition the issuance of the Certificate upon agreement by the producer or distributor that all advertising and publicity to be used for the picture shall be submitted to and approved by the Director of the Code for Advertising.

D. The Administrator, in approving a picture under the Code, may recommend that advertising for the picture carry the informational line SUGGESTED FOR MATURE AUDIENCES. If the Administrator so determines, the distributing company shall carry the line SUGGESTED FOR MATURE AUDIENCES in its advertising. The Administra-

tor shall notify the Director of the Code for Advertising of all such pictures.

E. The title of an approved motion picture shall not be changed without prior approval of the Director of the Code for Titles.

F. Nonmembers of the Association may avail themselves of the services of the Office of Code Administration in the same manner and under the same conditions as members of the Association.

G. The producer or distributor, upon receiving a Certificate of Approval for a picture, shall pay to the Office of Code Administration a fee in accordance with the uniform schedule of fees approved by the Board of Directors of the Association.

II. *MOTION PICTURE CODE BOARD*

A. A Motion Picture Code Board is established with these two principal functions:

– To hear appeals from decisions of the Code Administrator.
– To act as an advisory body on Code matters.

1. The Code Board shall be composed of the following:
(a) The President of the Motion Picture Association of America, and nine other directors of the Association appointed by the President;
(b) Six exhibitors appointed by the President upon nomination by the National Association of Theatre Owners; and
(c) Four producers appointed by the President upon nomination by the Screen Producers Guild.

2. The President of the Motion Picture Association of America shall be Chairman of the Code Board, and the Association shall provide the secretariat.

3. The President may designate not more than two pro tempore members for each category as substitutes for members unable to attend a particular Board meeting or a hearing.

4. The presence of ten members shall constitute a quorum of the Board for meetings and hearings.

5. The members of the Board required to travel to attend a meeting shall be reimbursed for transportation and subsistence expenses, which shall be paid to them from funds of the Office of Code Administration.

B. Advisory

The procedures governing meetings of the Board in its advisory function shall be as follows:

1. The Board shall meet upon call of the Chairman at a time and place he may designate.

2. Members may submit suggestions for an agenda, which shall be prepared and circulated by the Chairman in advance of meetings. Upon majority vote, additional items may be submitted and brought up for discussion at meetings.

3. The Board through the Chairman may request the presence of the Code Administrator at meetings; may request oral and written reports from its distributor, exhibitor and producer members on the status of the Code; may call for advice and reports upon others in a position to

contribute to a better understanding and more efficacious operation of the system of self-regulation; and may perform such other functions of an advisory nature as may redound to the benefit of the Code.

C. Appeals

1. Any producer or distributor whose picture has not been approved by the Code Administrator may appeal the decision to the Motion Picture Code Board by filing a notice of appeal to the Chairman of the Board.
2. The procedures governing appeals before the Code Board shall be as follows:
   (a) The Board, upon being called into meeting by the Chairman, shall view an identical print of the picture denied a Certificate of Approval by the Code Administrator.
   (b) The producer or the distributor and the Code Administrator, or their representatives, may present oral or written statements to the Board.
   (c) The Board shall decide the appeal by majority vote of the members present and its decision shall be final.
   (d) No member of the Board shall participate in an appeal involving a picture in which the member has a financial interest.
3. The jurisdiction of the Board is limited to hearing the appeal and it is without power to change or amend the Code.
4. The Code Board, if it authorizes the issuance of a Certificate of Approval, may do so upon such terms and conditions as it may prescribe.

ADVERTISING CODE REGULATIONS

1. These regulations are applicable to all members of the Motion Picture Association of America, and to all producers and distributors of motion pictures with respect to each picture for which the Association has granted its Certificate of Approval.

2. The term "advertising" as used herein shall be deemed to mean all forms of motion picture advertising and exploitation, and ideas therefor, including the following: pressbooks; still photographs; newspaper, magazine and trade paper advertising; publicity copy and art intended for use in pressbooks or otherwise intended for general distribution in printed form or for theatre use; trailers; posters, lobby displays, and other outdoor displays; advertising accessories, including heralds and throwaways; novelties; copy for exploitation tieups; and all radio and television copy and spots.

3. All advertising shall be submitted to the Director of the Code for Advertising for approval before use, and shall not be used in any way until so submitted and approved. All advertising shall be submitted in duplicate with the exception of pressbooks, which shall be submitted in triplicate.

4. The Director of the Code for Advertising shall proceed as promptly as feasible to approve or disapprove the advertising submitted.

The Director of the Code for Advertising shall stamp "Approved" on one copy of all advertising approved by him and return the stamped copy to the Company which submitted it. If the Director of the Code for Advertising disapproves of any advertising, the Director shall stamp the word "Disapproved"

on one copy and return it to the Company which submitted it, together with the reasons for such disapproval; or, if the Director so desires, he may return the copy with suggestions for such changes or corrections as will cause it to be approved.

5. All pressbooks approved by the Director of the Code for Advertising shall bear in a prominent place the official seal of the Motion Picture Association of America. The word "Approved" shall be printed under the seal. Pressbooks shall also carry the following notice:

> All advertising in this pressbook, as well as all other advertising and publicity materials referred to therein, has been approved under the Standards for Advertising of the Code of Self-Regulation of the Motion Picture Association of America. All inquiries on this procedure may be addressed to:
>
> *Director of Code for Advertising*
> *Motion Picture Association of America*
> *522 Fifth Avenue*
> *New York, New York 10036*

6. When the Code Administrator determines that any picture shall carry the informational line SUGGESTED FOR MATURE AUDIENCES, the Director of the Code for Advertising shall require this line to appear in such advertising for that picture as the Director may specify. When the advertisement is limited in size, the Director may authorize the initials SMA to stand for SUGGESTED FOR MATURE AUDIENCES.

7. Appeals. Any Company whose advertising has been disapproved may appeal from the decision of the Director of the Code for Advertising, as follows:

It shall serve notice of such appeal on the Director of the Code for Advertising and on the President of the Association. The President, or in his absence a Vice President designated by him, shall thereupon promptly and within a week hold a hearing to pass upon the appeal. Oral and written evidence may be introduced by the Company and by the Director of the Code for Advertising, or their representatives. The appeal shall be decided as expeditiously as possible and the decision shall be final.

8. Any Company which uses advertising without prior approval may be brought up on charges before the Board of Directors by the President of the Association. Within a reasonable time, the Board may hold a hearing, at which time the Company and the Director of the Code for Advertising, or their representatives, may present oral or written statements. The Board, by a majority vote of those present, shall decide the matter as expeditiously as possible.

If the Board of Directors finds that the Company has used advertising without prior approval, the Board may direct the Administrator of the Code to void and revoke the Certificate of Approval granted for the picture and require the removal of the Association's seal from all prints of the picture.

9. Each Company shall be responsible for compliance by its employees and agents with these regulations.

INFORMATION FOR PARENTS

In our society parents are the arbiters of family conduct.

Parents have the primary responsibility to guide their children in the kind of lives they lead, the character they build, the books they read, and the movies and other entertainment to which they are exposed.

The creators of motion pictures undertake a responsibility to make available pertinent information about their pictures which will enable parents to fulfill their function.

An important addition is now being made to the information already provided to the public in order to enable parents better to choose which motion pictures their children should see.

As part of the revised Code, there is a provision that producers in cooperation with the Code Administration will identify certain pictures as SUGGESTED FOR MATURE AUDIENCES.

Such information will be conveyed by advertising, by displays at the theatre and by other means.

Thus parents will be alerted and informed so that they may decide for themselves whether a particular picture because of theme, content or treatment will be one which their children should or should not see, or may not understand or enjoy.

CODE OF SELF-REGULATION – 1966

MOTION PICTURE ASSOCIATION OF AMERICA

Motion Picture Association of America, Inc.

522 Fifth Avenue
New York 10036

1600 Eye Street, N.W.
Washington, D. C. 20006

8480 Beverly Boulevard
Los Angeles, Calif. 90048

MESSAGE INTERPRETATION RATIONALE

MEDIA IS A LANGUAGE--A VERY PERSUASIVE LANGUAGE WHICH REQUIRES SKILL TO UNDERSTAND. TWO THINGS MAKE IT NECESSARY TO STUDY THE INTERPRETATION OF THIS LANGUAGE.

MEDIA DELIVERS A MESSAGE IN SYMBOLIC FORM. RADIO, TV, AND FILM USE SYMBOLIC SOUND; TV AND FILM USE VISUALS WHICH HAVE SYMBOLIC MEANING.

MEDIA PERSUADES US--MOVES US TO DO THINGS. IF WE ARE NOT TO BE SLAVES TO MEDIA, WE SHOULD KNOW HOW ITS LANGUAGE ATTEMPTS TO MOVE US.

IN THIS MODULE WE WILL STUDY MEDIA'S WAY OF PRESENTING A MESSAGE.

YOU WILL ALSO BEGIN TO INTERFACE. INTERFACE IS A CONFRONTATION BETWEEN YOU AND SOME PART OF YOUR ENVIRONMENT. IT IS REFLECTION--SOMETIMES IT TAKES THE FORM OF DAYDREAMING--IT'S A PROCESS OF INTERPRETING WHAT HAPPENS TO YOU AND OTHERS WHEN TV IS WATCHED ....A RADIO IS LISTENED TO....A MAGAZINE IS READ....A FILM IS SCREENED. YOU HAVE ALWAYS INTERFACED BUT NOW IT WILL BE MORE SENSITIVE, ANALYTICAL, CRITICAL, SELECTIVE AND REWARDING.

HAPPY INTERFACE!

NOTE: YOU WILL NEED TO DUPLICATE ENOUGH FORMS FOR YOUR STUDENTS.

EXAMPLE: PROPAGANDA DEVICE CHART

OBJECTIVES/MESSAGE INTERPRETATION

1. AFTER LISTENING TO OR VIEWING FIVE (5) MEDIA PRODUCTIONS, YOU WILL IDENTIFY THE COMMERCIAL SPONSOR OF THE PRODUCTION — AND ANALYZE THE EFFECT OF THAT SPONSOR ON IT BY WRITING AN ANALYSIS OF THE SPONSOR'S PURPOSE... LISTING SPECIFIC AUDIO AND/OR VISUAL CHARACTERISTICS THAT HELP ACHIEVE HIS PURPOSE.

☐ OBJECTIVE MET

2. YOU WILL IDENTIFY AND DESCRIBE THE VARIOUS FORMS OF PROPAGANDA USED IN TWO (2) MEDIA MESSAGES — BY NAMING THEM ON A WORKSHEET PROVIDED.

☐ OBJECTIVE MET

3. YOU WILL DEVELOP A METHOD OF ANALYZING ANY VISUAL MESSAGE BY CLASSIFYING IMAGES BASED ON A SYSTEM PROVIDED FOR THAT PURPOSE. (SEE CITIZEN KANE CHARTS)

☐ OBJECTIVE MET

NAME _____

MESSAGE INTERPRETATION MODULE PRE-TEST

TRUE OR FALSE

1. The angle from which a picture is taken does not affect the way we feel about a person. _____

2. Certain visual images have universal acceptance in meaning. _____

3. If a well known football star endorses a toothpaste, this is an example of effective persuasion in the media commercial. _____

4. How you interpret the media message you see will be determined by the person who pays for it not the man who makes it. _____

5. Media messages whether they are commercials or entertainment influence because of the way the visuals are played. _____

6. A person can listen to a message but not hear it. _____

7. A person can look at a message but not see it. _____

8. To persuade someone, you must first put them in a suitable frame of mind. _____

9. Emotions are not important in persuasion. _____

10. Knowledge of an audience's thoughts and emotions makes it possible to aim a message at a "target" audience. _____

11. The ability to understand a subject depends on literacy only.

12. Television affects a viewer differently than do movies. _____

13. Most people feel that the government should exercise more control over television than they do at present. This silent majority also gets most of its news from television. _____

14. Propaganda devices used in print cannot be used in pictures. _____

15. The First Amendment can be applied to radio, television and the movies as well as to newspapers. _____

MESSAGE INTERPRETATION PRE-TEST ANSWER KEY

1. False
2. True
3. True
4. True
5. True
6. True
7. True
8. True
9. False
10. True
11. False
12. True
13. False
14. False
15. True

TRUTH AND THE DRAGON

RATIONALE: MANY OF THE PERSUASIVE TECHNIQUES OF THE MEDIA INVOLVE THE USE OF CERTAIN PROPAGANDA FORMS. IN ORDER TO CONTROL THE MEDIA AND ITS POSSIBLE EFFECT ON YOU, YOU SHOULD BE ABLE TO RECOGNIZE THESE FORMS. THIS PACKAGE WILL ACQUAINT YOU WITH THE MOST COMMON OF THESE PROPAGANDA TECHNIQUES.

OBJECTIVE: YOU WILL IDENTIFY, ON AN APPROPRIATE ADVERTISEMENT, A MINIMUM OF TWO OF THE TECHNIQUES EXPLAINED IN THIS PACKAGE.

MATERIALS IN THIS PACKAGE:
FILMSTRIP
VIEWER
CASSETTE

PRE-TEST: ASK HIM TO IDENTIFY AND EXPLAIN AT LEAST TEN TYPES OF PROPAGANDA METHODS. THERE ARE OTHERS THAN THOSE IN "TRUTH AND THE DRAGON", BUT HE WILL PROBABLY GET THE MOST POPULAR ONES AND THIS INCLUDES THE SEVEN IN "TRUTH AND THE DRAGON".

CONCEPTS TO BE TAUGHT:
VARIOUS PROPAGANDA DEVICES ARE USED TO CAUSE PEOPLE TO MAKE DECISIONS WITHOUT THINKING.

WHAT DOES THE STUDENT DO:
HE LISTENS TO A TAPE WHILE VIEWING A FILMSTRIP. HE WORKS OUT AN INVOLVEMENT SHEET IN THE SLAG, IDENTIFYING THE VARIOUS GUISES OF THE DRAGON, WHICH ARE:

1. NAME CALLING)
2. GLITTERING GENERALITY)
3. TESTIMONIAL)
4. TRANSFER) ALL VARIOUS DEVICES OF
5. PLAIN FOLKS) PROPAGANDISTS.
6. CARD STACKING)
7. BANDWAGON)

HE THEN SELECTS AN ADVERTISEMENT FROM A MAGAZINE AND IDENTIFIES THESE "GUISES" IN THE AD BY PLACING AN ARROW CONNECTING THE NAME OF THE PROPAGANDA TECHNIQUE AND THE USE IN THE ADVERTISEMENT.

HOW DO YOU EVALUATE:
1. IDEALLY, HE SHOULD SELECT AN AD WHICH USES PICTURES FOR PROPAGANDA PURPOSES. THE WORDING OF THE AD WILL HELP, BUT IT IS MUCH BETTER IF THE VISUAL IS EXPLOITED AND THE STUDENT CAN DETECT IT.

2. A SIMPLE CHECK ON UNDERSTANDING AND IDENTIFICATION OF THE "SEVEN GUISES" IS ALSO IN ORDER AS INDICATED IN THE INVOLVEMENT SHEET.

ALTERNATIVE ACTIVITY:

A 16MM FILM, ENTITLED "TRUTH AND THE DRAGON" IS AVAILABLE FROM PERENNIAL EDUCATION, INC. AN INTERESTING ACTIVITY WOULD BE TO USE BOTH THE FILM AND THE FILMSTRIP, ASKING THE STUDENTS TO COMPARE THE EFFECT UPON THEM OF THE SAME MESSAGE IN TWO DIFFERENT MEDIA. THUS, THEY CAN STUDY THE IDEA THAT THE MEDIUM IS THE MESSAGE.

COMMERCIAL SPONSOR

AFTER VIEWING OR LISTENING TO A MEDIA MESSAGE, FILL OUT THE FOLLOWING FORM:

1. TITLE OF THE MESSAGE _____

2. BRIEF DESCRIPTION OF THE SUBJECT MATTER IN THE MESSAGE:

3. DETERMINE THE COMMERCIAL SPONSOR. (WHO PAID THE BILL FOR MAKING THE MESSAGE OR HAVING IT MADE AVAILABLE FOR PRESENTATION?)

SPONSOR: _____

4. WHAT WAS THE SPONSOR'S PURPOSE FOR MAKING OR PRESENTING THIS MESSAGE?

WILL YOU BE?

ONALE: THE MEDIA IS OFTEN USED TO PERSUADE THE TARGET AUDIENCE BY USING VISUAL AS WELL AS VERBAL TECHNIQUES. YOU SHOULD BE ABLE TO BOTH RECOGNIZE AND USE THESE PROPAGANDA TECHNIQUES.

CTIVE: USING BOTH PRINT AND NON-PRINT, YOU WILL CREATE A PROPAGANDA MESSAGE DIRECTED AT A SPECIFIC TARGET AUDIENCE USING A MINIMUM OF THREE PROPAGANDA TECHNIQUES.

RIALS: BOOKLET - "WHAT WILL YOU BE"
FILMSTRIP
CASSETTE
SAMPLE INVOLVEMENT SHEET
VIEWER #999

EPT TO BE TAUGHT:
VISUALS, TOO, CAN DISTORT THE TRUTH AND ARE PART OF ANY PROPAGANDA MESSAGE.

EST: SEE "HOW DO YOU EVALUATE"

T DOES THE STUDENT DO:
THIS CAN BE A GROUP ACTIVITY. HE VIEWS A PROPAGANDA MESSAGE AND THEN TRIES TO ANALYZE IT FOR PROPAGANDA TECHNIQUES. HE REVIEWS IT USING THE SIDE OF THE TAPE THAT ANALYZES IT FOR HIM.

DO YOU EVALUATE:

1. HIS FIRST ATTEMPT CAN BE USED AS A PRETEST TO DETERMINE HIS PROFICIENCY. YOU MAY EVEN ASK HIM TO STUDY PROPAGANDA DEVICES, AS WELL AS "TRUTH AND THE DRAGON", BEFORE CONTINUING.

2. THE SECOND TIME HE SHOULD EASILY SEE THE VARIOUS DEVICES AND BEGIN TO BE MORE EVALUATIVE OF THE VISUALS HE SEES.

3. EVALUATE HIS PROPAGANDA MESSAGE ACCORDING TO THE STATED OBJECTIVE.

ANALYZING VISUAL MESSAGES

USING THE CLASSIFICATION CHARTS PROVIDED (FOLLOWING THIS INSTRUCTION SHEET) ANALYZE A VISUAL MESSAGE BY:

#1. DEVISING A CLASSIFICATION CHART USING THE *CITIZEN KANE* CHARTS IN THE GENRE MODULE AS A GUIDE.

#2. USING YOUR CHARTS TO ANALYZE THE PROGRAM OR PROGRAMS FOR WHICH THEY WERE DEVISED.

FOR EXTRA CREDIT — REVISE THE CLASSIFICATION CHARTS FOR USE WITH AUDIO MESSAGES

CLASSIFICATION CHART I

DEFINE IN A FEW SENTENCES WHAT EACH SYMBOL MEANS TO EACH CHARACTER AND YOURSELF AT THE BEGINNING & END OF THE FILM.

SYMBOLS									
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									

10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.

CLASSIFICATION CHART II

MESSAGE INTERPRETATION

WRITE 4 WORDS WHICH BEST DESCRIBE THE MEANING OF THE MESSAGE: (TITLE) _____
THESE WORDS SHOULD BE GENERAL AND RELATE TO ALL HUMAN BEINGS.

1.	2.	3.	4.

LIST BELOW 4 REASONS WHY YOU CHOSE EACH WORD:

1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

COMBINE THE 4 STATEMENTS INTO ONE SENTENCE FOR EACH GROUP. THIS SENTENCE SHOULD CONTAIN THE RELATED IDEAS FROM EACH STATEMENT ABOVE.

COMBINE THE 4 STATEMENTS ABOVE INTO ONE SENTENCE THAT EXPRESSES THE BASIC HUMAN CONCEPT OF THE MESSAGE.

NOTE: AFTER COMPLETION, THIS SERIES OF CHARTS MAY BE USED BY YOU TO ANALYZE MEDIA MESSAGES WHENEVER NECESSARY.

THIS FORM MAY BE DUPLICATED FOR ADDITIONAL COPIES

AGANDA DEVICES

ONALE: MEDIA IS A FORM OF PROPAGANDA. ANY STUDENT OF THE MEDIA NEEDS TO BE FAMILIAR WITH THE VARIOUS DEVICES BY WHICH PROPAGANDA SEEKS TO ACCOMPLISH ITS AIMS. ONLY BY BEING FAMILIAR WITH THEM CAN HE RESIST THE PRESSURE OF THE MEDIA AND USE THE MEDIA TO ACCOMPLISH HIS OWN AIMS.

CTIVE: AFTER READING THE PROPAGANDA BOOKLET, YOU WILL PRODUCE A NON-PRINT PROPAGANDA MESSAGE, UTILIZING AT LEAST TWO OF THE DEVICES MENTIONED.

RIALS: THE "PROPAGANDA DEVICES" BOOKLET.

EPT TO BE TAUGHT:
THERE ARE MANY TECHNIQUES TO BE USED IN PERSUASIVE PROPAGANDA, SOME "HONEST", SOME NOT.

EST: REQUIRE AN EXPLANATION OF EIGHT TERMS OF PROPAGANDA NOT EXPLAINED IN THE PACKAGE "TRUTH AND THE DRAGON".

DOES THE STUDENT DO:
HE READS THE BOOKLET AND ASSIMILATES THE INFORMATION. HE THEN PRODUCES HIS OWN PROPAGANDA MESSAGE USING THE TECHNIQUES, AND ANALYZES THE USE OF THE TECHNIQUES IN OTHER MESSAGES, USING THE INVOLVEMENT SHEETS IN THE SLAG. ADDITIONAL SHEETS ARE AVAILABLE IN PADS FOR ADDITIONAL STUDENT WORK.

DO YOU EVALUATE:

1. LOOK AT THE PROPAGANDA MESSAGE. BE CAREFUL NOT TO JUDGE IT ON MORAL GROUNDS. DECIDE ONLY IF THE STUDENT UNDERSTOOD THE TECHNIQUE WELL ENOUGH TO USE IT AND IF HE USES IT EFFECTIVELY. DO NOT MAKE YOUR EVALUATION ON THE CONTEXT OF THE MESSAGE.

2. LOOK OVER HIS ANALYSIS SHEET TO SEE IF HE IS ABLE TO BE OBJECTIVE IN HIS RECEPTION OF A PROPAGANDA MESSAGE. HE OUGHT TO BE ABLE TO DETERMINE HOW EFFECTIVE THE TECHNIQUES ARE WITHOUT BECOMING INVOLVED IN THE CONTENT.

FREEDOM IN BROADCAST JOURNALISM

RATIONALE: MEDIA AND MAN EVOLVE TOGETHER. EACH NEW MEDIUM HAS ITS OWN NEWNESS TO BE DEALT WITH. MAN NECESSARILY LAGS IN MENTAL PROCESS, EACH NEW MEDIUM. HE MAKES RULES FOR A MEDIUM (THAT IS, THE FIRST AMENDMENT IN REGARD TO PRINT) BUT IT TAKES HIM TIME TO CONSTRUCT NEW VALUES AND RULES FOR NEW MEDIA FORMS (RADIO AND TV WERE NOT AROUND WHEN THE CONSTITUTION WAS WRITTEN). MAN INVARIABLY TRIES TO APPLY HIS OLD RULES AND CONCEPTS TO THE NEW MEDIA, AND CONFLICTS OCCUR.

NEW RULES, NEW CONCEPTS, NEW APPROACHES MUST ORIGINATE IN REGARD TO NEW MEDIA FORMS THAT ARE MORE CONGRUENT TO THESE FORMS.

OBJECTIVE: YOU WILL DEMONSTRATE THAT YOU HAVE LISTENED TO THE PACKAGE TAPE AND HAVE BEEN INTRODUCED TO THE FOLLOWING TERMS AND THEIR MEANINGS:

BROADCAST JOURNALISM
FAIRNESS DOCTRINE
EQUAL TIME PROVISION
FIRST AMENDMENT GUARANTEE
REPORTER'S SOURCE

ANSWER THE QUESTIONS ON THE MEDIA INVOLVEMENT SHEET.

CONCEPT TO BE TAUGHT:
THE 1ST AMENDMENT EXTENDS TO THE BROADCAST MEDIA THE SAME PRIVILEGES IT DOES TO THE PRINT AND TO THE PRESS. NON-PRINT IS ALSO A FORM OF SPEECH.

PRETEST: PERFORM THE OBJECTIVE:

WHAT DOES THE STUDENT DO:
HE READS THE 1ST AMENDMENT AND LISTENS TO THE TAPE ENTITLED "ISSUES '72". HE ANSWERS THE FOLLOWING QUESTIONS ON THE MEDIA INVOLVEMENT SHEET.

1. DOES THE FIRST AMENDMENT APPLY TO ALL MEDIA, EVEN THOUGH OUR FOREFATHERS DID NOT FORESEE FREEDOM IN BROADCAST JOURNALISM--TV, RADIO, AND FILM?

   SHOULD IT?

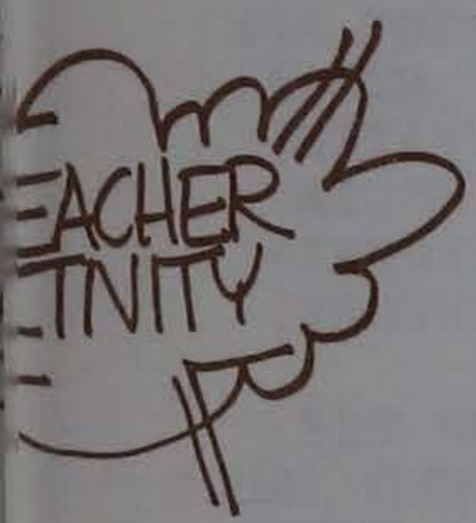
   WHY?

2. GIVE ONE REASON WHY BROADCAST RULES HAVE BEEN SET UP.

   WHY WERE THEY MORE RESTRICTIVE THAN THOSE FOR PRINT?

3. IS GOVERNMENT ENCROACHING TOO MUCH ON THE FIRST AMENDMENT WITH THEIR BROADCAST RESTRICTIONS?

4. WHAT IS THE "FAIRNESS DOCTRINE"?



YOU WORK THROUGH THE PACKAGE AND ESTABLISH YOUR OWN "BEST" ANSWER FOR COMPARISON WITH STUDENT ANSWERS.

HOW DO YOU EVALUATE:

1. COMPARE THE STUDENT'S ANSWERS WITH THOSE YOU EVOLVED AS A RESULT OF THE ACTIVITY CONNECTED WITH THIS PACKAGE.

THE MEDIUM IS THE MESSAGE

RATIONALE: EACH MEDIUM CONVEYS A MESSAGE DIFFERENTLY. YOU ARE ALSO AFFECTED IN DIFFERENT WAYS BY DIFFERENT MEDIA. TONY SCHWARTZ, AN ARTIST WITH SOUND, DEMONSTRATES THIS ON THE ENCLOSED CASSETTE. STUDENTS OF MEDIA NEED TO VERIFY STATEMENTS ABOUT MEDIA WITH EXPERIMENTS AND EXPERIENCE THAT ILLUSTRATE MEDIA THEORY.

OBJECTIVE: THE LEARNER WILL DEMONSTRATE HIS KNOWLEDGE OF THE DIFFERENCE BETWEEN THE MEDIA OF PRINT AND SOUND (SUCH AS ILLUSTRATED BY RADIO OR RECORD), BY MAKING THREE EXAMPLES SIMILAR TO THOSE ON THE TAPE. TWO OF THOSE EXAMPLES WILL ILLUSTRATE THE DIFFERENCE IN KNOWLEDGE LEVEL OF INDIVIDUALS AND ONE WILL ILLUSTRATE CHARACTER.

YOU WILL SUBMIT BOTH THE TAPE AND PRINT EXAMPLES TO YOUR INSTRUCTOR UPON COMPLETION.

MATERIALS: PRETEST
CARD: FOUR PRINTED MESSAGES - COMMENT BY JOHN CULKIN
CASSETTE
INSTRUCTION CARD

CONCEPT TO BE TAUGHT:
DIFFERENT MEDIA CONVEY THE SAME MESSAGE IN DIFFERENT WAYS WITH DIFFERENT EFFECTS ON US.

PRETEST: THIS PACKAGE HAS A PRETEST WITH IT.

WHAT DOES THE STUDENT DO:
AFTER READING THE PARAGRAPHS ON THE CARD, HE WRITES A BRIEF PARAGRAPH DESCRIBING THE PERSON WHO SAID THE PARAGRAPH. HE THEN LISTENS TO THE VOICE OF THE PERSON WHO SAID EACH PARAGRAPH ON THE CASSETTE. HE THEN COMPARES HIS ORIGINAL DESCRIPTION OF THE PERSON WITH HIS NEW MENTAL PICTURE OF THE PERSON.

HOW DO YOU EVALUATE:
1. YOU SHOULD GET THE STUDENT'S REACTION TO THE QUESTIONS ASKED IN THE PACKAGE. TALK WITH HIM ABOUT THE DIFFERENCE BETWEEN THE MEDIA OF PRINT AND SOUND.
2. LOOK AT AND LISTEN TO THE TAPE AND PRINT EXAMPLES THE STUDENT WILL MAKE TO FULFILL THE OBJECTIVES. THE COMMENTS SHOULD REVEAL CHARACTER OR PERSONALITY, BOTH IN PRINT AND ON TAPE.

SHOULD YOU BE ASKED FOR ASSISTANCE BY THE STUDENT IN OBTAINING COLORFUL STATEMENTS SIMILAR TO TONY SCHWARTZ, YOU SHOULD ADVISE THEM TO ASK QUESTIONS ABOUT SOME OBJECT OR ACTIVITY ABOUT WHICH THEY ARE VERY OPINIONATED. FOR EXAMPLE, AN ELDERLY MAN MIGHT BE SHOWN A PICTURE OF A BOY WITH LONG HAIR AND ASKED TO COMMENT ON

YOUTH OR SOME OTHER SIMILAR TYPE OF CONTROVERSIAL SUBJECT. HE WILL HAVE TO EDIT HIS RESULTING TAPE TO FIND THE PARAGRAPH THAT IS SUITABLE.

MEDIA ATTITUDES

RATIONALE: THE TAKING OF OPINION POLLS ABOUT MEDIA PROGRAMS IS VITAL TO THE CONTINUING OF THOSE PROGRAMS AND TO THE UNDERSTANDING OF THE STRENGTH OF VARIOUS MEDIA. YOU SHOULD GAIN EXPERIENCE IN POLLING ABOUT MEDIA AND RELATE TO THE COMMUNITY'S FEELING ABOUT THE MASS MEDIA THEY ARE EXPOSED TO.

OBJECTIVE: THE STUDENT WILL PREPARE A SERIES OF GRAPHS, COMPARING VARIOUS OPINIONS OF PEOPLE IN HIS COMMUNITY WITH THE ROPER POLLS CONTAINED IN THE DES MOINES REGISTER PAGE.

MATERIALS:
1. DES MOINES REGISTER REPRINT
2. BOOKLET ON TV
3. SEVERAL PADS OF QUESTIONNAIRES
4. INSTRUCTION SHEET

CONCEPT TO BE TAUGHT:
PEOPLE RELY MORE AND MORE ON TELEVISION FOR THEIR NEWS.

WHAT DOES THE STUDENT DO:
AFTER READING ABOUT A ROPER POLL ON TELEVISION AND STUDYING ITS RESULTS, THE STUDENT CONDUCTS A POLL IN HIS OWN NEIGHBORHOOD AND GRAPHS HIS FINDING.

HOW DO YOU EVALUATE:
1. JUDGE HIS TECHNIQUE IN GATHERING THE INFORMATION. DOES HE USE THE MEDIA TO HELP HIM?

2. HOW DOES HE DISSEMINATE THE RESULTS OTHER THAN GRAPHING IT FOR CLASS?

NOTE: THIS MIGHT MAKE AN EXCELLENT STORY FOR THE LOCAL NEWSPAPER, TELEVISION OR RADIO STATION. TRY TO GET COVERAGE OF THE POLL.

SUGGEST ITS USE IN OTHER CLASSES--JOURNALISM, SOCIAL STUDIES, ETC.

MEDIA STUDENT SURVEY SHEET

PERSON RESPONDING _____

ADDRESS _____

1. WHERE DO YOU GET MOST OF YOUR NEWS?

NEWSPAPER
TELEVISION
RADIO
MAGAZINE
PEOPLE I TALK TO
DON'T KNOW
NO ANSWER

2. WHICH MEDIUM IS MORE BELIEVABLE.
"IF YOU GET CONFLICTING STORIES FROM RADIO, TV MAGAZINES, OR NEWSPAPER, WHICH WOULD YOU BE MOST INCLINED TO BELIEVE?"

NEWSPAPER
TELEVISION
RADIO
MAGAZINE
DON'T KNOW
NO ANSWER

3. IF YOU COULD ONLY HAVE ONE OF THESE WHICH WOULD YOU WANT TO KEEP?

NEWSPAPER
TELEVISION
RADIO
MAGAZINE
DON'T KNOW
NO ANSWER

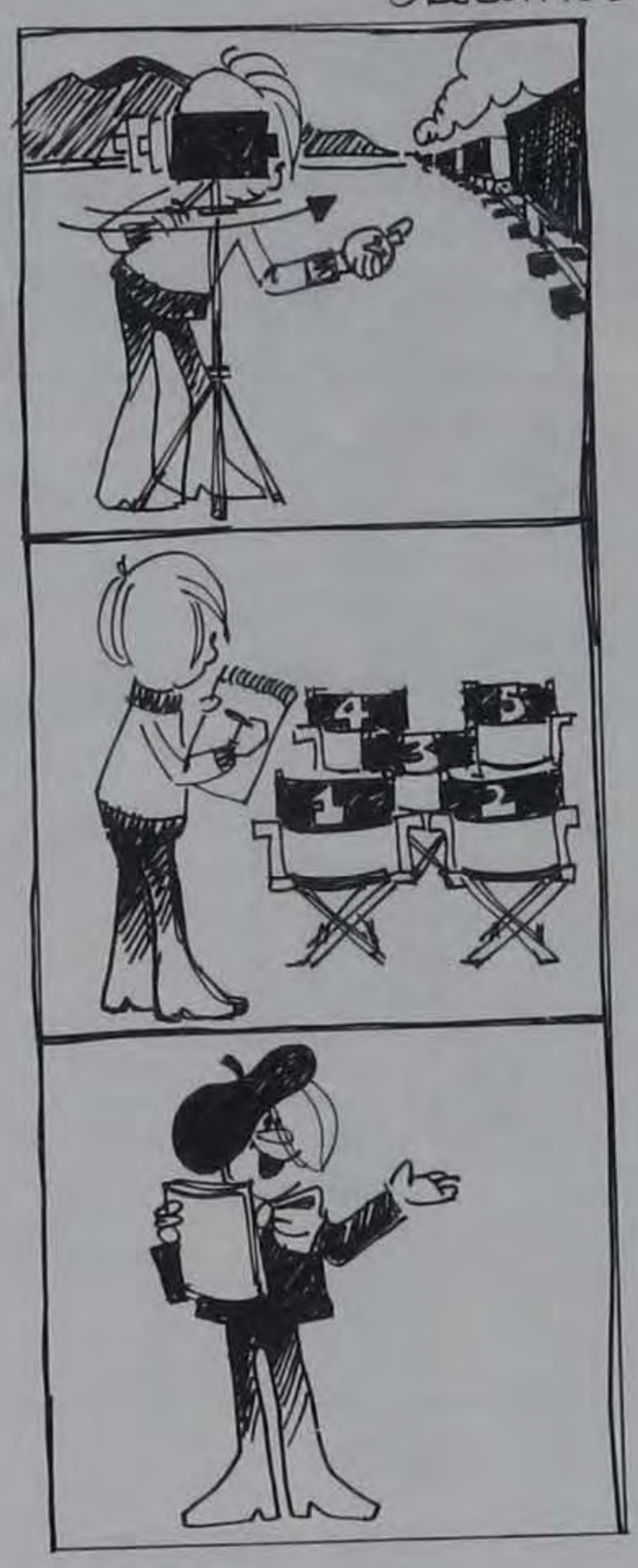
4. IF THE GOVERNMENT DECIDED TO CONTROL THE NEWS,WHICH MEDIUM DO YOU THINK THEY WOULD BE MOST JUSTIFIED IN CONTROLLING?

NEWSPAPER
TELEVISION
RADIO
MAGAZINE
DON'T KNOW
NO ANSWER

MEDIA AESTHETICS RATIONALE

SINCE, IN RECENT YEARS, BOTH STUDENTS AND EDUCATORS HAVE BEEN DEMANDING THAT MORE ATTENTION BE PAID TO THE ARTS AND HUMANITIES, AND SINCE THE MEDIA IS ART, IT IS IMPORTANT TO STUDY WHAT IS ARTISTIC IN FILM, TV AND RADIO.

THIS MODULE WILL GIVE YOU SOME UNDERSTANDING OF AESTHETIC PRINCIPLES WHICH ARE USED TO PRODUCE, UNDERSTAND, AND EVALUATE MEDIA IN AN ARTISTIC WAY.



OBJECTIVES / MEDIA AESTHETICS

1. YOU WILL ILLUSTRATE THE PRINCIPLES RELATING TO THE ELEMENTS OF MOTION AND ILLUSIONS OF TIME, SPACE, AND PLACE.. TO COMMUNICATE MEANING TO AN AUDIENCE BY USING EACH OF THESE ELEMENTS AT LEAST ONCE DURING THE SEMESTER IN YOUR MEDIA PRODUCTIONS.

☐ OBJECTIVE MET

2. YOU WILL IDENTIFY THE DIRECTORS OF FIVE (5) FILMS DURING THE SEMESTER BY RECORDING THEIR NAMES AND WRITING A SHORT PARAGRAPH WHICH DESCRIBES THE DIRECTOR'S TECHNIQUE AND LISTS SOME OF HIS OTHER PRODUCTIONS.

☐ OBJECTIVE MET

3. USING YOUR SCRIPTS, YOU WILL IDENTIFY THE ARTISTIC PRINCIPLES USED IN YOUR MEDIA PRODUCTIONS.

☐ OBJECTIVE MET

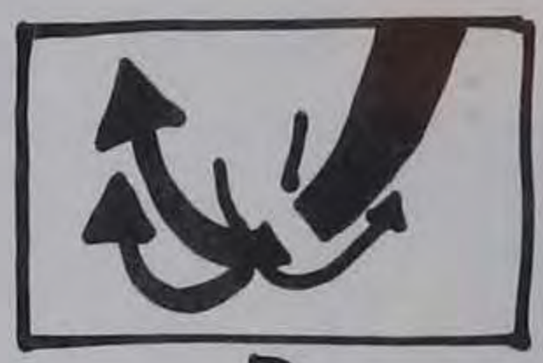
NAME _____

AESTHETICS PRE-TEST

Match the words that best describe the aesthetic feeling suggested by the pictures and diagrams, by placing the letter representing the correct illustration in the blank in front of the word.

1. _____lonely
2. _____rising
3. _____speed
4. _____chaos
5. _____joy

A



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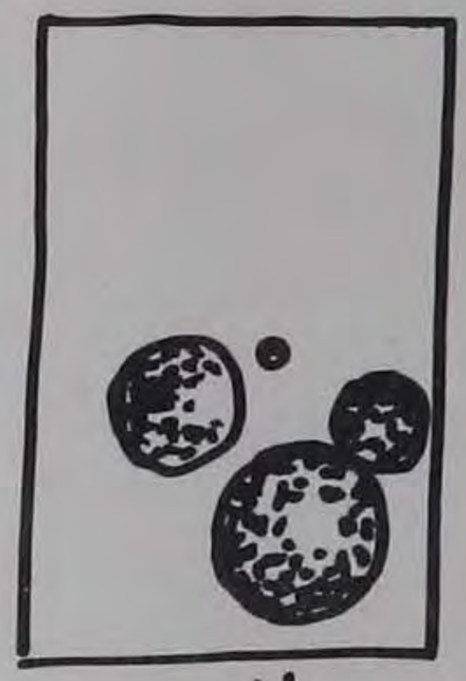

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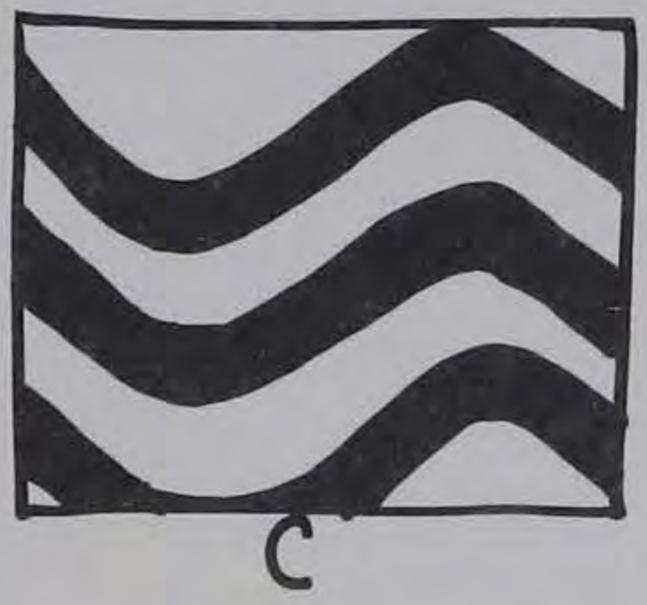

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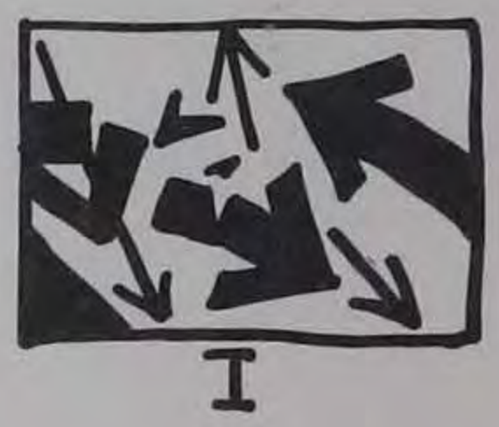


I

Label aesthetically those illustrations not used in 1 - 5.

	letter	word or words
6.	_____	_____
7.	_____	_____
8.	_____	_____

9. _____ _____

10. Create as many storytelling pictures as possible in the photograph below by making a frame around each one with a felt tip pen.

AESTHETICS PRE-TEST ANSWER KEY

1. G
2. B
3. F
4. A or I
5. D
6. E - conflict
7. H - down
8. I or A - chaos
9. C - rhythm
10. Your judgment

AESTHETIC MODULE

This module is one of the most important of the eight modules, since it deals with attitude rather than cognitive skills. Most of media, while it is a highly commercial activity, is also an expression of the feelings and attitudes of people. As such, it is art.

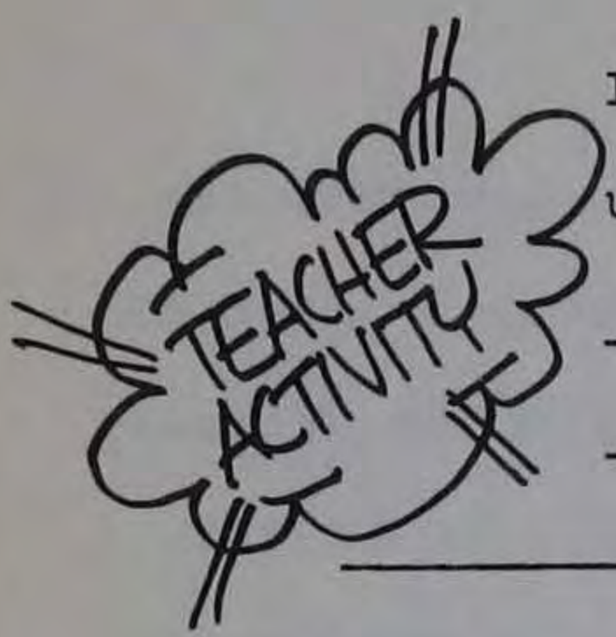
While the study of the feature length film is being conducted, you should direct the search for the aesthetic, as well as the generic qualities in the picture. Similar searches can be made for beauty and other artistic qualities in TV and radio programs.

Creativity, one feature of aesthetics, is covered in a package. While this is no suggestion that creativity can be taught, it is certainly true that activities can be devised which will awaken and create an awareness of an individual's creative quality. You should provide as many opportunities as possible for students to be creative.

Your comments should always be positive. Praise an idea, but if you have reservations about it, ask the regular questions about target audience, method and production.

A great deal of freedom must be allowed the student if he is to be truly creative. Because of school policy, it may not be possible to allow him to be completely on his own--giving him freedom to come and go, or work at odd hours. However, you can allow him freedom within your classroom and encourage him to experiment.

You must also be willing to experiment. Try new methods in your teaching and in the way you look at film, watch TV or listen to radio.



In the next five minutes list all the ways you might use your movie projector.

Now try the most unusual one. Did you learn anything you can adapt to TV?

Many people have varying ideas of what is artistic. It's easier when you are dealing with painting and sculpture to define it. With film it is more difficult. With radio it is even more difficult to determine what is artistic. The interplay between sound and image, choice of subject, composition of the image, and background effect are all part of the aesthetic in these media.

Activity: Write a brief summary stating what you believe to be the aesthetic in film, radio and TV.

IDENTIFYING ARTISTIC PRINCIPLES

NAME _____

IN ADDITION TO FILLING OUT THIS SHEET— ON THE SCRIPT WHICH YOU TURN IN WITH YOUR COMPLETED PROJECT— MARK THE NUMBERS OF THE ARTISTIC PRINCIPLES (3, 5, ETC.) AT THE APPROPRIATE PLACE. (WHERE EACH PRINCIPLE IS CLEARLY ILLUSTRATED IN YOUR SCRIPT.)

THIS SPACE FOR INSTRUCTOR
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5

1. UNITY (WHOLENESS- SCRIPT IS COMPLETE)
CHECK:

- ☐ IT HAS A BEGINNING
  - ☐ TITLE
  - ☐ INTRODUCTION
- ☐ IT HAS A BODY
  - ☐ PLOT
  - ☐ MESSAGE
  - ☐ IDEA-CONTENT

2. THEME (EMOTIONAL MEANING)
STATE YOUR THEME IN A SIMPLE SENTENCE:

_____

_____

_____

_____

3. THEMATIC VARIATION (HOW THEME IS CARRIED OUT)
BRIEFLY DESCRIBE HOW YOU BROUGHT OUT YOUR THEME:

_____

_____

_____

_____

_____

_____

_____

_____

4. BALANCE (RHYTHM, TENSION, EMOTIONAL DEVELOPMENT)
IDENTIFY EITHER BY CHECKING THE PROPER BOX OR BY DESCRIBING:

RHYTHM	TENSION	
☐ FAST	☐ RELAXED	☐ COMIC
☐ SLOW	☐ EXCITED	☐ SAD
☐ _____	☐ _____	☐ NORMAL INFORMATIVE
		☐ _____

1 2 3 4 5

5. HIERARCHY (MOST IMPORTANT PARTS - CLIMAX)
IDENTIFY THE CLIMAX - POINT OF HIGHEST INTEREST:

1 2 3 4 5

6. EVOLUTION (WAY SCRIPT MOVES TO THE END)
BELOW: OUTLINE THE CHIEF PARTS IN YOUR MEDIA MESSAGE:

CREATIVITY

RATIONALE: THE STORY IS TOLD OF A PAINTER WHO PUT ON HIS SMOCK AND BERET, TOOK HIS PAINT AND PALETTE, SET UP A TREMENDOUS BLANK CANVAS ON AN EASEL, AND THEN SAID, "NOW FOR AN IDEA". THIS SAME PROBLEM CONFRONTS MANY PEOPLE. THE PROBLEM OF FINDING CREATIVE IDEAS CAN BE, IN PART, SOLVED BY ASKING THE QUESTIONS, "WHAT IS CREATIVITY?" AND "HOW DO IDEAS COME TO US?"

OBJECTIVE: THE STUDENTS WILL DEMONSTRATE INCREASED AWARENESS TO CREATIVE THINKING BY PRESENTING A VISUAL COMMUNICATION.

MATERIALS: MINI-FILMSTRIP
MINI-VIEWER
CASSETTE TAPE
SET OF CARDS
INSTRUCTION CARD

CONCEPT: CREATIVITY IS A PROCESS WITH AN ORDER. THERE ARE THINGS YOU CAN DO TO STIMULATE CREATIVE ACTIONS.

PRE-TEST: HAVE STUDENTS BRING TO CLASS AN ORIGINAL CREATION THAT THEY HAVE PRODUCED. DISCUSS IT WITH THEM AND THE CLASS.

WHAT DOES THE STUDENT DO:

HE VIEWS A FILMSTRIP WHICH COVERS THE VARIOUS STEPS IN A CREATIVE PROCESS. THESE STEPS ARE EXPOSURE, INCUBATION, ILLUMINATION AND EXECUTION. HE ALSO EXPLORES IN THE VARIOUS LEVELS OF CREATIVITY--EXPRESSIVE, INNOVATIVE, INVENTIVE, AND PRODUCTIVE.

THE SECOND PART OF THE PACKAGE INVOLVES WORKING WITH A SET OF CREATIVITY CARDS. THESE CARDS ARE DESIGNED TO STIMULATE HIS SENSES AND CAUSE HIM TO THINK IN NEW WAYS. THESE CARDS PROMPT HIM TO WORK ALONE AND TO INTERACT WITH OTHERS IN THE CLASS.

HOW TO EVALUATE:

IF THE STUDENT MEETS THE OBJECTIVE BY CREATING A VISUAL COMMUNICATION, THIS VISUAL COMMUNICATION CAN BE JUDGED FOR ITS CREATIVENESS. YOU SHOULD MEASURE THE CREATIVENESS BY HOW MUCH THE STUDENT VARIES FROM HIS NORMAL PATTERNS OF THOUGHT AND ACTION AS WELL AS HOW MUCH HE ABSTRACTS THEM.

Creativity is in every one of us.

What is creativity? Some definitions:

> The process of bringing something new into birth.
>
> Bringing into birth some new reality. (Plato)
>
> Thinking which results in a solution not previously known to us.
>
> The kind of thinking and acting which results in something new, useful and better than before.

The following chart is designed to help you spring that creativity that is in you. It asks a series of basic questions very useful in helping you get through to a creative solution. Part of the creative thinking process is the analyzing of problems. That's what this chart will help you do. Note the sample chart that is filled in--then do the following:

GOAL CHART

AIM:

1. WHY DO IT?

2. WAY TO ACCOMPLISH THIS:

3. ANOTHER WAY OR WAYS:

4. WOULD ANY OF THESE WAYS ACCOMPLISH THE PURPOSE BETTER?

GOAL:

SPECIFIC OBJECTIVES IF NEEDED:

BY QUESTIONING YOUR AIM OR PURPOSE (WHAT YOU THINK IT IS AT THE START) YOU HAVE A BETTER CHANCE TO FOCUS ON THE CREATIVE SOLUTION AT STEP 3.

MANY TIMES THE ORIGINAL AIM IS MUCH DIFFERENT FROM THE ACTUAL DETERMINED GOAL. THUS YOU HAVE ELIMINATED A GREAT DEAL OF WASTED ENERGY THAT CAN BE APPLIED TO THE ACTUAL GOAL AND ITS CREATIVE PURSUIT.

(SEE SAMPLE CHART)

- SAMPLE CHART -

AIM: use Feature Film in the classroom

1. WHY DO IT?	2. WAY TO ACCOMPLISH THIS:
Need to relate better to today's students	ask principal for money and do it
3. ANOTHER WAY OR WAYS:	**4. WOULD ANY OF THESE WAYS ACCOMPLISH THE PURPOSE BETTER?**
• have students form a film club • assign films on TV or at a local theatre • do a team approach with other teachers (help to justify cost)	Possibly; involvement of other teachers or a united appeal to the administration may help with needed funds

GOAL: determine best method or methods to involve more teachers in using feature film in their classrooms

SPECIFIC OBJECTIVES IF NEEDED:
invite the social studies teacher to a film festival and make literature on the use of feature film in social studies available by next Wednesday.

EVEN THOUGH THIS CHART MAY SEEM VERY ELEMENTARY, IT'S A VERY VALUABLE TOOL. IT CAN HELP ORGANIZE YOUR THINKING AND FREE YOU FOR SOME TRULY CREATIVE APPROACHES TO PROBLEMS.

PERSISTENCE OF VISION

RATIONALE: A MOTION PICTURE IS A SERIES OF STILL PICTURES. THESE PICTURES SEEM TO MOVE WHEN THEY APPEAR BEFORE THE EYE IN RAPID SUCCESSION. THE EYE RETAINS A BIT OF EACH PICTURE BEFORE THE NEXT ONE IS FLASHED ON THE SCREEN.

OBJECTIVE: YOU WILL DEMONSTRATE THAT YOU UNDERSTAND THE PRINCIPLE OF PERSISTENCE OF VISION BY:

CREATING A MODEL THAUMATROPE AND DEMONSTRATING ITS OPERATION TO A FELLOW STUDENT.

CREATING A FLIP BOOK WHICH IS ACCEPTABLE TO YOUR INSTRUCTOR.

MATERIALS: PERSISTENCE OF VISION INFORMATION AND REFERENCE SHEET
SAMPLE FLIP BOOK
CARDS FOR FLIP BOOKS
SAMPLE FILM SECTION
DISCS FOR THAUMATROPE

CONCEPT TO BE TAUGHT:
MOTION IS A PHENOMENON OF THE MIND. THIS PECULIARITY ENABLES US TO CAUSE "STILL" PICTURES TO "MOVE", AND CONTRIBUTED TO THE DEVELOPMENT OF THE MOTION PICTURE PROJECTOR.

PRE-TEST: HAVE STUDENTS EXPLAIN HOW THE MACHINE PICTURED IN THE SLAG (INVOLVEMENT SHEET FOR PERSISTENCE OF VISION) WORKS (THIS CAN BE ORAL OR WRITTEN).

WHAT THE STUDENT DOES:
AFTER READING THE INFORMATION IN THE PACKAGE AND EXAMINING THE MOTION PICTURE FILM AND FLIP BOOK, HE CREATES A FLIP BOOK OF HIS OWN AS WELL AS CREATING A THAUMATROPE AND DEMONSTRATING ITS OPERATION. HE SHOULD MOVE TO THE INVOLVEMENT SHEET IN THE SLAG WHERE FURTHER RESEARCH INTO PERSISTENCE OF VISION DEVICES IS REQUIRED. A BOOK WHICH WOULD BE USEFUL FOR THIS PURPOSE IS "ARCHAEOLOGY OF THE CINEMA", C. W. CERAM, HARCOURT BRACE & WORLD, NEW YORK.

YOU SHOULD POINT OUT THAT THE FLIP BOOK IS THE FIRST STEP TOWARD ANIMATING A FILM.

HOW TO EVALUATE:
1. EXAMINE THE FLIP BOOK. THE PICTURES SHOULD MOVE IN A FLOWING MANNER WITHOUT ANY NOTICEABLE SKIPS OR JUMPING. SPECIAL CONSIDERATION CAN BE GIVEN TO THOSE STUDENTS WHO USE MATURE SUBJECT MATTER FOR THE FLIP BOOK RATHER THAN LINES OR DOTS.

A LIST OF PERSISTENCE OF VISION MACHINES OR DEVICES (IN REFERENCE TO THE PERSISTENCE OF VISION WORKSHEET IN THE SLAG)

1. DEMENY'S PHONOSCOPE)
2. THE ZOE TROPE)
3. THE PHENAKISTICOPE)
4. ZOOPRAXISCOPE - BY MUYBRIDGE)

SEE ARCHAEOLOGY OF THE CINEMA, C. W. CERAM

NOTE: BE SURE PACKAGE IS REPLENISHED WITH FLIP BOOK BLANKS OR HAVE A SUPPLY IN YOUR ROOM.

LIGHTING FOR MOOD

RATIONALE: LIGHT IS A CARRIER OF PURE INFORMATION. IT CAN MAKE THE COMMON APPEAR UNCOMMON AND VICE VERSA. THE PLACEMENT OF LIGHTS IN AN ENVIRONMENT HAS AN EFFECT ON THE MOOD OF THOSE OCCUPYING THAT ENVIRONMENT.

OBJECTIVE: YOU WILL DEMONSTRATE MOOD LIGHTING TECHNIQUES BY DUPLICATING THE FIVE MOODS ILLUSTRATED IN THE "MOOD LIGHTS" BOOKLET. THIS OBJECTIVE WILL BE SUCCESSFULLY MET WHEN YOU HAVE DEMONSTRATED THE FIVE TECHNIQUES TO A GROUP OF YOUR FELLOW STUDENTS.

THIS PACKAGE SHOULD NOT BE USED UNTIL THE STUDENTS HAVE WORKED THROUGH BASIC LIGHTING, BUT NOT NECESSARILY THROUGH ADVANCED LIGHTING.

MATERIALS: MANNIKIN HEAD
"MOOD LIGHTS" BOOKLET

CONCEPTS: LIGHTS HAVE AN EMOTIONAL EFFECT UPON THE VIEWER.

PRE-TEST: THE STUDENT SHOULD PERFORM THE OBJECTIVE.

WHAT DOES THE STUDENT DO:
HE LOOKS AT THE BOOKLET SHOWING VARIOUS MOOD LIGHTS AND, USING APPROPRIATE LIGHTS AND THE MANNIKIN, HE DUPLICATES FOR ANOTHER CLASSMATE OR YOUR OBSERVATION. YOU MAY RE-GUIDE HIM TO PHOTOGRAPH THE MANNIKIN AND TURN IN OR DISPLAY THE RESULTING PICTURES.

HOW TO EVALUATE:
1. COMPARE THE SHADOW ANGLE AND GRAY SHADES OF THE PHOTO WITH THE RESULTS OF THE STUDENT.

2. NOTE THE STUDENTS LIGHT DIAGRAM IN THE SLAG.

NOTE: DON'T FORGET THE LIGHTING EQUIPMENT NEEDED HERE. IT DOES NOT HAVE TO BE FANCY. YOU CAN EVEN HAVE CLASS MEMBERS BRING IT IN. OLD REFLECTORS, LAMP HOLDERS, DROPCORDS WILL DO. AND AGAIN, THE SESSION CAN BE PHOTOGRAPHED, BUT IT'S NOT COMPLETELY NECESSARY.

THE BOX

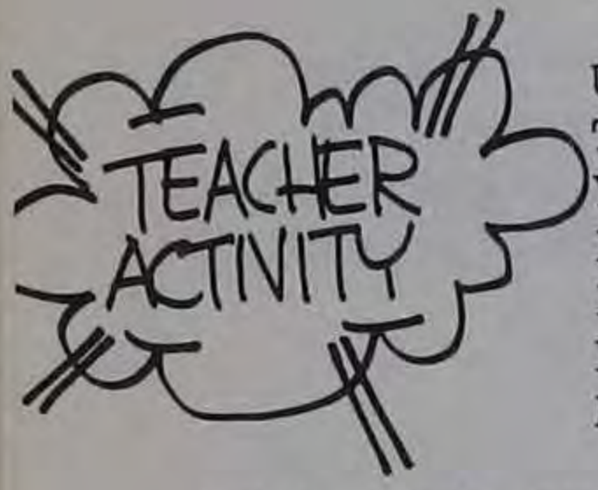
RATIONALE: A MEDIA MESSAGE CAN BE CREATED IN SUCH A WAY THAT ITS IMPACT IS ENHANCED BY THE EMOTIONAL CONTENT AND APPROACH. FOR EXAMPLE, THE VIOLENCE OF WAR CAN BE GREATLY EMPHASIZED BY CONTRASTING IT WITH THE LOVE, BEAUTY AND INNOCENCE OF A CHILD. CONTRAST, COUNTERPOINT, AND JUXTAPOSITION ARE IMPORTANT TERMS IN CREATING HARD-HITTING AND EFFECTIVE MEDIA MESSAGES.

OBJECTIVE: YOU WILL DEMONSTRATE YOUR UNDERSTANDING OF COUNTERPOINT AND CONTRAST BY TAPING A SHORT EMOTIONAL POEM WITH SOUND EFFECTS OR MUSIC, AS SUGGESTED BY THE EXAMPLE IN THIS PACKAGE.

MATERIALS: CASSETTE
POEM - "THE BOX"

PRE-TEST: NONE NEEDED

CONCEPT: COUNTERPOINT INVOLVES A CONTRAST IN IDEA AND AN UNDERPLAY OF SOUND. (THE PACKAGE IS AN OPPORTUNITY TO DO MEDIA MORE THAN IT IS A HOW TO.)



USING A POEM OR PIECE OF LITERATURE, CREATE A PACKAGE THAT TEACHES BY ILLUSTRATING THE CONCEPT OF COUNTERPOINT. YOU SHOULD SEE THE PAGES DESCRIBING THE PACKAGE FORMAT IN THE TEACHER ACTIVITY BOOK. THERE IS AN EXERCISE SIMILAR TO THIS ONE IN THE SLAB WHICH ASKS THE STUDENT TO PUT TOGETHER A PIECE OF LITERATURE WITH SOME MUSICAL BACKGROUND.

WHAT DOES THE STUDENT DO:

HE READS THE POEM, "THE BOX", AND WRITES A DESCRIPTION OF HIS FEELINGS ABOUT IT. THIS IS AN OPPORTUNITY TO SHARE FEELINGS ON A PIECE OF WRITTEN WORK. A GROUP CAN BE FORMED TO SHARE THESE FEELINGS BEFORE LISTENING TO THE RECORD, OR THE STUDENT CAN WORK INDIVIDUALLY AND MAKE COMPARISONS BETWEEN HIS FEELING BEFORE AND AFTER LISTENING TO THE POEM. HE IS ASKED TO FIND A POEM ABOUT AN EMOTIONAL SUBJECT AND SHARE IT WITH THE CLASS IN TAPE AND ON PRINT. THIS CAN BE DONE AGAIN IN A GROUP SESSION, OR A SERIES OF PACKAGES SIMILAR TO THIS ONE CAN BE CREATED USING THE STUDENT'S WORK.

HOW DO YOU EVALUATE:

1. USE A SIMILAR COMPARISON OF THE PRINTED FORM OR THE MEDIA FORM DONE BY THE STUDENT. THE TAPE OUGHT TO PACK MORE EMOTIONAL CONTENT INTO IT. THIS IS ESSENTIALLY A PEER EVALUATION.

2. EVALUATE THE TECHNIQUES USED IN PREPARING THE TAPE. CONSIDER THE QUALITY OF THE RECORDING AND THE CHOICE OF MATERIAL ON THE TAPE.

artist & executive managers ltd.
Business and Personal Management

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Beverly Hills, California 90212
Telephone (213) 273-5492

August 8, 1972

r. Ron Curtis
outhwest Iowa
earning Resources Center
01 Reed Street
ed Oak, Iowa 51566

THE FOLLOWING BIOGRAPHICAL INFORMATION IS IN REFERENCE TO KENDREW LASCELLES, AUTHOR OF THE POEM "THE BOX".

ear Mr. Curtis:

hank you for your letter and interest in my client Kendrew Lascelles. Here is the iformation you requested. Kendrew, was born in Gatley Chester, England on Septmber 20, 1935. He was educated at Kearsney College, Natal, South Africa.

Ir. Lascelles, is an actor and playwrite. His play "The Trophy Hunters" was pubshed in Best Short Plays of 1970-edited by Stanley Richards of Chiltern Publishing. orthcoming: Best Short Play of 1973*"Tigers", televised nationally by NET- with Ir. Lascelles in the roles of Adam and Marilynn Dale of "Mrs." This broadcasting ired in conjunction with Samuel Becketts "A Play Without Words" and was titled Studies in Isolation."

endrew, is currently under exclusive publishing contract to United Artists Records nc. and is compiling his first book of Poems of which some will be recorded in an lbum under United Artists label.

Ir. Lascelles, has a Balletic degree-MISTD-CCHTI- London(Member of the Imperal Society of Teachers of Dancing.

Ie resides in the United States and his address is this office.

gain, we thank you for your interest.

Very truly yours,

Sidney J. Gittler

SIDNEY J. GITTLER

First production by Jim Dale of Maryland Public Broadcasting.

WHY MAN CREATES

RATIONALE: EVERYTHING CAN BE APPROACHED AND PORTRAYED IN A CREATIVE WAY. THE DULLEST OF SUBJECTS CAN BE MADE TO COME ALIVE ....EXCITE....AND ENTERTAIN.

OBJECTIVE: YOU WILL DEMONSTRATE YOUR ABILITY TO INTERPRET AN AESTHETIC MESSAGE BY IDENTIFYING AS MANY HISTORICAL EVENTS AS POSSIBLE THAT ARE PORTRAYED IN THE ANIMATED HISTORICAL TIME LINE (IDENTIFIED IN THE FILM, "WHY MAN CREATES" AS "THE EDIFICE") WHICH IS INCLUDED IN PRINT FORM IN THIS PACKAGE.

MATERIALS: BOOKLET
PRINT "THE EDIFICE"
PAD OF INVOLVEMENT SHEETS

PRE-TEST: NONE NEEDED. EACH TIME THE STUDENT SEES THE FILM HE CAN GET NEW IDEAS.

CONCEPTS TO BE TAUGHT:
CREATIVITY IS A PROCESS WHICH INVOLVES A CERTAIN ORDER AND DISCIPLINE. THE PURPOSE OF CREATIVITY IS EXPRESSION.

WHAT DOES THE STUDENT DO:
THE STUDENT VIEWS THE FILM "WHY MAN CREATES" EITHER INDIVIDUALLY OR IN A GROUP. THIS VIEWING MIGHT TAKE FORM AS A LARGE GROUP OR SMALL GROUP ACTIVITY. ALWAYS ALLOW TIME FOR DISCUSSION. THE STUDENT SHOULD READ THE EXCERPTED MATERIAL FROM THE BOOK ON "WHY MAN CREATES". HE IS ASKED TO LIST FIVE THINGS HE DID NOT KNOW AFTER VIEWING THE FILM. THESE LISTS CAN BE USED IN THE GROUP DISCUSSION.

THE STUDENT THEN COMPUTES A LIST OF HISTORICAL EVENTS PORTRAYED IN THE SEGMENT OF THE FILM CALLED "THE EDIFICE". IN THE PACKAGE IS A FOLDOUT PRINT FORM OF THE DRAWING USED. GROUP INTERACTION IS CALLED FOR TO CHECK AND COMPARE THE LISTS.

HOW DO YOU EVALUATE:
1. CARE SHOULD BE USED THAT YOU DO NOT CREATE A FEELING THAT THESE ACTIVITIES ARE BEING EVALUATED FOR A "GRADE". DON'T GRADE THIS ACTIVITY. IT EXISTS AS A TEACHING ACTIVITY.

2. EVALUATE THE STUDENT'S ABILITY TO SEE AND REMEMBER A FILM AS BACKGROUND INFORMATION. LATER IN THE CLASS HE SHOULD SHOW IMPROVEMENT.

NOTE: THIS PACKAGE IS TO BE USED WITH THE FILM. IF POSSIBLE, SHOW THE FILM EARLY IN THE YEAR AS A STIMULATION TO THE STUDENT, AND AN AWAKENER OF CREATIVE POWER. THE FILM IS HIGHLY VISUAL AND DEALS FILMICALLY WITH SEVERAL ASPECTS OF CREATING. IT ALSO HAS SEVERAL KINDS OF FILMMAKING -- ANIMATION, DOCUMENTARY STYLE, CARTOON ANIMATION, STOP ACTION, TO MENTION A FEW.

THE FILM CAN THEREFORE BE STUDIED AS A METHOD OF PRODUCTION.

AN EXCELLENT SPOT TO TEAM-TEACH WITH YOUR SOCIAL STUDIES FACULTY MEMBER.

"WHY MAN CREATES" MEDIA INVOLVEMENT SHEET

1. WHO IS THE DIRECTOR OF THIS FILM?

2. DO YOU THINK THIS FILM IS CREATIVE?

3. HOW HAS CREATIVITY AFFECTED CIVILIZATION?

4. HOW HAS CIVILIZATION AFFECTED CREATIVITY?

5. HOW DOES MEDIA (IN THIS CASE, FILM) AFFECT A PERSON?
(HINT: YOU ARE A PERSON)

6. EXPLAIN THE PHRASE "CREATIVITY IS 10% INSPIRATION AND 90% PERSPIRA

7. WHAT CAUSES PEOPLE TO WANT TO CREATE?

8. WHAT IS OFTEN THE REACTION TO PEOPLE WHO ARE CREATIVE?
USE EXAMPLES FROM THE FILM.

9. WHAT ARE SOME THINGS THAT SOMETIMES RESULT IN CREATIVE IDEAS?

10. REDEFINE CREATIVITY:

LISTENING EMOTIONALLY

RATIONALE: ELECTRIC SOUND OR "MUSIC", AS SOME CALL IT, IS ONE OF THE MODERN GENRE OF SOUND. THE POPULAR RADIO PROGRAM IS FILLED WITH MUSIC; THE LISTENER HAS HEARD THIS CONVENTIONAL MUSIC AND SOUND, BUT IS UNFAMILIAR WITH ELECTRONICALLY PRODUCED SOUNDS OR MUSIC. THIS PACKET WILL INFORM YOU OF THIS SOUND GENRE.

OBJECTIVE: YOU WILL HAVE COMPLETED THIS PACKAGE WHEN, AFTER LISTENING TO THE DEMONSTRATION TAPE, YOU CREATE SIMILAR TYPES OF SOUNDS, AND IDENTIFY THEM WITH A GENRE OR EMOTION. YOU SHOULD EXPLAIN ORALLY ON THE TAPE HOW YOU PRODUCED THE EFFECTS.

MATERIALS: PRINT
PRE-TEST
CASSETTE

CONCEPTS TO BE TAUGHT:
SOUNDS HAVE AN EMOTIONAL EFFECT AND CAN, IN FACT, BE USED TO TELL A STORY WITHOUT NEED FOR WORDS. IN FACT, SOUNDS AND MUSIC CAN BE AN ARTISTIC PRODUCTION THEMSELVES.

PRE-TEST: THE PRE-TEST IS CONTAINED IN THE PACKAGE.

WHAT DOES THE STUDENT DO:
HE LISTENS TO THE CASSETTE AND LEARNS HOW TO PRODUCE SOME ELECTRONIC SOUNDS. HE THEN DUPLICATES THE CASSETTE. HE MAY CONTINUE TO EXPLORE ELECTRONIC SOUND GOING ON TO THE TAB. YOU SHOULD ENCOURAGE THE STUDENT TO USE THESE SOUNDS AS BACKGROUND FOR HIS FILMS AND TV SHOWS AS WELL AS CREATIVE RADIO.

HOW DO YOU EVALUATE:
1. ANY ELECTRONICALLY PRODUCED SOUND BEYOND A SIMPLE FEEDBACK HOWL SHOULD BE CONSIDERED AS SUCCESSFUL. THE MORE UNUSUAL THE SOUNDS THE HIGHER THE EVALUATION MARK.

2. FURTHER EXPLORATION OF THE TECHNIQUE AND USE OF THE SOUNDS IS IMPORTANT.

SEEING EMOTIONALLY

RATIONALE: THE HUMAN BRINGS WITH HIM TO EACH EXPERIENCE CERTAIN BIASED EMOTIONS AND PRE-CONCEIVED IDEAS.

OBJECTIVE: USING THE VISUALS THAT FOLLOW, YOU WILL CREATE AS MANY EMOTIONAL EXPERIENCES AS YOU CAN BY CROPPING SECTIONS OF THE VISUALS.

MATERIALS: INSTRUCTION SHEET
FOUR PHOTOGRAPHS
ONE PAIR OF CROPPING ANGLES

CONCEPT TO BE TAUGHT:
PICTURES CONVEY GREAT EMOTIONAL QUALITIES.

WHAT DOES THE STUDENT DO:
HE STUDIES A SERIES OF FOUR PICTURES AND HE MOVES A PAIR OF ANGLED CROPPING GUIDES TO SELECT PORTIONS OF THE PICTURES WHICH FOR HIM, CONVEY AN EMOTION. HE THEN DIAGRAMS THESE SAME PORTIONS IN THE SLAG AND LABELS THEM WITH THE NAME OF THE APPROPRIATE EMOTION.

HOW DO YOU EVALUATE:
1. DETERMINE IF THE EMOTION THE STUDENT HAS MARKED IS IN ANY WAY REFLECTED BY YOU OR ANY OTHER STUDENTS IN THE CLASS. KEEP IN MIND THAT YOUR BACKGROUND WILL BE DIFFERENT THAN THE STUDENT'S. DO NOT BE DOGMATIC.

2. INTERVIEW HIM FOR A MORE COMPLETE UNDERSTANDING OF WHAT HE'S LABELED AS A GIVEN EMOTION. KEEP IN MIND THAT STUDENTS' EMOTIONAL MATURITY LEVELS VARY.

ADDITIONAL ACTIVITY:
HAVE THE STUDENT CONVEY ONE EMOTION THROUGH ONE OF HIS PRODUCTIONS.

HAVE CLASS BRING IN MORE PICTURES FOR USE WITH THE CROPPING ANGLES.

DEMONSTRATE HOW ARTISTS AND FILM DIRECTORS "FRAME" OR "CROP" ITEMS OR SCENES FROM A "WHOLE" BY USING THEIR HANDS AS ILLUSTRATED HERE.

....OR USE DIRECTOR'S VIEWFINDER IN ACTING PACKAGE.

MEDIA PRESENTATION RATIONALE

HOW A MESSAGE IS SEEN OR HEARD HAS AN EFFECT ON HOW IT IS ACCEPTED. CAREFUL PLANNING FOR VIEWING AND DISTRIBUTION IS IMPORTANT, IF A MEDIA MESSAGE IS TO INFLUENCE ANYONE AT ALL. SINCE MESSAGES ARE USUALLY MADE TO REACH OTHERS (AND YOU HAVE BEEN PLANNING AUDIENCES TO RECEIVE YOUR MESSAGE) YOU SHOULD LEARN TO PLAN PRESENTING THE MESSAGES AND DISTRIBUTING THEM.

OBJECTIVES / MEDIA PRESENTATION

1. YOU WILL DEMONSTRATE YOUR KNOWLEDGE OF MEDIA PRESENTATION BY DESIGNING, DEVELOPING, AND CONDUCTING A MEDIA PRESENTATION SO THAT MEDIA PRODUCTIONS OF OTHERS MAY BE SHARED.

☐ OBJECTIVE MET

2. YOU WILL CATALOG ALL MEDIA PRODUCTIONS MADE BY YOUR CLASS SO THAT THEY MAY BE USED BY OTHER GROUPS.

☐ OBJECTIVE MET

THIS MODULE OUTCOME DEPENDS GREATLY ON THE STUDENT/TEACHER RELATIONSHIP, AMOUNT OF CONTACT TIME WITH THE STUDENT, FACILITIES OF THE SCHOOL, AND THE NUMBER OF ACTIVITIES BOTH STUDENTS AND TEACHERS ENGAGE IN. TO MEET THESE OBJECTIVES, THE STUDENT MERELY HAS TO ALLOW HIS FILMS TO BE SHOWN, HIS TAPES TO BE PLAYED, HIS PICTURES AND VIDEO TAPES TO BE VIEWED. SHOULD YOU WANT TO HOLD A FILM OR MEDIA FESTIVAL, THIS MODULE PROVIDES KNOW-HOW AND INCENTIVE. STUDENTS WHO ENTER CONTESTS CAN BE CONSIDERED TO HAVE MET THIS OBJECTIVE. PHOTO DISPLAYS, SLIDE SHOWS AND VIDEO TAPES PREPARED FOR CLASS CONSUMPTION ALL COME UNDER THIS MODULE. HOW YOU USE THEM DEPENDS ON YOU.

1. HAVE AN "OPEN HOUSE" FOR MEDIA CLASS. INVITE THE COMMUNITY TO SEE WHAT YOU'VE DONE. THE STUDENTS CAN PRESENT THEIR MEDIA AND YOU'LL GAIN A LOT OF GOOD FRIENDS FOR "MEDIA NOW" IN YOUR SCHOOL.

2. HOLD A CONTEST OR FESTIVAL AND INVITE NEIGHBORING SCHOOLS. THIS MIGHT SPREAD THE STUDY OF MEDIA TO OTHER SCHOOLS IN YOUR AREA AND PERMIT YOU TO COOPERATE IN FILM RENTAL. YOU CAN RENT SOME SHORT FILMS AND HAVE A CONTINUOUS SHOWING SO STUDENTS CAN MAKE COMPARISONS AND STRIVE FOR QUALITY. THEY MIGHT ALSO EVALUATE THE COMMERCIAL FILM AND A CRITIC'S CONTEST COULD BE HELD IN CONJUNCTION. SCRIPT WRITING COULD ALSO BE A PART OF THIS SAME CONTEST.

NAME _____

MEDIA PRESENTATION PRE-TEST

TRUE OR FALSE

1. Media presentation is less creative than media production. _____
2. The quality of a media message can be enhanced by how it is presented. _____
3. A 50 ft. roll of Super 8mm film will last five minutes. _____
4. During a one-half hour film, over 3000 feet of 16mm film runs through the projector. _____
5. To determine screen width: multiply the aperture width by the projection throw and divide by the lens focal length. _____
6. Regular 8mm film has an aperture width of approximately two inches. _____
7. The farther you are from the screen when you present a projected message, the bigger the screen must be. _____
8. The major expense in conducting a film festival is the cost of rental film. _____
9. Presenting your message at a film festival provides you with some knowledge of how your media presentation is received, as well as some knowledge of what others are doing. _____
10. Some of the most important items for which to plan in conducting a film showing is to have serviceable projectors, sound equipment, screens, and back-up equipment. _____

11. A two inch lens projects a larger picture than a one and _____ one-half inch lens at the same distance from the screen.

12. Good film deserves good projection. _____

13. If you are going to show a film--do so, but don't clutter_____ up the message by mixing it in with slides and other media.

14. Seeing a film on television is about the same as seeing _____ it in a theatre.

15. Acoustics have to do with the presentation of sound. _____

16. Contest information sheets or brochures usually list _____ the prizes but seldom print the rules.

17. One of the contests for young filmmakers is conducted _____ by Eastman Kodak.

18. There's no business like show business. _____

19. Camera manufacturing and distributing firms often con- _____ duct contests involving use of their equipment.

20. Matte board should be used to mount photographs for _____ display.

21. After all provisions have been made for the media festi- _____ val, check everything twice again.

22. List below the major items for planning and holding a good media festival.

PRESENTATION PRETEST ANSWER KEY

1. False
2. True
3. False
4. False
5. True
6. False
7. True
8. True
9. True
10. True
11. True
12. True
13. False
14. False
15. True
16. False
17. True
18. True
19. True
20. True
21. True
22. Your Choice after doing Presentation Package.

LIST OF PACKAGES FOR THE PRESENTATION MODULE

PRESENTATION PACKAGE

RATIONALE: SINCE YOU WILL BE PREPARING MANY TYPES OF MEDIA MESSAGES DURING THIS COURSE, IT IS IMPORTANT THAT YOUR MESSAGES BE GIVEN AN AUDIENCE. THERE ARE A NUMBER OF FILM FESTIVALS AND CONFERENCES HELD IN THIS COUNTRY EVERY YEAR; THEY CAN BE LOOKED TO FOR IDEAS ON WAYS TO PRESENT MEDIA. THIS PACKAGE WILL GIVE SOME EXAMPLES OF PROGRAMS, CERTIFICATES, BROCHURES, AND OTHER MATERIALS USED IN PROMOTING AND CONDUCTING FILM PRESENTATIONS.

OBJECTIVE: THE STUDENT WILL PREPARE MATERIAL FOR PROMOTING A PRESENTATION (A PROGRAM FOR SHOWING MEDIA) EITHER ON A COMPETITIVE, NON-COMPETITIVE, SCHOOL, LOCAL, STATE, OR NATIONAL BASIS.

MATERIALS: THREE PACKETS:

HOW TO RUN A FILM/MEDIA CONFERENCE
INFORMATION ON SCREEN SIZE, PLACEMENT AND VARIOUS FILM RUNNING TIMES
SAMPLE MATERIALS FOR A WORKSHOP, COMPETITION, FESTIVAL, OR CONFERENCE

EACH OF THE PACKETS CONTAIN VARIOUS SHEETS. THEY ARE:

PACKET--"HOW TO RUN A FILM/MEDIA CONFERENCE"

CONTENTS--"THE PLANNING AND ADMINISTRATION OF THE HOUSTON FILM CONFERENCE" AND "KENT SCHOOL FILM CONFERENCE"

PACKET--"SAMPLE MATERIALS FOR A WORK SHOP, COMPETITION, FESTIVAL, OR CONFERENCE"

CONTENTS--

1. NEWS RELEASE
2. BROCHURE (THIS YEAR IT'S FLOWERS)
3. BROCHURE (FILM AS A CONTEMPORARY ART FORM)
4. BROCHURE (FILM YOUR WAY TO HOLLYWOOD)
5. BROCHURE (PREVUE: A FILM WORKSHOP)
6. FILM COMPETITION ENTRY BLANK
7. FILM COMPETITION RULES BOOK
8. YOUNG PEOPLE'S FILM COMPETITION - JUDGING FORM
9. YOUNG PEOPLE'S FILM COMPETITION - AWARD CERTIFICATE
10. NIKON PHOTO CONTEST RULES AND ENTRY FORMS

11. YOUNG FILMMAKERS SHOWCASE - PROGRAM
12. U.S.A. FILM FESTIVAL ENTRY FORM
13. FILMMAKER 72/THIRD ANNUAL YOUTH FILM FESTIVAL--ENTRY BLANK
14. INTERNATIONAL EXPERIMENTAL FILM FESTIVAL--ENTRY FORM
15. INTERNATIONAL EXPERIMENTAL FILM FESTIVAL--INFORMATION AND REGULATIONS
16. SOME SCHOOLS THINK TODAY'S SCHOOLS ARE - FLYER

PACKET--"INFORMATION ON SCREEN SIZE, PLACEMENT, AND VARIOUS FILM RUNNING TIMES"

CONTENTS--

SUPER 8 FILM INFORMATION SHEET

THOSE MATERIALS SHOULD GIVE THE STUDENT VARIOUS IDEAS FOR PRESENTING HIS MEDIA MESSAGES. THE STUDENTS SHOULD TAKE OVER MOST OF THE ACTIVITIES IN CONFERENCES AND OPEN HOUSES WITH YOU SERVING AS COORDINATOR OR SPONSOR. CATALOG PAGES INCLUDED IN THE SLAG, TOGETHER WITH THE PAGES ON PLANNING A MEDIA PRESENTATION, CAN BE ACTUAL ACTIVITIES OR MERE EXERCISES.

BASIC MEDIA PRESENTATION AND DISPLAY

RATIONALE: A MEDIA PRODUCTION SHOULD BE PRESENTED SO AS TO ENHANCE ITS EFFECTIVENESS. PRIOR PLANNING AND ATTENTION TO THE DETAILS OF EQUIPMENT NEEDS, AVAILABLE SPACE, LIGHTING CONDITIONS, AND OTHER PHYSICAL COMFORTS WILL HELP THE MEDIA MAKER PRESENT HIS PRODUCTION IN THE BEST POSSIBLE WAY.

OBJECTIVE: YOU WILL DEMONSTRATE YOUR KNOWLEDGE OF BASIC DISPLAY AND LAYOUT PRINCIPLES, BY MOUNTING AND PREPARING A VARIETY OF FLAT PICTURES FOR DISPLAY AND DRAWING A DIAGRAM TO SHOW HOW THEY CAN BE DISPLAYED FOR AN INTERESTED AUDIENCE.

THIS PACKAGE IS SIMPLY A CARD WITH THE TITLE OF THE PACKAGE ON ONE SIDE AND THE PACKAGE MATERIAL ON THE OTHER SIDE. YOU WILL NEED TO COLLECT PHOTOGRAPHS, CARDBOARD AND MOUNTING MATERIALS.

WHERE TO OBTAIN PHOTOS:

MAGAZINES--PARTICULARLY THE PICTORIAL TYPE

ACTUAL PRINTS--PRINT AN EXTRA 2 OR 3 EVERY TIME YOU PRINT IN THE DARKROOM.

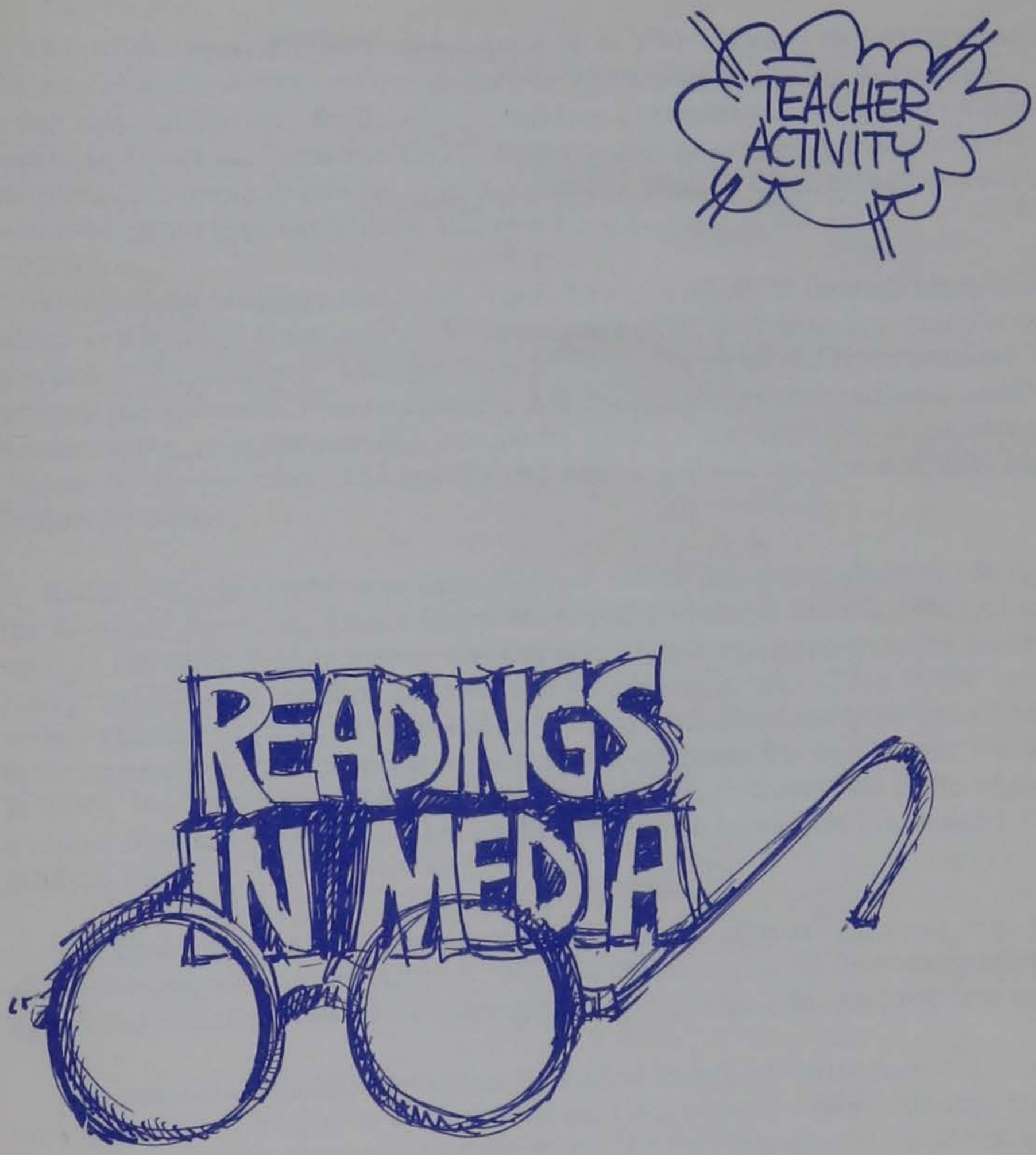
THE STUDENT'S OWN WORK---EACH STUDENT HAS TO TURN IN SOME PHOTOGRAPHS TO MEET CAMERA OBJECTIVES. THESE COULD BE USED FOR THIS ACTIVITY.

REFER THE STUDENTS TO THE SLAB FOR INFORMATION ON LAYOUT AND MOUNTING.

HOW TO EVALUATE:

1. THE STUDENTS DISPLAY SHOULD BE FLATTERING TO THE PICTURE. IT DOES NOT HAVE TO BE CONVENTIONAL. NEATNESS MAY BE CONSIDERED. HOW WELL THE STUDENT DID WITH THE DIAGRAM ON LAYOUT IS ALSO A SOURCE FOR EVALUATION.
2. LET THE STUDENTS THEMSELVES EVALUATE. DISPLAY THE PICTURES IN THE CLASSROOM AND INVITE STUDENT COMMENTS ABOUT THEM OR LET THEM WRITE EVALUATIONS OR MAKE AWARDS. THE MAIN POINT ABOUT THIS EVALUATION IS THAT THE AUDIENCE SHOULD REACT AND THE STUDENT WHO IS THE PRESENTOR WILL MAKE HIS OWN EVALUATION.

NOTE: IF THIS IS YOUR LAST ACTIVITY FOR THE CLASS, YOU MAY WANT TO ADMINISTER THE MASTER SKILLS TEST BEFORE YOU HAVE A FESTIVAL OR DO DISPLAYS. GET THE DRUDGERY OUT OF THE WAY SO THE PRESENTATION CAN BE FUN.


TEACHER ACTIVITY
READINGS IN MEDIA

EVOLUTION OF BROADCASTING

One of the most dramatic developments of 20th Century technology has been the use of radio waves--electromagnetic radiations traveling at the speed of light --for communication. Radio communication designed for reception by the general public is known as "broadcasting." Radio waves of different frequencies (number of cycles per second) can be "tuned." Hence, signals from many sources can be received on a radio set without interfering with each other.

In everyday language the term "radio" refers to aural (sound) broadcasting, which is received from amplitude-modulated (AM) or frequency-modulated (FM) stations. "Television," another form of radio, is received from stations making both visual and aural transmissions. AM radio, sometimes called standard broadcasting, was the earliest broadcast service and operates on relatively low "medium" frequencies. FM and TV are newer and occupy considerably higher frequency bands.

Radio communication was born of many minds and developments. In the 1860s, the Scottish physicist, James Clerk Maxwell, predicted the existence of radio waves. Heinrich Rudolf Hertz, the German physicist, later demonstrated that rapid variations of electric current can be projected into space in the form of waves similar to those of light and heat. (His contributions have been honored internationally by the adoption of Hertz as a synonym for cycles per second.) In 1895, the Italian engineer, Guglielmo Marconi, transmitted radio signals for a short distance, and at the turn of the century he conducted successful trans-atlantic tests.

The first practical application of radio was for ship-to-ship and ship-to-shore telegraphic communication. Marine disasters early demonstrated the speed and effectiveness of radiotelegraphy for saving life and property at sea.

The new communication medium was first known as "wireless." American use of the term "radio" is traced to about 1912 when the Navy, feeling that "wire-less" was too inclusive, adopted the word "radiotelegraph." Use of the word "broadcast" (originally a way to sow seed) stems from early U. S. naval refer-ence to "broadcast" of orders to the fleet. Now it is used to describe radio service to the public.

The origin of the first voice broadcast is a subject for debate. Claims to that distinction range from "Hello, Rainey," said to have been transmitted by Nathan B. Stubblefield to a neighbor, Rainey T. Wells, in a demonstration near Murray, Ky., in 1892, to an impromptu program from Brant Rock, Mass., by Reginald A. Fessenden in 1906, which was picked up by nearby ships.

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There were other early experimental audio transmissions. Lee De Forest put singer Enrico Caruso on the air in 1910, and there were transatlantic voice tests by the Bell Telephone Co. at Arlington, Va., in 1915, but it was not until after World War I that regular broadcasting began.

The identity of the "first" broadcasting station is also a matter of conflicting claims. This is due largely to the fact that some pioneer AM broadcast stations developed from experimental operations. Although KDKA, Pittsburgh, did not receive a regular broadcasting license until November 7, 1921, it furnished programs under a different authorization before that date. Records of the Department of Commerce, which then supervised radio, indicate that the first station issued a regular broadcasting license was WBZ, Springfield, Mass., on September 15, 1921. (WBZ is now assigned to Boston.)

There was experimental network operation over telephone lines as early as 1922. In that year WJZ (now WABC), New York City, and WGY, Schenectady, N. Y., broadcast the World Series. Early in 1923, WEAF (now WNBC), New York City, and WNAC, Boston, picked up a football game from Chicago. Later that same year, WEAF and WGY were connected with KDKA, Pittsburgh, and KYW, Chicago (now Cleveland) to carry talks made at a dinner in New York. President Coolidge's message to Congress was broadcast by six stations in 1923.

In 1926, the National Broadcasting Co., a subsidiary of Radio Corp. of America, started the first regular network with 24 stations. In its first coast-to-coast hookup, in 1927, it broadcast a football game. In that same year, the Columbia Broadcasting System, first called the Columbia Phonograph Broadcasting System, was organized.

For some years NBC operated two networks, the Red and the Blue, but when the FCC adopted chain broadcasting rules in the early Forties, one organization was prohibited from operating two networks serving the same area at the same time. RCA sold the Blue Network to Edward J. Noble in 1943. It ultimately became the American Broadcasting Co. (In 1968 ABC itself was given a limited exception to the dual-network rule in order to operate four radio networks each providing a specific service.)

FM and TV broadcasting emerged from their experimental stage just before the United States entered World War II. Wartime restrictions retarded expansion of radio facilities, although the emergency produced new techniques and apparatus that are in use today. In the decades following the war, broadcasting expanded domestically, and the development of communication satellites has opened new possibilities for international relay.

REGULATION OF BROADCASTING

The Wireless Ship Act of 1910 applied to use of radio by ships, but the Radio Act of 1912 was the first domestic law for general control of radio. It made the

Secretary of Commerce and Labor responsible for licensing radio stations and operators.

Early broadcasting was experimental and therefore noncommercial. In 1919, radio-telephone experiments were enabled to operate as "limited commercial stations." In 1922, the wavelength of 360 meters (approximately 830 kilocycles per second) was assigned for the transmission of "important news items, entertainment, lectures, sermons, and similar matter."

So rapid was the development of AM broadcasting that upon recommendation by subsequent National Radio Conferences in 1923 and 1924, the Department of Commerce allocated 550 to 1500 kilocycles per second for standard broadcast and authorized operating power up to 5000 watts (5 kilowatts).

Increasing numbers of AM stations caused so much interference that, in 1925, a fourth National Radio Conference asked for a limitation on broadcast time and power. The Secretary of Commerce was unable to deal with the situation because court decisions held that the Radio Act of 1912 did not give him authority. As a result, many broadcasters changed frequencies and increased power and operating time at will, regardless of the effect on other stations producing bedlam on the air.

In 1926, President Coolidge urged Congress to remedy matters. The result was the Dill-White Radio Act of 1927.

Federal Radio Commission The Radio Act of 1927 created a five-member Federal Radio Commission to issue station licenses, allocate frequency bands to various services, assign specific frequencies to individual stations, and control station power. The same Act delegated to the Secretary of Commerce authority to inspect radio stations, to examine and license radio operators, and to assign radio call signs.

Much of the early effort of the Federal Radio Commission was required to straighten out the confusion in the broadcast band. It was impossible to accommodate the 732 broadcast stations then operating. New regulations caused about 150 of them to surrender their licenses.

Communications Act of 1934 At the request of President Roosevelt, the Secretary of Commerce in 1933 appointed an interdepartmental committee to study electrical communications. The committee recommended that Congress establish a single agency to regulate all interstate and foreign communication by wire and radio, including telegraph, telephone, and broadcast. The Communications Act of 1934 created the Federal Communications Commission for this unified regulation. This is the statute under which the FCC operates and which it enforces. Several of its provisions were taken from the earlier Radio Act.

Federal Communications Commission The FCC began operating July 11, 1934, as an independent Federal agency headed by seven Commissioners, who are appointed by the President with the advice and consent of the Senate.

FCC Broadcast Regulation One of the FCC's major activities is the regulation of broadcasting. This has three phases.

The first is the allocation of space in the radio frequency spectrum to the broadcast services and to many nonbroadcast services which also must be accommodated. In view of the tremendously increased use of radio technology in recent decades, the competing demands for frequencies are among the Commission's most pressing problems. Fortunately, as technology has advanced, frequencies high and higher in the spectrum have become usable.

The second phase of regulation is the assignment of stations in each service within the allocated frequency bands, with specific location, frequency, and power. The chief consideration, though by no means the only one, is to avoid interference with other stations on the same channel (frequency) or channels adjacent in the spectrum. If his application is granted, an applicant for a new station or for changed facilities receives a construction permit. Later, when the station is built and it is capable of operating as proposed, a license to operate is issued.

The third phase is regulation of existing stations: inspection to see that stations are operating in accordance with FCC Rules and technical provisions of their authorizations, modifying the authorizations when necessary, assigning station call letters, licensing transmitter operators, processing requests to assign the station license to another party or transfer control of the licensee corporation, and processing applications for renewal of license. At renewal time, the Commission reviews the station's record to see if it is operating in the public interest.

THE NATURE OF AMERICAN BROADCASTING

Although educational and other noncommercial stations share the airwaves, the American broadcasting system for the most part is a commercial system. In this respect it is supported by revenues from those who advertise goods or services to the audience. Advertising messages are presented as commercial "spot announcements" before, during, and after programs, or as part of "sponsored" programs.

Broadcast stations are licensed to serve the public interest, convenience, and necessity. Because radio channels are limited and are part of the public domain, it is important to entrust them to licensees with a sense of public responsibility. The maximum term of license is three years.

Under requirements of the Communications Act, applicants must be legally, technically, and financially qualified, and they must show that their proposed operation would be in the public interest. They must be citizens of the United States. Corporations with alien officers or directors or with more than one-fifth of the capital stock controlled by foreign interests may not be licensed.

Penalties for broadcast station violations, depending upon the degree of seriousness, range from reprimands, fines up to $10,000, and short-term probationary licenses to denial of license renewal, or even license revocation. Cease and desist orders may also be issued.

In 1965, the Commission provided for public inspection of certain records of broadcast stations in the communities they serve. These are mainly duplicate copies of records in the public files of the Commission in Washington, and include licenses, records of ownership, applications to the FCC and related material, network affiliation contracts, and employment reports.

Under the Communications Act, it is the responsibility of each broadcast licensee to program in the public interest. The Commission does not prescribe the time to be devoted to news, education, religion, music, public issues, or other subjects. Programing can vary with community needs at the discretion of the station licensee.

Licensees are expected to ascertain and meet the needs of their communities in programing. Applicants must show how community needs and interests have been determined and how they will be met. The Commission periodically reviews station performance, usually in connection with the license renewal application, to determine whether the licensee has lived up to its obligations and the promise it made in obtaining permission to use the public airwaves.

The Commission is forbidden by law from censoring programs. The Communications Act, Section 326, states: "Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication."

Fairness The Commission has held that when a station presents one viewpoint on a controversial public issue, the public interest requires that responsible opportunity be afforded for the presentation of opposing viewpoints. This is the "Fairness Doctrine." It stems from a policy on editorializing announced in 1949, supported by a 1959 amendment to the Communications Act, which obligates broadcasters "to afford reasonable opportunity for the discussion of conflicting views of public importance." In 1967, the Commission adopted specific rules requiring stations to notify persons when personal attacks were made on them in discussion of controversial public issues (with certain exceptions such as newscasts). The same requirement was also applied to station editorials endorsing or opposing a political candidate. These rules were upheld by the Supreme Court in 1969.

"Equal Time" Section 315 of the Communications Act provides: (a) "If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station:

Provided, That such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate.
(b) The charges made for the use of any broadcast station for any of the purposes set forth in this section shall not exceed the charges made for comparable use of such station for other purposes. . ." In 1959, the Act was amended to exempt from the equal-time requirement appearances by candidates on newscasts, news interviews, and other news coverage.

A problem in connection with this statute is that it requires a station presenting one candidate to afford equal opportunities to all other legally qualified candidates for the same office, including, often, some who have no chance of prevailing in the election. In 1960 Congress suspended this requirement for the Presidential election, thus making possible the broadcast debates between the Democratic and Republican candidates without stations having to give equal time to the numerous other Presidential candidates representing small parties. A similar provision on a permanent basis, is contained in legislation passed by Congress in September 1970.

Advertising The Commission does not regulate individual commercials. In considering applications for new stations, renewals, and transfers, it does consider whether overcommercialization, contrary to the public interest, may be involved. Radio applicants proposing more than 18 minutes of commercials per hour must justify their policies to the Commission. There is no commercial quota in FCC rules, but the 18-minute benchmark is part of the National Association of Broadcasters' Radio Code. The NAB Television Code specifies a commercial maximum of 16 minutes per hour.

Under a cooperative arrangement with the Federal Trade Commission, which has jurisdiction over false and misleading advertising, the FCC notifies stations of broadcast advertising cited by the FTC so that they may take any necessary action that is consistent with their obligation to operate in the public interest.

Stations and producers of advertising are expected to cooperate in controlling the sound volume (loudness) of commercials.

"Payola" and "Rigged Quiz Shows" Revelations about programs in the late 1950s led to amendments to the Communications Act in 1960. These made more explicit a station's obligation to make an announcement when money or other consideration is received for the presentation of broadcast material (e.g., money received by a disc jockey for playing a record). They made illegal the presentation of programs purporting to be contests of knowledge or skill where the result is in any way prearranged.

Lotteries, Obscenity, and Fraud The U. S. Criminal Code prohibits broadcast of information concerning "any lottery, gift enterprise, or similar scheme," also utterance of obscene, indecent, or profane language, or fraud by wire, radio, or television. To be regarded as a "lottery," a giveaway arrangement must involve a prize, chance, and "consideration."

Sale of Time and Station Management The Communications Act declares that broadcasting is not a common carrier operation. Unlike common carriers, broadcasters are not required to sell or give time to all who seek to go on the air, nor are they subject to regulation of rates and business affairs. Because programing is primarily the responsibility of broadcast licensees, the Commission does not ordinarily monitor individual programs, or require the filing of scripts. However, stations are required to keep logs showing the programs presented and records of requests for political time.

The Commission does not maintain surveillance of the day-to-day internal management of broadcast stations, or regulate time charges, profits, artists' salaries, or employee relations. It licenses only stations and their transmitter operators, not announcers, disc jockeys, or other personnel except where they are employed as transmitter operators. Stations are required to keep technical and maintenance logs as well as program logs.

Industry Self-Regulation Radio and TV "codes" are administered by the National Association of Broadcasters for the guidance and voluntary compliance of stations subscribing to the codes. The codes govern programing and advertising practices.

Networks The Commission does not license networks as such, only individual stations. Station licensees are subject to the chain broadcasting regulations adopted by the Commission in 1941 to further competition in broadcasting. These rules have been supplemented by further regulations adopted from time to time.

Monopoly One of the Commission's foremost concerns is promotion of diversification in the broadcast media, avoiding monopoly or undue concentration of control. Commission rules prohibit the same person or group from operating more than one station in the same service (AM, FM, or TV) in the same locality. They also limit to seven the number of stations in the same service that may be commonly owned in the Nation as a whole (only five of any group of TV stations may be VHF). Acquisition of more than three TV stations (only two of which may be VHF) in the 50 largest TV markets is permitted only upon a compelling showing that it would be in the public interest.

New licensees are now also prohibited from owning more than one fulltime station (AM, FM, or TV), in the same locality.

Receivers The advent of "wireless" prompted amateurs and others interested in listening-in on Morse Code radiotelegraph transmissions to acquire receiving sets. Inexpensive crystal frequency detectors boomed the production of home-made and commercially manufactured receivers. Then the rise of broadcasting aroused public interest in owning sets, battery operated at first, to receive regular programs. Receivers operated by house current came on the market about 1928. Development of the transistors in 1948 led to their use in place of tubes in sets. Successive stages in TV receiver development have taken sets from black-and-white to color, and from VHF-only to all-channel (VHF and UHF) capability.

The Commission does not license receivers. However, it does require manufacturers to limit radiation that may interfere with radio or TV reception.

Call Letters International agreement provides for national identification of a radio station by the first letter or first two letters of its assigned call signal, and for this purpose the alphabet is apportioned among nations. Broadcast stations in the United States use call letters beginning with K or W. Generally, those beginning with K are assigned to stations west of the Mississippi River and in territories and possessions, while W is assigned east of the Mississippi.

During radio's infancy, most of the broadcast stations were in the East. As inland stations developed, the Mississippi River was made the dividing line between K and W calls. However, KDKA, Pittsburgh, and some other eastern stations authorized before this system went into effect have retained their K calls, and similarly some pioneer stations west of the Mississippi have kept their W calls. Most of the early broadcast call signs contained only three letters. These combinations were soon exhausted and stations were assigned four-letter calls. Since many AM licensees also operate FM and TV stations, a common practice is to use the AM call letters followed by "-FM" or "-TV."

National Defense In cooperation with military and civil defense agencies, the Commission has established the Emergency Broadcast System, based on voluntary participation by the broadcast industry. EBS facilities are for the primary purpose of giving emergency warning and advice to the public in the event of attack, but they are put to peacetime use in alerting audiences to serious weather and other emergencies threatening life and property.

BROADCAST OPERATION

Frequencies and Station Assignments Radio frequencies differ in characteristics, and each service is assigned to a frequency band to suit its needs.

The AM aural service, sometimes called standard broadcast, occupies the band from 535 kilocycles per second to 1605 kc/s. Radio waves travel with the same speed as light, and are of different "frequencies" (cycles per second) and "wavelengths" (distance between points in successive cycles). "Frequency" and "wavelength" vary inversely with each other. The latter term was formerly used generally to describe a particular radio wave, and still is in some other countries; but in the United States the use of "frequency" is much more common. The "medium" frequencies such as the AM band are usually referred to by their number of kilocycles (1000 cycles) per second, or, for short "kilocycles." The higher frequencies are usually referred to by the number of megacycles (1000 kilocycles or 1,000,000 cycles) per second, or "megacycles." AM stations are assigned at 10 kc/s intervals beginning at 540 kc/s, providing 107 frequencies.

FM broadcasting occupies the frequencies from 88 to 108 megacycles per second, with 100 channels of 200 kc/s width each, the lowest 20 of them reserved for educational use.

In television, where wider channels are required to carry both picture and sound, each channel is 6 Mc/s wide. The very high frequency (VHF) portion of the television service occupies the frequencies 54 to 72 Mc/s (Channels 2, 3, and 4), 76 to 88 Mc/s (Channels 5 and 6) and 174 to 216 Mc/s (Channels 7 through 13). The ultra high frequency (UHF) portion of the television service occupies the frequencies from 470 to 890 Mc/s (Channels 14 through 73). Designated channel numbers identify the frequency assignments (e.g., 54-60 Mc/s is "Channel 2"). There is no "Channel 1" in television.

In all the broadcast services, the same aural or visual channel can be used in different places if the stations are far enough apart not to interfere with one another or with stations on adjacent or technically related channels.

AM and FM Systems Without being too technical, this is how an aural station works.

A person talks into a microphone as if it were a telephone. His voice sets up vibrations of varying intensity and frequency. The lower the pitch the slower the vibration. A cycle, or wavelength, is one complete performance of a vibration.

In the microphone these vibrations are converted into electrical impulses which are then greatly amplified at the transmitter--before being put on the "carrier" wave. The intensity and frequency of the carrier wave are constant. This wave, by itself, does not transmit music or speech, so it is varied to correspond with the fluctuations of the speech or music received at the microphone. This is called "modulation."

In AM broadcast, the audio waves are impressed on the carrier wave in a manner to cause its amplitude (or power) to vary with the audio waves. The frequency of the carrier remains constant. This is known as amplitude modulation. In frequency modulation (FM), the amplitude remains unchanged but the frequency is varied in a manner corresponding to the voice or music to be transmitted.

These modulated waves radiate from the antenna tower at approximately 186,000 miles per second (the speed of light). Some of them follow the contour of the ground and are called "groundwaves." Others dart upward and are called "skywaves." At night, the skywave portions of transmissions in the standard broadcast (AM) frequencies are reflected back to earth by electrical particles in the "ionosphere" portion of the atmosphere. This gives the listener a choice of more distant AM stations at night, but also increases interference. Daytime reception is dependent on groundwaves.

Radio waves may pass through buildings and other objects but are subject to absorption or interference. As in the case of ripples on water, radio vibrations weaken with distance. Seasonal disturbances and sunspot periods can throw them off course and cause "freak" reception.

AM broadcast stations use "medium waves." This is to say, they transmit 540,000 to 1,600,000 waves a second, or 540 to 1600 "kilocycles" or "kilo-Hertz." At 540,000 waves a second, the distance between the crests is approximately 1,800 feet.

The so-called "shortwave" (international long-distance) broadcast stations transmit in the frequency range 6 MHz to 25 MHz (MHz = one million cycles/second). These waves are sent out, one after another, so rapidly that the distance between their crests (wavelength), is only about 37 to 150 feet. FM and TV stations, broadcasting in the very high and ultra high frequencies, send out even shorter, or very short, waves. (The word shortwave came into use before there was technology to use these other parts of the spectrum.)

The modulated radio wave from the radio station is picked up by the home receiving antenna. In other words, the wave sets up in the receiving antenna a current having the same frequency characteristics as the one transmitted. In the receiver the audio and carrier waves are separated by a device called a detector or demodulator. The carrier wave, no longer needed, is dissipated while the audio wave is relayed to the loud speaker where it is transformed back into the sound that is heard by the listener.

Relay of Broadcasts Simultaneous relay of broadcasting, including "networks," depends upon wire, cable, or radio connecting facilities (common carrier or private). Most live-talent radio network programs are sent over telephone circuits, many across the continent, for rebroadcast. For local broadcasts, stations usually employ wire connections between studio and transmitter, but some use radio links.

Broadcast programs can also be picked out of the air for rebroadcast. TV, because of its characteristics, cannot be sent over ordinary wire lines but depends upon coaxial cable or microwave relay. Both of these methods also handle AM and FM transmission as well as telephone and telegraph communication.

Transmitting Antennas In the AM service, antenna height above ground is not usually a matter of much importance. The entire antenna structure acts as the antenna and usually varies in height with the frequency of the transmission. Few AM antennas exceed 1,000 feet in height and most are considerably less.

By contrast, in FM and TV, where transmission follows "line of sight," service depends on the location of the receiver in relation to the transmitting antenna. Here, antenna height is extremely important. While FM and TV antennas themselves are short, they are often situated atop natural or manmade structures which give greater height, such as tall buildings, mountain tops, or tall antenna towers specifically built for this purpose. TV towers extend as much as 2,000 feet above ground and higher.

In the interest of safety to air navigation, authorizations for broadcast transmitting antennas must usually be coordinated with the Federal Aviation

Administration. Those over a certain height (usually 200 feet) must be painted and lighted. To further minimize the hazard to air traffic, shared use of tall towers, or location of all tall antennas of a given area on an "antenna farm" is being encouraged.

"Directional antennas" consist of more than one radiating element (the tower is AM), with phasing of the radiation from a series of towers so arranged that radiations cancel each other in some directions and reinforce each other in other directions. Sometimes they are used to increase radiation and service in a particular direction. More commonly the purpose is to restrict radiation in one or more directions, usually to avoid interference to other stations.

As AM stations began to multiply on shared channels, it became necessary to employ directional antennas to prevent interference. Since 1937, directional antennas have helped new stations squeeze into the congested AM broadcast band. Most fulltime (day and night) AM stations operate directionally at night. Directional antenna arrays can produce "figure eight" and more complicated service patterns. A complex array may include 12 towers. Directional antennas also are used in international communication and microwave relay to beam transmissions to particular points. Some FM and TV stations now use directional antennas.

AM BROADCAST

Amplitude modulation is the oldest system of program transmission. The pioneer AM broadcast service started operation on the low frequencies it still uses now--535 to 1605 kc/s.

AM broadcast stations use power of 250 watts to 50 kilowatts (50,000 watts) --the maximum power permitted by the Commission.

Classes of AM Stations There are four major AM classes:

Class I stations operating on "clear" channels and usually with 50 kilowatts power (never less than 10 kw) serve remote rural areas as well as large centers of population. The U.S. has Class I priority on 45 clear channels.

A Class II station is a secondary station on a clear channel, operating with a power of 250 to 50,000 watts. It serves a population center and an adjacent rural area and is so operated as not to interfere with the extensive services rendered by major clear channel stations (both U.S. and foreign). There are 29 channels on which Class II stations may operate.

A Class III station shares a "regional" channel with numerous similar stations, using power of 500 to 5,000 watts to serve a center of population and an adjacent rural area. There are 41 regional channels and more than 2,000 Class III stations.

A Class IV station operates on a "local" channel (shared by many similar stations elsewhere), employing a maximum power of 1 kw day, and 250 watts night. There are six local channels, each occupied by 150 or more stations.

Clear channels are frequencies set apart by international agreement for use primarily by high-powered stations designed to serve wide areas with groundwave and (at night) skywave service, particularly remote rural areas. Listeners living outside of populous communities depend for nighttime AM service on the skywave signals of distant clear-channel stations. The signals of Class I stations receive a high degree of protection from interference to make this wide service possible.

Day and Night Service Of the two types of signal, groundwave and skywave, groundwave service is steadier, more reliable and is called "primary" service. Skywave or "secondary" service is available at night because skywave signals, lost in the daylight, are reflected from the ionosphere. Since skywaves cover tremendous distances, Class I stations can render skywave service across 700 miles or more. This service is subject to "fading," varying with changes in such factors as time of day, weather latitude, atmospheric noise, and sunspot activity, hence the name "Secondary." Only Class I stations are authorized for skywave service.

Because skywave transmission is a factor in the AM frequencies at night, the number of AM stations operating at night must be limited. Therefore, slightly more than half of U.S. AM stations are licensed for daytime-only operation, sunrise to sunset.

In the early 1960s, the AM band was experiencing congestion and interference. At the same time, some service needs, such as night-time primary service to large portions of the country, were not being met. Therefore, in 1964, the assignment rules for new AM stations, or for more powerful facilities, were tighened to prevent interference and preserve the AM potential for more efficient use.

Facilities authorized from 1964 to 1968 involved minimal interference and provided the first local radio outlets for a number of communities. Still there were unfulfilled service needs, particularly at night, and so in July 1968, the Commission stopped accepting AM applications while it studied how to utilize the limited potential for new stations in the AM band. At that time there were 4,215 AM stations on the air in this country; another hundred that had been previously authorized were expected to come on the air in succeeding months. There were more than twice as many AM as FM stations on the air.

The next year, new rules were proposed under which the Commission would, to a greater extent, regard AM and FM as a single aural service. New AM stations would be authorized only where they would bring a primary service to a substantial area not receiving such service from existing AM or FM stations, and would not be granted if an FM channel were available which would bring

the same service benefits. FM development would be encouraged because of technical qualities of this service, including ample nighttime coverage and relative lack of interference when new stations are added.

The rules, which would be rather restrictive, are not contemplated as permanent, but rather would apply in the near future, for perhaps five years, while the Commission examines what use can best be made of the limited remaining AM spectrum space.

FM BROADCAST

Frequency-modulation broadcast has several advantages over the older amplitude modulation. FM has higher fidelity characteristics and is freer of static, fading, and background overlapping of other stations' programs.

FM's greater tonal range is due primarily to the fact that it uses a wider channel than that employed for AM broadcast. Then, too, it occupies a higher portion of the radio spectrum where there is less static and other noise than at lower frequencies. FM receivers have the particular ability to suppress weaker stations and other interference.

Since the frequencies on which FM operates do not ordinarily reflect back to earth from ionospheric layers (in skywaves), it is possible for many scattered FM stations to use the same frequency without interference, night or day, unlike the AM band.

FM and AM broadcast do not interfere with each other since they are on widely separated bands. Because of the difference in their spectrum locations and the systems used, FM cannot be heard on AM receivers without special adapters. Likewise, AM cannot be heard on sets made to receive only FM. However, combination sets receive both systems. Legislation has been proposed to require all radio sets to have both AM and FM capability, just as TV sets are required to receive both VHF and UHF channels.

History The principle of frequency modulation has long been known, but its advantages for broadcasting were not realized until shortly before World War II. Largely as a result of interest evoked by extensive developmental work by Edwin H. Armstrong in the 1930s, the Commission authorized increased FM experimentation, and in 1940, after extensive public hearings, provided for FM operation to start January 1, 1941. It set apart 35 channels for commercial and 5 channels for noncommercial educational FM.

On October 31, 1940, the Commission granted construction permits for the first 15 FM stations. By the end of that year there were 10 more. Though all radio construction was frozen during World War II, more than 40 prewar FM stations continued to serve some 400,000 receivers.

FM stations were initially assigned call letters with numerals added, but in 1943 the present letter system was adopted. There is optional use of the suffix "-FM" to distinguish these stations from jointly-operated AM stations.

Because of skywave interference experienced on the original FM band at 42-50 megacycles per second, the Commission in 1945 moved FM to its present higher and less vulnerable position in the radio spectrum, 88 to 108 Mc/s. At the same time it increased the number of channels to 100, providing 80 for commercial and 20 for noncommercial educational use.

FM Zones and Classes In 1962, the Commission revised its commercial FM rules to divide the country into three zones (instead of the previous two). Zone I includes part or all of 18 Northeastern states, plus the District of Columbia; Zone I-A is limited to Southern California, and Zone II includes the rest of the country.

Three classes of commercial FM stations (instead of the previous two) were created. Class A stations are assigned to all zones; Class B stations are assigned to Zones I and I-A, and Class C stations are assigned to Zone II.

Class A stations are low-powered with a maximum of 3 kilowatts effective radiated power. The maximum power for Class B stations is 50 kw and for Class C, 100 kw.

An important factor in FM operation is the height of the antenna above surrounding terrain. Therefore stations have maximum antenna heights in relation to power, 300 feet above average terrain for Class A, 500 feet for Class B and 2,000 feet for Class C. If the antenna height above average terrain is greater, power must be reduced commensurately. Minimum power requirements are also prescribed.

FM reception varies with location of the receiver in relation to the transmitting antenna. With maximum power and antenna height, good service extends about 15 miles for Class A stations, 33 miles for Class B, and 64 miles for Class C. The rules also include minimum mileage separations between stations on the same or adjacent channels. This is to protect the service from interference.

In 1963 the Commission adopted a table assigning commercial FM channels to states and communities. (This is similar to the TV table of channel assignments.) Nearly 3,000 FM channel assignments were made to nearly 2,000 mainland communities. Assignments in Alaska, Hawaii, Puerto Rico, and the Virgin Islands were added in 1964.

FM stations owned jointly with AM stations in cities of more than 100,000 population may not duplicate AM programing for more than half the FM station's broadcast week.

The Commission has said it believes that separate ownership of AM and FM stations is a desirable long-range goal.

Subsidiary FM Service To aid FM broadcasters, the Commission in 1955 enabled them to apply for subsidiary communications authorizations for supplemental service such as background music. Sometimes called "functional music," this specialized service is offered to stores, factories, and other business subscribers.

Stereophonic Service Stereophony is not really a 20th Century innovation but dates back to experiments performed over wire lines by telephone engineers in the 1880s. Even at that time contemporary accounts spoke of being able to "localize" a singer's position on an opera stage by virtue of the signal strength in either the right or left telephone. Over the next few decades, there were other experiments in transmitting binaural sound, but the general impetus to development came only with post-World War II technology in which multiplexing techniques were applied to FM broadcasting. In 1959, the National Stereophonic Radio Committee was created to examine the many proposed systems of FM stereo and submit a final recommendation to the Commission. In the summer of 1960, six systems were field tested over KDKA-FM in Pittsburgh, with receivers set up at Uniontown, Pennsylvania. The system of stereo transmission proposed by the General Electric Co. and the Zenith Corp. was adopted, with broadcasting authorized to start on June 1, 1961.

TV BROADCAST

Television broadcasting is synchronous transmission of visual and aural programs. The picture phase is accomplished by sending a rapid succession of electrical impulses which the receiver transforms into scenes and images. Here is a brief explanation of a complex process.

Monochrome The scene to be televised is focused on a special tube in the television camera which has a small "screen" covered with about 367,000 microscopic dots of a special photo sensitive substance. This can be likened to a tiny motion picture screen and is called a "mosaic." The varying light from each part of the scene being televised falls upon these dots and gives them an electrical charge, the strength depending upon the amount of light falling upon the individual dots. Thus each dot becomes a tiny storage battery and the scene is formed in a pattern of electrical charges on the mosaic.

The mosaic is "scanned" by a tiny beam of electrons, no larger than the head of a pin, moving from left to right and progressing downward (just as the printed page is read by the human eye). This complete process is repeated 60 times per second, and the horizontal lines of alternate scanning are interlaced so that 30 complete pictures or "frames" composed of 525 horizontal lines are produced each second.

As the electron beam strikes each dot on the mosiac, the dot is discharged through the electron beam and the electrical impulses produced are used to modulate the signals of the TV transmitter. Each time the dots are discharged by the electron beam they are recharged by the light produced by the succeeding scene falling upon them. The succession of individual "still" scenes creates the illusion of motion just as in the case of motion pictures made on film.

The reproduction by the TV receiver of the pictures transmitted is just the reverse of the transmission. The incoming succession of electrical impulses is separated from the "carrier," and after amplification is impressed on the picture tube grid. The picture tube also has an electron "gun" which shoots out a tiny beam of electrons which moves from left to right and progresses downward on the face of the picture tube.

The face of the tube is coated with a material which fluoresces or gives off light at the point where it is struck by the electron beam. In the absence of a television signal, the whole face of the picture tube is illuminated equally by a series of closely spaced horizontal lines. When a TV signal is placed on the grid of the picture tube, it controls the strength of the electron beam and hence the amount of light on the face of the tube. If the scanning of the electron beam in the picture tube is kept in perfect step with the scanning of the electron beam in the TV camera, the picture tube will reproduce the lights and shadows of the subject scene, and the succession of such scenes produces the illusion of motion.

In brief, the picture seen by the viewer is actually produced by a flickering spot of light moving rapidly across and down the face of the picture tube. The viewer sees the "whole" picture because the screen continues to glow for a tiny fraction of a second after the electron beam has passed. Coupled with the retentive ability of the eye, this creates the illusion that the picture is there all the time. The high rate of repetition of the picture produced by the beam minimizes flicker and lends smoothness to motion.

The TV transmitter is, in effect, two separate units. One sends out the picture and the other the sound. Visual transmission is by amplitude modulation. Sound transmission is by frequency modulation.

In color TV, a brightness component is transmitted in much the same manner as the black-and-white picture signal is sent. In addition, a color component is transmitted at the same time on a subcarrier frequency located between the visual and aural carrier frequencies.

Color standards are based on a simultaneous system of color transmission. Signals representing red, blue, and green are transmitted simultaneously. These are the "primary colors," and when they are combined in various amounts, they produce all of the other colors. A magnifying-glass examination of the scene on a receiver will reveal that it is made up only of red, blue, and green dots, no matter what color is being shown. Even scenes not transmitted in color and seen as varying shades of gray to white are made up of red, blue, and green dots.

Only color receivers have the special picture tubes and necessary circuitry to illuminate the colored dots. Under the "compatible color" system, color programs can be received in black-and-white on monochrome sets, and black-and-white programs can be received as they are on color sets.

History Men of many lands contributed to the development of television. Like aural radio, TV was made possible by electronic discoveries in the late 19th and early 20th centuries. In 1884 Paul Nipkow, a German, patented a scanning disc for transmitting pictures by wireless. In this country Charles F. Jenkins began his study of the subject about 1890. The English physicist, E. E. Fournier d'Albe, conducted experiments in the early 1900s. In 1915 Marconi predicted "visible telephone."

In 1923 physicist Vladimir Zworykin, a Russian-born American, applied for a patent on the iconoscope camera tube. In the years following there were experiments by E. F. W. Alexanderson and Philco T. Farnsworth in this country and John L. Baird in England. An experimental TV program, in which Secretary of Commerce Herbert Hoover participated, was sent by wire between New York and Washington by the Bell Telephone Laboratories in 1927. The next year Bell experimentally televised outdoor programs.

The Federal Radio Commission (predecessor of the FCC) reported that a few broadcast stations were experimenting with television in 1928. In that year WGY, Schenectady, broadcast the first TV drama. Large-screen TV was demonstrated by Radio Corp. of America (now RCA Corp.) at a New York theater in 1930. RCA tested outdoor TV pickup at Camden, N.J., in 1936.

By 1937 there were 17 experimental TV stations operating. The first U.S. President seen on TV was Franklin D. Roosevelt, when he opened the New York World's Fair in 1939. That year saw the first telecast of a major league baseball game, a college football game, and a professional boxing match. In 1940 the Republican and Democratic conventions were first televised. Pioneer use of coaxial cable for long-distance relay was made for the Republican convention.

The first President's message to Congress over network TV was that of President Truman in 1950. The first TV debate between Presidential candidates was in 1960 between Kennedy and Nixon. The first Presidential message to Congress televised in color was that of President Johnson in 1966.

Early Commercial Operation The Journal Co. of Milwaukee, now licensee of WTMJ-TV, filed the first application to broadcast TV on a commercial basis. At a 1940 hearing the FCC found industry divided on technology and standards, but a committee appointed to work on the questions reached agreement on the present standards of 525 lines and 30 frames per second, and on April 30, 1941, the Commission authorized commercial TV operations to start the following July 1, on 10 commercial stations which were on the air by May 1942, six continuing during the war.

In 1945 the Commission allocated 13 VHF channels between 44 and 216 Mc/s for commercial television, but it noted that there was not enough spectrum space below 300 Mc/s for an adequate nationwide system. Twelve of the VHF channels had to be shared with nonbroadcast twoway radio services. To prepare for TV expansion, the UHF frequencies between 480 and 920 Mc/s were made available for experimental TV and those between 1245 and 1325 Mc/s for TV relay.

In 1948, because of interference with commercial TV, the VHF sharing was ended. TV Channel 1 (44-50 Mc/s) was deleted and assigned to land mobile or two-way radio service.

TV Proceedings 1948-1951 As the Commission had foreseen, it was increasingly evident that the available channels were too few for nationwide service. On September 30, 1948, the Commission stopped granting new TV applications in order to study the situation. This was the so-called TV "freeze" order. On July 11, 1949, comprehensive changes were proposed to improve and extend TV service. These included new engineering standards, opening UHF channels for TV, consideration of color systems, reservation of channels for noncommercial educational use, and a national assignment plan for all channels.

Color was considered first. Three competitive systems were offered for Commission consideration. They were the "field sequential" system of Columbia Broadcasting System, Inc., the RCA "dot sequential" system, and the Color Television, Inc., "line sequential" system. The Commission found that the field sequential system was the only one that met its criteria for color operation, even though this system could not be received in monochrome or existing receivers (the others claimed theirs could). This method of operation was adopted in 1950, but the door was left open for development of a better system.

CBS began limited color broadcasts on June 25, 1951, but ran into problems. Because of a materials shortage, the National Production Authority on the following November 20, prohibited manufacture of color TV sets for the public, and interest in the field sequential system lagged.

Thereafter new standards for "compatible color," receivable both in color and monochrome, were developed by RCA and advocated by the industry through its National Television System Committee. These standards were adopted by the Commission on December 17, 1953.

Freeze Lifted 1952 On April 14, 1952, the Commission reopened TV to expansion. It added 70 UHF channels (between 470 and 890 Mc/s) to the 12 VHF channels (54-216 Mc/s). It adopted a table making more than 2,000 channel assignments to nearly 1,300 communities. These included 242 assignments for noncommercial educational use.

The minimum effective radiated visual power of TV stations was set at 100 watts. The maximum varies with antenna height (no minimum height above average terrain is specified). On VHF Channels 2-6, maximum power is 100 kilowatts;

on Channels 7-13 it is 316 kw. and on UHF Channels 14-83, it is 5,000 kw. With very high antennas the amount of power used is reduced.

Separation of stations on the same channel is determined by three geographic zones. In Zone I, minimum co-channel separation is 170 miles for VHF channels and 155 for UHF. This zone covers Massachusetts, Rhode Island, Connecticut, New Jersey, Maryland, Pennsylvania, Delaware, District of Columbia, Ohio, Indiana, Illinois, and parts of Maine, New Hampshire, Vermont, New York, Virginia, West Virginia, Michigan, and Wisconsin.

In Zone II, minimum co-channel separation is 190 miles for VHF and 175 miles for UHF channels. This zone includes Kentucky, Tennessee, North and South Carolina, Missouri, Iowa, Minnesota, Arkansas, Kansas, Nebraska, Oklahoma, North and South Dakota, Utah, Idaho, Arizona, New Mexico, Montana, Wyoming, Nevada, Colorado, Oregon, Washington, California, Alaska, Hawaii and parts of the States of Maine, New Hampshire, Vermont, New York, Virginia, West Virginia, Georgia, Alabama, Mississippi, Louisiana, Michigan, Wisconsin and Texas.

In Zone III the separation is 220 miles for VHF and 205 miles for UHF channels. This zone includes Florida, parts of Georgia, Alabama, Louisiana, Mississippi and Texas.

The first commercial TV grants after the freeze were made July 11, 1952, to three Denver stations. The first commercial UHF station to go on the air was KPTV, Portland, Oregon, on September 20, 1952.

TV Service Commercial TV stations are required to broadcast at least 28 hours a week, at least two hours every day, although they are allowed a shorter schedule when they begin operation.

TV service may be expanded to new areas through use of "satellite" stations--regular stations largely rebroadcasting the programs of parent stations--and "translators," lower power automatic installations which pick up and rebroadcast programs of parent stations on a different frequency. The rules also provide that UHF stations may use "boosters," lowpower stations rebroadcasting on the same frequency, to fill in "shadow" areas within their normal service areas. These have not proved satisfactory and none are now in operation. Rebroadcasting requires the consent of the originating stations.

Unlike AM networking over ordinary telephone wires, TV networking requires special relay adjuncts. Network TV was made possible in large measure by the development of coaxial cable and microwave relay facilities. As early as 1937 motion pictures were televised and sent over the coaxial cable link between New York and Philadelphia. Network operation was begun by WNBT (now WNBC-TV), New York City; WRGB, Schenectady; and WPTZ (now KYW-TV), Philadelphia, in 1941.

Regular coaxial-cable relay service was inaugurated between Washington and New York in 1946. The following year microwave relay service extended as far as Boston. A midwestern relay system, opened in 1948, was joined with the eastern system in 1949. The first link in the transcontinental relay system was opened between NewYork and Chicago in 1950. It reached San Francisco the following year, and on September 4, 1951, it carried telecasts of the Japanese peace treaty conference.

Programs are carried between coasts now mostly by microwave, with cable used for local loops where microwave is not feasible. Although there is some private microwave TV relay, most life networking is over the facilities of common carriers. American Telephone & Telegraph Co. is the dominant carrier nationally.

UHF Development Economic and technical problems have impeded full utilization of the UHF channels. Because of the large number of VHF-only receivers originally in use, advertisers have preferred VHF stations, limiting UHF revenue.

In 1956 the Commission outlined plans to promote comparable TV facilities as a means of extending service throughout the nation. In the years following, it considered and rejected the idea of moving all or most of TV to the UHF band. It sought the cooperation of industry to find ways to increase the range of UHF stations. It made certain areas all-UHF and took other steps to put UHF and VHF on a more competitive basis. In 1966 it revised the table of channel assignments to make additional UHF assignments.

At the Commission's request, Congress appropriated money for a test in New York City to determine the ability of UHF to provide service comparable with VHF in a locality of difficult reception because of tall buildings separated by "canyons." As a result of the tests, the Commission concluded that UHF reception, generally, was equal to that of VHF.

Also at FCC request, Congress in 1962 adopted a law permitting the FCC to require that all TV receivers be made to receive UHF as well as VHF channels. Industry had to convert to all-channel production by April 30, 1964. This has given substantial impetus to UHF expansion. A lingering complaint was that VHF tuning dials, which clicked into place, were easier to work than UHF, which worked like aural radio dials. Efforts were launched to make UHF tuning more comparable with the click-action VHF tuning, and rules were adopted in 1970 to require comparability.

Community Antenna or Cable TV Community antenna TV (CATV) is not a broadcast service. It augments broadcast service and it is regulated by the FCC, but CATV systems are not licensed as broadcast stations are.

CATV systems pick up the programs of broadcast stations by a central receiving antenna or by microwave radio relay. Coaxial cable, which can carry

many signals, delivers them from the reception point to the home of the subscribers.

CATV started in 1949-50 as a means of bringing TV service to communities outside the reach of broadcast signals. It spread to communities that had TV service but wanted to receive more stations. Other markets were found where there was already a choice of signals but where obstacles to over-the-air reception gave cable operators an opportunity to promise a better picture.

The Commission began to regulate CATV in April 1965 when it adopted rules for microwave-served CATV systems. It required them to carry the signals of local stations and to refrain from duplicating the programs of local commercial stations (by carrying other stations broadcasting the same programs) within 15 days of the local broadcast. In October of that year, special frequencies were made available for relaying signals to CATV systems.

In 1966 the Commission required all CATV systems to carry local and nearby stations and to protect their programs from duplication, although the 15-day requirement was reduced to the day of broadcast. It also set a hearing requirement on proposals to bring distant signals into communities regularly served by TV stations in the 100 largest TV markets.

The Commission proposed new CATV rules in December 1968. Adopting some of these the following October, it required systems with more than 3,500 subscribers to originate programing as of 1971. This was designed to bring local outlets to communities without stations. The broadcast requirements of fairness and sponsor identification were extended to CATV.

Subscription TV Subscription television is a special program service for viewers who pay for it. It is transmitted over the air in scrambled signals which are deciphered by devices on subscribers' sets.

The Commission first authorized experimentation with over-the-air pay TV in 1950. Five years later it invited comments on whether it would be in the public interest to establish a pay TV service on a permanent basis. In 1957 it said trial demonstrations would be needed to resolve the question, but in view of resolutions by two Congressional committees, it deferred action for two years. In 1959 it invited trial pay TV applications by commercial stations. After a hearing, an application by WHCT(TV), Hartford, Conn., for use of UHF channel 18 was granted in 1961, and trial pay TV began in the summer of 1962. It was voluntarily ended by the station in January 1969.

Commission rule making began in 1966. After studying comments and the Hartford data, the Commission's Subscription Television Committee proposed to authorize a new national service. The Commission heard oral argument on the proposal in the fall of 1967. On December 12, 1968, the Commission established over-the-air pay TV as a permanent service. The beginning of service awaited approval of applications to operate pay TV stations.

Over-the-air pay TV is designed to be a supplemental service to conventional broadcasting. Only one station in a community may be granted a pay TV authorization and only where at least four conventional TV stations, in addition to the proposed pay TV station, serve the community. There are safeguards in the rules to prevent pay TV stations from siphoning programs from conventional television. For example, with some exceptions pay TV may not show feature films more than two years old. There is also a rule that bars from pay TV any sports programs regularly shown in the community over conventional TV during the previous two years. It is proposed to extend this prohibition to a five-year period as a further protection against siphoning.

EDUCATIONAL BROADCASTING

AM Educational institutions were among the pioneers in experimental broadcast, and they held many early AM licenses.

By 1925 educational groups had 171 AM licenses. For various reasons, notably the increased competition from commercial broadcasting, most of these stations were off the air by 1934 when the FCC was created. However, there are still two dozen educational stations operating in the AM broadcast band, although there are no longer any educational allocations there (see section on FM below).

As directed by Section 307 (c) of the Communications Act, the Commission in 1934 studied a proposal that Congress allocate fixed percentages of radio facilities for nonprofit programs. On January 22, 1935, the FCC recommended against such a statutory allocation but recognized the need for extending broadcasting to education. It expressed an intention "actively to assist the determination of the rightful place of broadcasting in education and to see that it is used in that place."

FM Educational Stations When regular FM broadcasting was authorized in 1941, five channels were authorized for noncommercial educational use as a substitution for AM allocations previously made to education.

In 1945, as part of an extensive revision of frequency allocations, the Commission reserved 20 FM channels between 88 and 92 Mc/s for noncommercial educational FM stations. This part of the FM band is contiguous to the commercial portion, and FM receivers can tune both noncommercial and commercial stations. Since then the number of noncommercial educational FM stations has grown slowly but steadily.

In 1948 the Commission authorized 10-watt operation on educational FM channels. With such low-power equipment, easily installed and operated, schools may broadcast to a limited area of two to five miles for an outlay of a few thousand dollars. Higher power equipment may be added when desired. In 1951, as a further aid, the Commission authorized remote control oper-

ation of low-power educational stations. Approximately half of all educational FM stations use power of 10 watts.

Educational FM stations traditionally have been assigned on an individual-application "demand" basis, as AM stations are assigned. To permit planned development of the 20 reserved channels, it is proposed to adopt a Table of Assignments, like that adopted in 1963 for commercial FM channels, to allocate specific frequencies to communities.

Stations in the educational FM service are licensed principally to school systems, colleges, and universities for student-teacher programs as well as for public education and information.

TV Educational Stations The Commission allocated TV facilities for noncommercial educational use after a lengthy study in the general television proceedings (see Broadcast). It determined that "the need for noncommercial educational stations has been amply demonstrated," that it would take longer for the educational service to be developed than for the commercial service, and that special channels should be reserved.

Consequently, in 1952, channel assignments were made to 242 communities exclusively for noncommercial educational stations. Forty-six of these were made to primary educational centers. Of the total 242 channels, 80 were VHF and 162 UHF. There have been more assignments since. In 1966 a revised table of channel assignments was adopted for UHF, containing many more educational assignments than before. The new table contains altogether over 615 educational TV assignments in the mainland states, more than a third of all channel assignments.

The first educational TV station to go on the air was KUHT, Houston, Texas, on May 25, 1953. The first state educational TV network was established in Alabama on April 28, 1955.

The Commission expects educational TV licensees to make their station facilities available to other local educational institutions, since such assignments are made to serve the educational and cultural needs of the community. Except in particular cases, educational TV eligibility is not extended to municipal authorities in places where an independent educational authority, such as board of education, is established. Noncommercial educational stations are not required to broadcast a specific minimum number of hours, but educational and commercial TV stations are subject to the same service requirements, such as station separation, antenna height and power.

A 1962 law enabled the Department of Health, Education, and Welfare to make matching Federal grants of money to build educational TV stations, and a 1967 law extended these benefits to educational radio.

As an aid to educational TV, the Commission in 1963 established the Instructional Television Fixed Service, a nonbroadcast service on considerably higher frequencies (2500-2690 Mc/s) than the broadcast service. An ITFS station at a central point such as a school-district headquarters can transmit as many as four programs simultaneously to area schools, where special receivers pick up the programs. Simultaneous transmission capability eases scheduling programs for in-school educational TV, and the ITFS service frees broadcast educational TV for more general programing.

(Many schools have closed-circuit TV systems to link classrooms for instruction, but this is by cable, not broadcast, and it is not regulated by the Commission.)

Several colleges, univeristies, and community groups hold TV authorizations on channels not reserved for education, and they operate either on a profit or nonprofit basis.

BROADCAST RELAY BY SATELLITE

The first live transatlantic telecast by satellite was relayed by Telstar I on July 10, 1962. The picture was of the American Flag fluttering in front of the sending station at Andover, Maine. More panoramic telecasts, showing life in widely distant places, were exchanged between the U.S. and Europe thirteen days later. Telstar I and other experimental satellites were operated by the National Aeronautics and Space Administration, which continues to handle the rocket launching of privately-operated communication satellites as well as some satellites in Government communication and space programs.

The Communications Satellite Act of 1962 provided for the U.S. portion of a global system to be operated by a private corporation, the Communications Satellite Corp., subject to Federal regulation. Comsat is owned partly by common carriers and partly by the general public. Early Bird (INTELSAT I) on April 2, 1965, became the first commercial satellite to be put in orbit by Comsat and its foreign partners in the International Telecommunications Satellite Consortium. During the following year, some 80 hours of television were transmitted between the U.S. and Europe. Early Bird has since been replaced and retired.

When INTELSAT II (Flight 2) went up over the Pacific on January 11, 1967, satellite communication was established between the U.S. mainland and Hawaii, making live network TV transmission available there for the first time. Still, televison makes up only a small part of the traffic on communication satellites around the world. Telephone and teletype communications, including data transmissions, dominate the loads.

The Commission is now also considering applications for satellites for domestic use within the United States.

GROWTH OF BROADCAST SERVICES

The following tables reflect the development of both commercial and noncommercial broadcasting (the number of stations is as of January 1 of the year noted:

Commercial TV Stations in Operation

Year	Total	VHF	UHF
1945	6	6	—
1950	97	97	—
1955	411	294	117
1960	517	441	76
1965	586	487	99
1966	598	491	107
1967	626	500	126
1968	655	506	149
1969	675	502	173
1970	690	508	182

TV Financial Data

($ Millions)

Year	Revenues	Expenses	Income[1]
1952	$ 324.2	$ 268.7	$ 55.5
1953	431.8	360.5	71.3
1954	592.9	502.6	90.3
1955	744.7	594.5	150.2
1956	896.9	707.3	189.6
1957	943.2	783.2	160.0
1958	1,030.0	858.1	171.9
1959	1,163.9	941.6	222.3
1960	1,268.6	1,024.5	244.1
1961	1,318.3	1,081.3	237.0
1962	1,486.2	1,174.6	311.6
1963	1,597.2	1,254.0	343.2
1964	1,793.3	1,377.7	415.6
1965	1,964.8	1,516.9	447.9
1966	2,203.0	1,710.1	492.9
1967	2,275.4	1,860.8	414.6
1968	2,520.9	2,026.1	494.8
1969	2,796.2	2,242.6	553.6

[1] Before Federal income tax.

Commercial Aural Broadcast Stations in Operation

Year	AM	FM
1945	884	46
1950	2,051	733
1955	2,635	533
1960	3,416	678
1965	4,012	1,270
1966	4,050	1,446
1967	4,146	1,694
1968	4,218	1,879
1969	4,261	2,053
1970	4,269	2,080

AM-FM Financial Data

($ Millions)

Year	Revenues	Expenses	Income[1]
1952	$468.6	$407.5	$ 61.1
1953	474.6	418.8	55.8
1954	448.8	406.3	42.5
1955	452.3	406.0	46.3
1956	479.2	429.6	49.6
1957	515.2	460.9	54.3
1958	520.6	482.6	38.0
1959	555.7	511.7	44.0
1960	591.9	543.6	48.3
1961	583.6	551.6	32.0
1962	626.8	580.1	46.7
1963	669.7	611.6	58.1
1964	719.2	645.4	73.8
1965	776.8	695.7	81.1
1966	852.7	752.1	100.6
1967	884.7	799.7	85.0
1968	994.7	877.4	117.3

[1] Before Federal income tax.

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FOLLOWING THIS PAGE ARE THE FCC RULES.

OF SPECIAL NOTE ARE THE RULES ON:

OPERATOR REQUIREMENTS (FOR STUDENT VOCATIONAL INFORMATION)

PERSONAL ATTACK AND POLITICAL BROADCASTING (FAIRNESS DOCTRINE)

REPORTS TO BE FILED (STATION LOGS)

STATION IDENTIFICATION

SPONSORED PROGRAMS

FCC Rules Regulating Radio-Television

Compiled with the cooperation of Pike & Fischer Inc., publisher of Pike & Fischer Radio Regulation.)

ALLOCATIONS AND DEFINITIONS
In AM rules . . .

§73.1 Standard broadcast station.—The term "standard broadcast station" means a broadcasting station licensed for the transmission of radio-telephone emissions primarily intended to be received by the general public and operated on a channel in the band 535-1605 kilocycles per second (kc).

§73.2 Standard broadcast band.—The term "standard broadcast band" means the band of frequencies extending from 535-1605 kc.

§73.3 Standard broadcast channel.—The term "standard broadcast channel" means the band of frequencies occupied by the carrier and two side bands of a broadcast signal with the carrier frequency at the center. Channels shall be designated by their assigned carrier frequencies. The 107 carrier frequencies assigned to standard broadcast stations shall begin at 540 kc and be in successive steps of 10 kc.

§73.4 Dominant station.—The term "dominant station" means a Class I station, as defined in §73.21, operating on a clear channel.

§73.5 Secondary station.—The term "secondary station" means any station, except a Class I station, operating on a clear channel.

§73.6 Daytime.—The term "daytime" means that period of time between local sunrise and local sunset.

§73.7 Nighttime.—The term "nighttime" means that period of time between local sunset and local sunrise.

§73.8 Sunrise and sunset—The terms "sunrise" and "sunset" mean, for each particular location and during any particular month, the time of sunrise and sunset as specified in the instrument of authorization. See §73.83.

§73.9 Broadcast day.—The term "broadcast day" means that period of time between local sunrise and 12 midnight local time.

§73.10 Experimental period.—The term "experimental period" means that time between 12 midnight local time and local sunrise. This period may be used for experimental purposes in testing and maintaining apparatus by the licensee of any standard broadcast station on its assigned frequency and with its authorized power, provided no interference is caused to other stations maintaining a regular operating schedule within such period. No station licensed for "daytime" or "specified hours" of operation may broadcast any regular or scheduled program during this period.

§73.11 Service areas.—(a) The term "primary service area" of a broadcast station means the area in which the ground wave is not subject to objectionable interference or objectionable fading.

(b) The term "secondary service area" of a broadcast station means the area served by the sky wave and not subject to objectionable interference. The signal is subject to intermittent variations in intensity.

(c) The term "intermittent service area" of a broadcast station means the area receiving service from the ground wave but beyond the primary service area and subject to some interference and fading.

§73.12 Portable transmitter.—The term "portable transmitter" means a transmitter so constructed that it may be moved about conveniently from place to place, and is in fact so moved about from time to time, but not ordinarily used while in motion. In the standard broadcast band, such a transmitter is used in making field intensity measurements for locating a transmitter site for a standard broadcast station. A portable broadcast station will not be licensed in the standard broadcast band for regular transmission of programs intended to be received by the public.

Allocations—(AM)

§73.21 Classes of standard broadcast channels and stations.

(a) Clear channel. A clear channel is one on which the dominant station or stations render service over wide areas, and which are cleared of objectionable interference within their primary service areas and over all or a substantial portion of their secondary service areas. Stations operating on these channels are classified as follows:

(1) Class I station. A Class I station is a dominant station operating on a clear channel and designed to render primary and secondary service over an extended area and at relatively long distances. Its primary service area is free from objectionable interference from other stations on the same and adjacent channels, and its secondary service area free from interference except from stations on adjacent channels, and from stations on the same channel in accordance with the channel designation in §§73.25 or 73.182. The operating power shall not be less than 10 kilowatts nor more than 50 kilowatts. (Also see §73.25[a] for further power limitation.)

(2) Class II station. A Class II station is a secondary station which operates on a clear channel (see §73.25) and is designed to render service over a primary service area which is limited by and subject to such interference as may be received from Class I stations. Whenever necessary a Class II station shall use a directional antenna or other means to avoid interference with Class I stations and with other Class II stations, in accordance with §73.182 (and §73.22 in the case of Class II-A stations). Class II stations are divided into three groups:

(i) Class II-A station. A Class II-A station is an unlimited time Class II station operating on one of the clear channels listed in §73.22 and assigned to a community within a state specified in the Table contained in that section. A Class II-A station shall operate with power of not less than 10 kilowatts nighttime nor more than 50 kilowatts at any time.

(ii) Class II-B station. A Class II-B station is an unlimited time Class II station other than those included in Class II-A. A Class II-B station shall operate with power not less than 0.25 kilowatts nor more than 50 kilowatts.

NOTE: The Class II station operating unlimited time on 760 kc at San Diego and the Class II station operating unlimited time on 750 kc at Anchorage, Alaska, shall be limited to a power of 10 kw. Both stations shall protect the I-A station on the same frequency to its 0.5 mv/m 50% skywave contour.

(iii) Class II-D station. A Class II-D station is a Class II station operating daytime or limited time. A Class II-D station shall operate with power not less than 0.25 kilowatts nor more than 50 kilowatts.

(b) Regional channel. A regional channel is one on which several stations may operate with powers not in excess of 5 kilowatts. The primary service area of a station operating on any such channel may be limited to a given field intensity contour as a consequence of interference.

(1) Class III station. A Class III station is a station which operates on a regional channel and is designed to render service primarily to a principal center of population and the rural area contiguous thereto. Class III stations are subdivided into two classes.

(i) Class III-A station. A Class III-A station is a Class III station which operates with power not less than 1 kilowatt nor more than 5 kilowatts and the service area of which is subject to interference in accordance with §73.182.

(ii) Class III-B station. A Class III-B station is a Class III station which operates with power not less than 0.5 kilowatt, nor more than 1 kilowatt night and 5 kilowatts daytime, and the service area of which is subject to interference in accordance with §73.182.

(c) Local channel. A local channel is one on which several stations operate with powers no greater than provided in this paragraph. The primary service area of a station operating on any such channel may be limited to a given field intensity contour as a consequence of interference. Such stations operate with power no greater than 250 watts nighttime, and no greater than 1 kilowatt daytime (except that for stations in an area in the State of Florida south of the parallel 28 degrees north latitude, and between the meridians 80 and 82 degrees west longitude, power is limited to 250 watts, daytime and nighttime).

(1) Class IV station. A Class IV station is a station operating on a local channel and designed to render service primarily to a city or town and the suburban and rural areas contiguous thereto. The power of a station of this class shall not be less than 0.25 kilowatt, and not more than 0.25 kilowatt nighttime and 1 kilowatt daytime, and its service area is subject to interference in accordance with 73.182. Stations which are licensed to operate with 100 watts day or night may continue to do so.

NOTE 1: Under NARBA, the power ceiling for Class IV stations is 250 watts daytime, as well as nighttime. The U.S./Mexican Agreement permits such stations to operate with power not in excess of 1 kilowatt daytime. Pursuant to the U.S./Mexican Agreement and informal coordination with the NARBA signatories, the Commission will consider applications for Class IV stations on local channels with daytime powers in excess of 250 watts, up to 1 kilowatt, if such stations are outside of the area specified in paragraph (c) of this section, and if no objectionable interference would be caused (under the standards set forth in the pertinent international agreement) to a duly notified station in Mexico, Haiti, or any foreign country signatory to NARBA.

NOTE 2: Class IV stations located within 100 kilometers (62 miles) of the Mexican border, and presently authorized to operate with a daytime power of 250 watts, may file applications for increases in daytime power to 1 kilowatt. However, such an application will be granted only after coordination with Mexico of the proposed increase, if required, pursuant to Annex IV to the U.S./Mexican Agreement.

NOTE 3: All authorizations of new or changed Class I-B, Class II-B, Class II-D, Class III or Class IV facilities after October 30, 1961, are subject to whatever interference may be received from, or whatever overlap of 2.0 mv/m and 25 mv/m groundwave contours or overlap of 25 mv/m groundwave, contours may be involved with previously or subsequently authorized Class II-A facilities.

§73.22 Assignment of Class II-A stations.
(a) Table of assignments. One Class II-A station may be assigned on each channel listed in the following table within the designated state or states:

Channel (kc)	Existing Class I Station		State(s) in which Class II-A Assignment may be Applied for
670	WMAQ	Chicago	Idaho
720	WGN	Chicago	Nevada or Idaho
780	WBBM	Chicago	Nevada
880	WCBS	New York	No. Dakota, So. Dakota or Nebraska
890	WLS	Chicago	Utah
1920	KDKA	Pittsburgh	New Mexico
1030	WBZ	Boston	Wyoming
1100	KYW	Cleveland	Colorado
1120	KMOX	St. Louis	California or Oregon
1180	WHAM	Rochester	Montana
1210	WCAU	Philadelphia	Kansas, Nebraska or Oklahoma

(b) Minimum service to "white" areas. No Class II-A station shall be assigned unless at least 25% of its nighttime interference-free service area or at least 25% of the population residing therein receives no other interference-free nighttime primary service.

(c) Power. Class II-A stations shall operate with not less than 10 kw power nighttime.

(d) Protection. (1) Protection by Class II-A stations to other stations. The co-channel Class I-A station shall be protected by the Class II-A station to its 0.1 mv/m contour daytime and its 0.5 mv/m 50% skywave contour nighttime. All other stations of any class authorized on or before October 30, 1961, shall normally receive protection from objectionable interference from Class II-A stations as provided in §3.182.

(2) Protection to Class II-A stations. A Class II-A station shall normally receive daytime protection to its 0.5 mv/m groundwave contour and nighttime protection to the contour to which it is limited by the co-channel Class I-A station.

(e) Applications not complying with this section. Applications for Class II-A stations which do not meet the requirements of paragraphs (b) and (c) of this section will be retured without further consideration.

§73.23 Time of operation of the several classes of stations.—The several classes of standard broadcast stations may be licensed to operate in accordance with the following:

(a) "Unlimited time" permits operation without a maximum limit as to time.

(b) "Limited time" is applicable to class II (secondary) stations operating on a clear channel with facilities authorized before Nov. 30, 1959. It permits operation of the secondary station during daytime, and until local sunset if located west of the dominant station on the channel, or if located east thereof, until sunset at the dominant station; and in addition during night hours, if any, not used by the dominant station or stations on the channel.

(c) Daytime permits operation during the hours between average monthly local sunrise and average monthly local sunset. Daytime stations operating on local channels with a power of 0.25 kw may, upon notification to the Commission and to the Engineer in Charge of the radio district in which they are located, operate at hours beyond those specified in their license.

(d) "Sharing time" permits operation during hours which are so restricted by the station license as to require a division of time with one or more other stations using the same channel.

(e) Specified hours means that the exact operating hours are specified in the license. (The minimum hours that any station shall operate are specified in §73.71.) Specified hours stations operating on local channels with a power of 0.25 kw, except those sharing time with other stations may, upon notification to the Commission and the Engineer in Charge of the radio district in which they are located, operate at hours beyond those specified in their license.

§73.24 Broadcast facilities; showing required. An authorization for a new standard broadcast station or increase in facilities of an existing station will be issued only after a satisfactory showing has been made in regard to the following, among others:

(a) That the proposed assignment will tend to effect a fair, efficient and equitable distribution of radio service among the several states and communities.

(b) (1) That a proposed new daytime station (or change in frequency of an existing daytime station) complies with the standards of station separation set forth in §73.37.

(2) That a proposed change in daytime facilities (other than a change in frequency or a Class IV station increasing daytime power) does not involve overlap of contours prohibited by §73.37 with any other station in any area where there is not already such overlap between the two stations.

(3) That a proposed new nighttime operation or change in frequency of any existing nighttime operation (except Class IV stations) would (i) not cause objectionable §73.182 (o)); and (ii) provide a first primary AM service to at least 25 percent of the area within the proposed interference free nighttime service area or at least 25 percent of the population residing therein.

(4) That a proposed change in nighttime facilities (other than a change in frequency) would not cause objectionable interference to any other station (see §73.182(0)).

NOTE: The preceding provisions of this paragraph (b) shall not be applied to applications for new Class II-A stations or to applications accepted for filing before July 13, 1964. With respect to such applications, a showing must be made that:

(a) Objectionable interference will not be caused to existing stations or that, if interference will be caused, the need for the proposed service outweighs the need for the proposed service which will be lost by reason of such interference. (For special provisions concerning interference from Class II-A stations to stations of other classes authorized after October 30, 1961, see Note 2 to §73.21 and §73.22(d). For determining objectionable interference, see §§73.182 and 73.186).

(b) The proposed station will not suffer interference to such an extent that its service would be reduced to an unsatisfactory degree (see §73.28(d)).

(c) That the applicant is financially qualified to construct and operate the proposed station.

(d) That the applicant is legally qualified. That the applicant (or the person or persons in control of an applicant corporation or other organization) is of good character and possesses other qualifications sufficient to provide a satisfactory public service.

(e) That the technical equipment proposed, the location of the transmitter, and other technical phases of operation comply with the regulations governing the same, and the requirements of good engineering practice. (See technical regulations of this subpart and §73.188.)

(f) That the facilities sought are subject to assignment as requested under existing international agreements and the rules and regulations of the Commission.

(g) That the population within the 1 m/v contour does not exceed 1.0 per cent of the population within the 25 mv/m contour: Provided, however, that where the number of persons within the 1 m/v contour is 300 or less the provisions of this subparagraph are not applicable.

(h) That, in the case of an application for a Class II station the proposed station would radiate, during two hours following local sunrise and two hours preceding local sunset, in any direction toward the 0.1 mv/m ground-wave contour of a co-channel United States Class I station, no more than the maximum radiation values permitted under the provisions of §73.187.

(i) That, in the case of an application for a Class II-A station (see §73.22), 25% or more of the area or population within the nighttime interference-free service contour of the proposed station receives no nighttime interference-free primary service from another station.

(j) That the public interest, convenience and necessity will be served through the operation under the proposed assignment.

§73.25 Clear channels: Classes I and II stations.—The frequencies in the following tabulations are designated as clear channels and assigned for use by the classes of stations given:

(a) On each of the following channels, one Class I station will be assigned, operating with power of 50 kw: 640, 650, 660, 670, 700, 720, 750, 760, 780, 820, 830, 840, 870, 880, 890, 1020, 1030, 1040, 1100, 1120, 1160, 1180, 1200 and 1210 kc. In addition, on the channels listed in this paragraph, Class II stations may be assigned as follows:

(1) On 670, 720, 780, 880, 890, 1020, 1030, 1100, 1120, 1180 and 1210 kc, one Class II-A unlimited time station, assigned and located pursuant to the provisions of §73.22.

(2) On the channel 750 kc, an unlimited time Class II station located at Anchorage.

(3) On the channel 760 kc, an unlimited time Class II station located at San Diego, Calif.

(4) On any of the channels listed in this paragraph (to the extent consistent with the assignments provided in subparagraphs [1], [2], and [3] of this paragraph), unlimited time Class II stations located in Alaska, Hawaii, Virgin Islands, or Puerto Rico, which will not deliver more than 5 microvolts per meter groundwave day or night or microvolts per meter 10 percent time skywave at night at any point within the continental limits of the United States excluding Alaska.

(5) On any of the channels listed in this paragraph (to the extent consistent with the Class I, Class II-A, and Anchorage and San Diego Class II assignments provided in this paragraph, and, in the case of limited time stations, subject to the restrictions contained in §73.38), limited time and daytime only stations, as follows:

(i) In Alaska, Hawaii, Puerto Rico and Virgin Islands.

(ii) Within the continental United States excluding Alaska, where the station would operate with facilities authorized as of October 30, 1961.

NOTE 1: In view of special circumstances arising from the provision of presunrise broadcast service on 640 kc at Ames, Iowa, applications will be accepted for broadcast operations on 640 kc between 6:00 a.m. central standard time and local sunrise at Ames, Iowa, with not to exceed 1 kw power: provided, that such applications will be acted upon only after and in light of the decision reached in Docket No. 11290.

NOTE 2: In view of special circumstances arising from the provision of a service during some nighttime hours by a Class II station operating on 830 kc at New York, N. Y., (i.e. from 6:00 a.m. to local sunrise and from sunset at Minneapolis to 10:00 p.m. E.S.T.), applications will be accepted for such operation: Provided, that they will be acted upon only after and in light of the decision reached in Docket No. 11227.

NOTE 3: The question of whether two Class I stations should be assigned to 770 kcs, and if so how they should operate, has not been determined.

NOTE 4: See NARBA concerning priority for Canadian Class I-B and Cuban I-C assignments on 640 kc.

NOTE 5: NARBA concerning Cuban Class II-E assignments on 660, 670, 760, 780, 830, 1020, 1030 and 1120 kc.

NOTE 6: See U.S.-Mexican Agreement concerning Mexican use of 660, 760, 830, 1020, 1030, and 1180 kc.

(b) To each of the following channels there may be assigned Class I and Class II stations: 680, 710, 810, 850, 940, 1000, 1060, 1070, 1080, 1090, 1110, 1130, 1140, 1170, 1190, 1500, 1510, 1520, 1530, 1540, 1550 and 1560 kc.

NOTE: Class I and Class II stations on 1540 kc shall deliver not over 5 microvolts per meter groundwave or 25 microvolts per meter 10 percent time skywave at any point of land in the Bahama Islands, and such stations operating nighttime (i.e., sunset to sunrise at the location of the Class II station) shall be located not less than 650 miles from the nearest point of land in the Bahama Islands.

(c) For Class II stations which will not deliver over 5 microvolts per meter groundwave or 25 microvolts per meter 10 percent time skywave at any point on the Canadian border, and provided that such station operating nighttime (i.e. sunset to sunrise at the location of the Class II station) are located not less than 650 miles from the nearest point on the Canadian border, 690, 740, 860, 990, 1010, and 1580 kc.

NOTE: See NARBA concerning priority for Cuban Class I-B assignment on 1010 kcs. Class I-C assignments on 690 and 860 kc, and Class I-D assignment on 740 kc.

(d) The frequencies 730, 800, 900, 1050, 1220 and 1570 kc, for Class II stations which operate daytime only which will not deliver at any point on the Mexican border over 5 microvolts per meter groundwave, and which operate with no more than the following powers:

(1) If not located within the areas specified in subparagraph (2) of this paragraph, 5 kilowatts.

(2) If operating on any of the following frequencies within the following specified areas, no more than one kilowatt:

(i) 800 kc: less than 1319 kilometers (820 miles) from Ciudad Juarez, Chihuahua.

(ii) 1050 kc: less than 998 kilometers (620

miles) from Monterrey, Nuevo Leon.

(iii) 1570 kc: less than 998 kilometers (620 miles) from Ciudad Acuna, Coahuila.

NOTE: See the U.S.-Mexican Agreement concerning specific U.S. unlimited time Class II assignments on each of the following channels: 730, 800, 900, 1050 and 1220 kc.

(e) The frequency 540 kc, for Class II stations which will not deliver a signal of more than 5 microvolts per meter groundwave or 25 microvolts per meter 10% skywave at any point on the Canadian border, nor more than 10 microvolts per meter daytime or 50 microvolts per meter nighttime at any point on the Mexican border; Provided, that stations operating at night shall be located:

(1) Within the continental United States including Alaska; and

(2) Not less than 650 miles from the nearest point on the Canadian border; and

(3) North of the parallel 35°N. if west of the meridian 93°W., or north of the parallel 30°N. if east of said meridian.

NOTE 1: See U.S.-Mexican Agreement concerning a specific U.S. unlimited time assignment on this channel.

NOTE 2: See §2.106 (a) of this chapter with respect to use of 540 kc.

§73.26 Regional channels: Classes III-A and III-B stations.—The following frequencies are designated as regional channels and are assigned for use by class III-A and III-B stations: 550, 560, 570, 580, 500, 600, 610, 620, 630, 790, 910, 920, 930, 950, 960, 970, 980, 1150, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1350, 1360, 1370, 1380, 1390, 1410, 1420, 1430, 1440, 1460, 1470, 1480, 1590, and 1600 kc.

NOTE: See NARBA concerning Cuban Class I-C assignment on 550 kc, Class I-D assignments on 570, 590, 630, 920, 950 and 980 kc, and Class III-E assignments on 790, 910, and 1150 kc.

§73.27 Local channels: Class IV stations.—The following frequencies are designated as local channels and are assigned for use by class IV stations: 1230, 1240, 1400, 1450, and 1490 kc.

NOTE: See NARBA concerning Cuban Class IV-E assignments on 1240 and 1340 kc.

§73.28 Assignment of stations to channels.

(a) With respect to applications for new Class II-A stations, and other applications accepted for filing before July 13, 1964, the individual assignments of stations to channels which may cause interference to other United States stations only shall be made in accordance with the provisions of this part for the respective classes of stations involved. (For determining objectionable interference, see §§73.22, and 73.182 through 73.186.)

(b) Except as provided in §73.21(c) concerning Class IV stations, no assignment of a standard broadcast station will be made which would be inconsistent with the provisions of NARBA or the U.S.-Mexican Agreement. Similarly, as long as protection for U.S. assignments from Haitian assignments continues, no U.S. assignment of a standard broadcast station will be made which would cause objectionable interference (under the standards set forth in NARBA) to a duly notified Haitian station. (The Haitian stations considered to be duly notified are those notified and accepted in accordance with past agreements, and those subsequently notified in accordance with the procedures and understandings which have pertained thus far.) In all cases where an individual assignment may cause interference with, or may involve a channel assigned for priority of use by, a station in another North American country, the classifications, allocation requirements, and engineering standards set forth in NARBA and the U.S.-Mexican Agreement shall be observed.

NOTE: In general, an application for a standard broadcast station assignment, the grant of which would be consistent with the provisions of NARBA and the U.S.-Mexican Agreement and would not cause objectionable interference to a duly notified station in Haiti, will be considered and acted upon by the Commission in accordance with its rules and established procedure for action upon such applications. However, in particular cases such applications may also present considerations of an international nature which require that a different procedure be followed. In such cases the procedure to be followed will be determined by the Commission in the light of the special considerations involved.

With respect to applications for facilities which would involve conflict with NARBA only as to a country which has signed but not completed formal ratification of that agreement, and facilities which would cause objectionable interference to a duly notified Haitian station, special provisions of a procedural nature are contained in §1.352 of this chapter.

(c) Engineering standards now in force domestically differ in some respects from those specified for international purposes. The engineering standards specified for international purposes (in NARBA and the U.S.-Mexican Agreement) will be used to determine: (1) the extent to which interference might be caused by a proposed station in the United States to a station in another country of the North American Region; and (2) whether the United States should register an objection to any new or changed assignment notified by another country of the North American Region. The domestic standards in effect in the United States will be used to determine the extent to which interference exists or would exist from a foreign station where the value of such interference enters into a calculation of: (1) the service to be rendered by a proposed operation in the United States; or (2) the permissible interfering signal from one station in the United States to another United States station.

(d) With respect to applications for new Class II-A stations, and other applications accepted for filing before July 13, 1964, the following shall apply: Upon showing that a need exists, a Class II, III, or IV station may be assigned to a channel available for such class, even though interference will be received within its normally protected contour, subject to the following conditions: (1) No objectionable interference will be caused by the proposed station to existing stations or that if interference will be caused, the need for the proposed service outweighs the need for the service which will be lost by reason of such interference; (2) Primary service will be provided to the community in which the proposed station is to be located; (3) The interference received does not affect more than 10 percent of the population in the proposed station's normally protected primary service area; however, in the event that the nighttime interference received by a proposed Class II or III station would exceed this amount, then an assignment may be made if the proposed station would provide either a standard broadcast night-time facility to a community not having such a facility or if 25 percent or more of the nighttime primary service area of the proposed station is without primary nighttime service. This subparagraph (3) shall not apply to existing Class IV stations on local channels applying for an increase in power above 250 watts, nor to new Class IV stations proposing power in excess of 250 watts with respect to population in the primary service area outside the equivalent 250 watt, 0.5 mv/m contour.

§73.29 Class IV stations on regional channels.—No license will be granted for the operation of a class IV station on a regional channel, provided, however, that class IV stations presently authorized to operate on regional channels will not be required to change frequency or power but will not be protected against interference from class III stations.

In FM rules . . .

§73.201. Numerical designation of FM broadcast channels.—The FM broadcast band consists of that portion of the radio frequency spectrum between 88 mc/s and 108 mc/s. It is divided into 100 channels of 200 kc/s each. For convenience, the frequencies available for FM broadcasting (including those assigned to noncommercial educational broadcasting) are given numerical designations which are shown in the table below:

EDITOR'S NOTE: [The band is 88-108 mc. Noncommercial educational FM occupies 88-92 mc.]

§73.202. Table of Assignments.—(a) General. The following Table of Assignments contains the channels (other than noncommercial educational channels) assigned to the listed communities in the United States, its territories and possessions. Channels designated with an "A" are for Class A FM stations. All other listed channels are for Class B stations in Zones I and I-A and for Class C stations in Zone II. Channels designated with an asterisk are assigned for use by noncommercial educational broadcast stations only.

[EDITOR'S NOTE: Channel assignments by cities are reprinted in the AM-FM directory and are not repeated here.]

§73.203. Availability of Channels.—(a) Subject to the provisions of paragraph (b) of this section, applications may be filed to construct FM broadcast stations only on the channels assigned in the Table of Assignments (§73.202(b)) and only in communities listed therein. Applications which fail to comply with this requirement, whether or not accompanied by a petition to amend the Table, will not be accepted for filing; provided, however, that applications specifying channels which accord with publicly announced Commission orders changing the Table of Assignments will be accepted for filing even though such applications are tendered before the effective dates of such channel changes.

(b) A channel assigned to a community listed in the Table of Assignments is available upon application in any listed community which is located within 10 miles of the listed community if the channel requested is a Class A channel and 15 miles if the channel is a Class B/C channel, provided no other channel in the listed community has been similarly assigned to another community and provided further that the unlisted community has not already removed a channel from any other listed community. Where channels are assigned to two or more communities listed in combination in the Table of Assignments the provisions of this paragraph shall apply separately to each community so listed. The distance between communities shall be determined by the distance between the respective coordinates thereof as set forth in the publication of the United States Department of Commerce entitled "Air Line Distance Between Cities in the United States." (This publication may be purchased from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402). If said publication does not contain the coordinates of either or both communities, the coordinates of the main post office in either or both of the communities shall be used. The method to be followed in making the measurements is set forth in §73.208(c).

§73.204. International agreements and other restrictions on use of channels.

(a) Authorizations issued by the Commission for FM broadcast facilities will be subject to the provisions of any agreements entered into by the United States with Canada concerning FM assignments and authorizations. The Commission may decide after consultation with Canada that an application should not be granted; or if, pursuant to an agreement providing for timely objection after grant, Canada files such objection, the Commission may on its own motion set aside the grant pending consideration. The Commission will give notice of the filing of such objections.

(b) The frequency 89.1 mcs (ch. 206) is reserved in the New York City metropolitan area for the use of the United Nations with the equivalent of an antenna height of 500 feet above average terrain and effective radiated power of 20 kilowatts, and the Commission will make no assignments which would cause objectionable interference with such use.

(c) In Alaska, the frequency band 88-100 mcs is allocated exclusively to government radio services and the nongovernment fixed service. The frequencies 88.1 through 99.9 mcs (chs. 201 through 260) will not be assigned in Alaska for use by FM broadcast stations.

(d) In Hawaii, the frequency band 98-108 mcs is allocated for nonbroadcast use. The frequencies 98.1 through 107.9 mcs (chs. 251 through 300) will not be assigned in Hawaii for use by FM broadcast stations.

§73.205. Zones.

For the purpose of allocation and assignment, the United States is divided into three zones as follows:

(a) Zone I consists of that portion of the United States located within the confines of the following lines drawn on the United States Albers Equal Area Projection Map (based on standard parallels 29½° and 45½°; North American datum): Beginning at the most easterly point on the State boundary line between North Carolina and Virginia; thence in a straight line to a point on the Virginia, West Virginia boundary line located at North Latitude 37° 49′ and West Longitude 80° 12′ 30″; thence westerly along the southern boundary lines of the States of West Virginia, Ohio, Indiana, and Illinois to a point at the junction of the Illinois, Kentucky, and Missouri state boundary lines; thence northerly along the western boundary line of the State of Illinois to a point at the junction of the Illinois, Iowa, and Wisconsin state boundary lines; thence easterly along the northern state boundary line of Illinois to the 90th meridian; thence north along this meridian to the 43.5° parallel; thence east

along the parallel to the United States-Canada border; thence southerly and following that border until it again intersects the 43.5° parallel; thence east along this parallel to the 71st meridian; thence in a straight line to the intersection of the 69th meridian and the 45th parallel; thence east along the 45th parallel to the Atlantic Ocean. When any of the above lines pass through a city, the city shall be considered to be located in Zone I. (See Figure 1 of §73.699 [in complete copy of Rules]).

(b) Zone IA consists of Puerto Rico, the Virgin Islands, and that portion of the State of California which is located south of the 40th parallel.

(c) Zone II consists of Alaska, Hawaii and the rest of the United States which is not located in either Zone I or Zone IA.

§73.206. Classes of commercial channels, and stations operating thereon.

(a) Class A channels and stations.

(1) Except as provided in §73.202, the following frequencies are designated as Class A channels and are assigned for use, in all zones, by Class A stations only:

Frequency (mc)	Channel No.	Frequency (mc)	Channel No.
92.1	221	100.1	261
92.7	224	100.9	265
93.5	228	101.7	269
94.3	232	102.3	272
95.3	237	103.1	276
95.9	240	103.9	280
96.7	244	104.9	285
97.7	249	105.5	288
98.3	252	106.3	292
99.3	257	107.1	296

(2) A Class A station is a station which operates on a Class A channel, and is designed to render service to a relatively small community, city, or town, and the surrounding rural area.

(3) A Class A station will not be authorized to operate with effective radiated power greater than 3 kilowatts (4.8 dbk), and the coverage of a Class A station shall not exceed that obtained from 3 kilowatts effective radiated power and antenna height about average terrain of 300 feet. For provisions concerning minimum facilities, and concerning reduction in power where antenna height above average terrain exceeds 300 feet, see §73.211.

(b) Class B-C channels and Class B and Class C stations.

(1) Except for the channels specified in paragraph (a) (1) of this section, all of the channels listed in §73.201 from 222 through 300 (92.3 through 107.9 mcs) are classified as Class B-C channels, and (subject to the restrictions set forth in §73.204) are assigned for use in Zones I and I-A by Class B stations only, and for use in Zone II by Class C stations only (there are no Class C stations in Zones I or I-A and no Class B stations in Zone II).

(2) A Class B station is a station which operates on a Class B-C channel in Zone I or Zone I-A, and is designed to render service to a sizeable community, city, or town, or to the principal city or cities of an urbanized area, and to the surrounding area.

(3) With respect to Class B stations authorized after September 10, 1962, no such station will be authorized with effective radiated power greater than 50 kilowatts (17 dbk), and the coverage of a Class B station authorized after that date shall not exceed that obtained from 50 kilowatts effective radiated power and 500 feet antenna height above average terrain. For provisions concerning minimum power, and concerning reduction in power where antenna height above average terrain exceeds 500 feet, see §73.211.

(4) A Class C station is a station which operates on a Class B-C channel in Zone II, and is designed to render service to a community, city, or town, and large surrounding area.

(5) With respect to Class C stations authorized after September 10, 1962, no such station will be authorized with effective radiated power greater than 100 kilowatts (20 dbk), and the coverage of a Class C station authorized after that date shall not exceed that obtained from 100 kilowatts effective radiated power and antenna height above average terrain of 2,000 feet. For provisions concerning minimum power, and reduction in power where antenna height above average terrain exceeds 2,000 feet, see §73.211.

§73.207. Minimum mileage separations between co-channel and adjacent-channel stations on commercial channels.

(a) Petitions to amend the Table of Assignments (§73.202(b)) (other than those expressly requesting amendment of this section or §73.205) will be dismissed and no application for a new station, change in the channel of an existing station, or increase in antenna height or effective radiated power, or change in location of an existing station will be accepted for filing unless the proposed facilities will be located at least as far from the transmitter sites of other co-channel and adjacent-channel stations (both existing and proposed) as the distances specified in this paragraph. Proposed stations of the respective classes shown in the lefthand column of the table (below) shall be located no less than the distance shown from co-channel stations and first adjacent-channel stations (200 kc removed and second and third adjacent channel stations (400 and 600 kc removed) of the classes shown in the remaining columns of the table. The distances shown between stations of different classes apply regardless of which is the proposed station under consideration (e.g., distances shown from a new Class A station to an existing Class C station are also the distances between a new Class C and an existing Class A station.) The distances between Class B and Class C stations apply only across zone lines. The adjacent-channel spacings listed also apply: (1) To applications for noncommercial educational facilities on channels 218, 219, or 220, with respect to other stations on channels 221, 222, or 223; (2) to applications for facilities on channels 221, 222, or 223 with respect to noncommercial educational stations on channels 218, 219, or 220 (for classification of noncommercial educational stations, see §73.504).

(b) The zone in which the transmitter of an FM station is located or proposed to be located determines the applicable rules with respect to minimum required spacings.

§73.209. Protection from interference.

(a) Permittees and licensees of FM broadcast stations are not protected from any interference which may be caused by the grant of a new station, or of authority to modify the facilities of an existing station, in accordance with the provisions of the subpart.

(b) The nature and extent of the protection from interference accorded to FM broadcast stations is limited solely to the protection which results from the minimum assignment and station separation requirements and the rules with respect to maximum powers and antenna heights set forth in this subpart.

(c) When the Commission determines that grant of an application would serve the public interest, convenience and necessity and the instrument of authorization specifies an antenna location in a designated antenna farm area which results in mileage separations less than those specified in this subpart, FM broadcast station permittees and licenses shall be afforded protection from interference equivalent to the protection afforded under the minimum mileage separations specified in this subpart.

Class of Station and Frequency Separation (kc/)															
	Class A				Class B				Class C				10-watt educational			
Class of Sta.	Co-ch.	200	400	600	Co-ch.	200	400	600	Co-ch.	200	400	600	Co-ch.	200	400	600
Class A	65	40	15	15	—	65	40	40	—	105	65	65	—	30	15	15
Class B					150	105	40	40	170	135	65	65	—	—	40	40
Class C									180	150	65	65	—	—	65	65
10-watt educational													—	—	—	—

NOTE: Stations or assignments separated in frequency by 10.6 or 10.8 mc/s (53 or 54 channels) will not be authorized unless they conform to the following separation table:

Class of Stations	*Required Spacing in Miles*
A to A	5
B to A	10
B to B	15
C to A	20
C to B	25
C to C	30

§73.211. Power and antenna height requirements.

(a) Minimum requirements.

(1) Except as provided in paragraph (b) (2) of this section, the minimum effective radiated power shall be:

Class A	100 watts (—10 dbk)
Class B	5 kw (7 dbk)
Class C	25 kw (14 dbk)

(2) No minimum antenna height above average height is specified.

(b) Maximum power and antenna height.

(1) The maximum effective radiated power in any direction, and maximum antenna height for equivalence purposes, shall be as follows for the various classes of stations:

	Maximum power	Maximum antenna height (feet above average terrain)
Class A	3 kw (4.8 dbk)	300
Class B	50 kw (17.0 dbk)	500
Class C	100 kw (20.0 dbk)	2,000

(2) Antenna heights may be used exceeding those specified in this paragraph for equivalence purposes, provided effective radiated power is reduced in the amount determined by use of the appropriate curves in Figure 3 of §73.333. Where, under Figure 3 of §73.333, effective radiated power must be reduced to an amount less than the normal minimum specified in paragraph (a) (1) of this section for the class of station involved, the effective radiated power determined by Figure 3 of §73.333 shall be the minimum for the station involved.

(3) In Puerto Rico and the Virgin Islands Class B stations may use antenna heights up to 2000 feet above average terrain with effective radiated powers up to 25 kw. For antenna heights above 2000 feet the power shall be reduced so that the station's 1 mv/m contour (located pursuant to Figure 1 of §73.333) will extend no farther from the station's transmitter than with the facilities of 25 kw and antenna height of 2000 feet. For powers above 25 kw (up to 50 kw) no antenna heights will be authorized which result in greater coverage by the 1 mv/m contour than that obtained with the facilities of 25 kw and antenna height of 2000 feet.

(c) Determination of applicable rules. The zone in which the transmitter of an FM station is located or proposed to be located determines the applicable rules with respect to the class of station, and thus the minimum and maximum requirements as to facilities.

(d) Existing stations. Stations authorized as of September 10, 1962 which do not conform to the requirements of this section, may continue to operate as authorized. For stations operating with facilities in excess of those specified in Paragraph (b) of this section no changes in facilities will be authorized which either increases the effective radiated power or extends the location of the 1 mv/m field strength contour beyond that of its present authorization in any direction. The provisions of this section shall not apply to applications to increase facilities for those stations operating with powers less than the minimum powers specified in paragraph (a) of this section.

In TV rules . . .

§73.603. Numerical designation of television channels—(a)

Channel No.	Frequency band (Megacycles)
2	54–60
3	60–66
4	66–72
5	76–82
6	82–88
7	174–180
8	180–186
41	632–638
42	638–644
43	644–650
44	650–656
45	656–662
46	662–668
47	668–674
48	674–680
49	680–686
50	686–692
51	692–698

9	186–192
10	192–198
11	198–204
12	204–210
13	210–216
14	470–476
15	476–482
16	482–488
17	488–494
18	494–500
19	500–506
20	506–512
21	512–518
22	518–524
23	524–530
24	530–536
25	536–542
26	542–548
27	548–554
28	554–560
29	560–566
30	566–572
31	572–578
32	578–584
33	584–590
34	590–596
35	596–602
36	602–608
37	608–614
38	614–620
39	620–626
40	626–632
52	698–704
53	704–710
54	710–716
55	716–722
56	722–728
57	728–734
58	734–740
59	740–746
60	746–752
61	752–758
62	758–764
63	764–770
64	770–776
65	776–782
66	782–788
67	788–794
68	794–800
69	800–806
70	806–812
71	812–818
72	818–824
73	824–830
74	830–836
75	836–842
76	842–848
77	848–854
78	854–860
79	860–866
80	866–872
81	872–878
82	878–884
83	884–890

(b) In Alaska and Hawaii the frequency bands 76-82 mc and 82-88 mc are allocated for nonbroadcast use. These frequency bands (Channels 5 and 6) will not be assigned in Alaska and Hawaii for use by television broadcast stations.

(c) Channel 37, 608-614 mc, is not available for assignment prior to January 1, 1974.

§73.606. Table of Assignments.—(a) The following Table of Assignments contains the channels assigned to the listed communities in the United States, its territories, and possessions. Channels designated with an asterisk are assigned for use by noncommercial educational broadcast stations only. A station on a channel identified by a plus or minus mark is required to operate with its carrier frequencies offset 10 kc above or below, respectively, the normal carrier frequencies.

[EDITOR'S NOTE: Channel assignments by cities are reprinted in the TV station directory and are not repeated here.]

§73.607. Availability of channels.—(a) Subject to the provisions of paragraph (b) of this section, applications may be filed to construct television broadcast stations only on the channels assigned in the Table of Assignments and only in the communities listed therein. Applications which fail to comply with this requirement, whether or not accompanied by a petition to amend the Table, will not be accepted for filing provided, however, that applications specifying channels which accord with publicly announced Commission orders changing the Table of Assignments will be accepted for filing even though such applications are tendered before the effective dates of such channel changes.

(b) A channel assigned to a community listed in the Table of Assignments is available upon application in any unlisted community which is located within 15 miles of the listed community. In addition, a channel assigned to a community listed in the Table of Assignments and not designated for use by noncommercial educational stations only, is available upon application in any other community within 15 miles thereof which, although listed in the table, is assigned only a channel designated for use only by noncommercial educational stations. Where channels are assigned to two or more communities listed in combination in the Table of Assignments the provisions of this paragraph shall apply separately to each community so listed. The distance between communities shall be determined by the distance between the respective coordinates thereof as set forth in the publication of the United States Department of Commerce entitled "Air Line Distances Between Cities in the United States." (This publication may be purchased from the Government Printing Office, Washington, D.C.) If said publication does not contain the coordinates of either or both communities, the coordinates of the main post office in either or both of such communities shall be used. The method to be followed in making the measurements is set forth in §73.611(d).

§73.609. Zones.—(a) For the purpose of allocation and assignment, the United States is divided into three zones as follows:

(1) Zone I consists of that portion of the United States located within the confines of the following lines drawn on the United States Albers Equal Area Projection Map (based on standard parallels 29½° and 45½°: North American datum): Beginning at the most easterly point on the state boundary line between North Carolina and Virginia; thence in a straight line to a point on the Virginia-West Virginia boundary line located at North Latitude 37° 49′ and West Longitude 80° 12′ 30″; thence westerly along the southern boundary lines of the states of West Virginia, Ohio, Indiana and Illinois to a point at the junction of the Illinois, Kentucky, and Missouri state boundary lines; thence northerly along the western boundary line of the state of Illinois to a point at the junction of the Illinois, Iowa, and Wisconsin state boundary lines; thence easterly along the northern state boundary line of Illinois to the 90th meridian; thence north along this meridian to the 43.5° parallel; thence east along this parallel to the United States-Canada border; thence southerly and following that border until it again intersects the 43.5° parallel; thence east along this parallel to the 71st meridian; thence in a straight line to the intersection of the 69th meridian and the 45th parallel; thence east along the 45th parallel; to the Atlantic Ocean. When any of the above lines pass through a city, the city shall be considered to be located in Zone I. (See Figure 1 of §73.699).

(2) Zone II consists of that portion of the United States which is not located in either Zone I or Zone III, and Puerto Rico, Alaska, Hawaiian Islands and the Virgin Islands.

(3) Zone III consists of that portion of the United States located south of a line, drawn on the United States Albers Equal Area Projection Map (based on standard parallels 29½° and 45½°; North American datum), beginning at a point on the east coast of Georgia and the 31st parallel and ending at the United States-Mexican border, consisting of arcs drawn with a 150 mile radius to the north from the following specified points:

	North Latitude	West Longitude
a)	29°40′00″	83°24′00″
b)	30°07′00″	84°12′00″
c)	30°31′00″	86°30′00″
d)	30°48′00″	87°58′30″
e)	30°00′00″	90°38′30″
f)	30°04′30″	93°19′00″
g)	29°46′00″	95°05′00″
h)	28°43′00″	96°30′30″
i)	27°52′30″	97°32′00″

When any of the above arcs pass through a city, the city shall be considered to be located in Zone II. (See Figure 2 of §73.699.)

§73.610. Separations.—(a) The provisions of this section relate to assignment separations and station separations. Petitions to amend the Table of Assignments (§73.606(b)) (other than those also expressly requesting amendment of this section or §73.609) will be dismissed and all applications for new television broadcast stations or for changes in the transmitter sites of existing stations will not be accepted for filing if they fail to comply with the requirements specified in paragraphs (b), (c) and

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(1) Channel	(2) 20 miles (I.F. beat)	(3) 20 miles (Intermodulation)	(4) 55 miles (Adjacent channel)	(5) 60 miles (Oscillator)	(6) 60 miles (Sound image)	(7) 75 miles (Picture image)
14	22	16–19	15	21	29	30
15	23	17–20	14,16	22	29	30
16	24	14,18–21	15,17	23	30	31
17	25	14–15,19–22	16,18	24	31	32
18	26	14–16,20–23	17,19	25	32	33
19	27	14–17,21–24	18,20	26	33	34
20	28	15–18,22–25	19,21	27	34	35
21	29	16–19,23–26	20,22	28,14	35	36
22	30,14	17–20,24–27	21,23	29,15	36	37
23	31,15	18–21,25–28	22,24	30,16	37	38
24	32,16	19–22,26–29	23,25	31,17	38	39
25	33,17	20–23,27–30	24,26	32,18	39	40
26	34,18	21–24,28–31	25,27	33,19	40	41
27	35,19	22–25,29–32	26,28	34,20	41	42
28	36,20	23–26,30–33	27,29	35,21	42,14	43
29	37,21	24–27,31–34	28,30	36,22	43,15	44,14
30	38,22	25–28,32–35	29,31	37,23	44,16	45,15
31	39,23	26–29,33–36	30,32	38,24	45,17	46,16
32	40,24	27–30,34–37	31,33	39,25	46,18	47,17
33	41,25	28–31,35–38	32,34	40,26	47,19	48,18
34	42,26	29–32,36–39	33,35	41,27	48,20	49,19
35	43,27	30–33,37–40	34,36	42,28	49,21	50,20
36	44,28	31–34,38–41	35,37	43,29	50,22	51,21
37	45,29	32–35,39–42	36,38	44,30	51,23	52,22
38	46,30	33–36,40–43	37,39	45,31	52,24	53,23
39	47,31	34–37,41–44	38,40	46,32	53,25	54,24
40	48,32	35–38,42–45	39,41	47,33	54,26	55,25
41	49,33	36–39,43–46	40,42	48,34	55,27	56,26
42	50,34	37–40,44–47	41,43	49,35	56,28	57,27
43	51,35	38–41,45–48	42,44	50,36	57,29	58,28
44	52,36	39–42,46–49	43,45	51,37	58,30	59,29
45	53,37	40–43,47–50	44,46	52,38	59,31	60,30
46	54,38	41–44,48–51	45,47	53,39	60,32	61,31
47	55,39	42–45,49–52	46,48	54,40	61,33	62,32
48	56,40	43–46,50–53	47,49	55,41	62,34	63,33
49	57,41	44–47,51–54	48,50	56,42	63,35	64,34
50	58,42	45–48,52–55	49,51	57,43	64,36	65,35
51	59,43	46–49,53–56	50,52	58,44	65,37	66,36
52	50,44	47–50,54–57	51,53	59,45	66,38	67,37
53	61,45	48–51,55–58	52,54	60,46	67,39	68,38
54	62,46	49–52,56–59	53,55	61,47	68,40	69,39
55	63,47	50–53,57–60	54,56	62,48	69,41	70,40
56	64,48	51–54,58–61	55,57	63,49	70,42	71,41
57	65,49	52–55,59–62	56,58	64,50	71,43	72,42
58	66,50	53–56,60–63	57,59	65,51	72,44	73,43
59	67.51	54–57,61.64	58,60	66,52	73,45	74,44
60	68.52	55–68,62.65	59,61	67,53	74,46	75,45
61	69.53	56–59,63.66	60,62	68,54	75,47	76,46
62	70.54	57–60,64.67	61,63	69,55	76,48	77,47
63	71.55	68–61,65–68	62,64	70,56	77,49	78,48
64	72,56	59–62,66–69	63,65	71,57	78,50	79,49
65	73,57	60–63,67–70	64,66	72,58	79,51	80,50
66	74,58	61–64,68–71	65,67	73,59	80,52	81,51
67	75,59	62–65,69–72	66,68	74,60	81,53	82,52
68	76,60	63–66,70–73	67,69	75,61	82,54	83,53
69	77,61	64–67,71–74	68,70	76,62	83,55	54
70	78,62	65–68,72–75	69,71	77,63	56	55
71	19,63	66–69,73–76	70,72	78,64	57	56
72	80,64	67–70,74–77	71,73	79,65	58	57
73	81,65	68–71,75–78	72,74	80,66	59	58
74	82,66	69–72,76–79	73,75	81,67	60	59
75	83,67	70–73,77–80	74,76	82,68	61	60
76	68	71–74,78–81	75,77	83,69	62	61
77	69	72–75,79–82	76,78	70	63	62
79	70	73–76,80–83	77,79	71	64	63
79	71	74–77,81–83	78,80	72	65	64
80	72	75–78,82–83	79,81	73	66	65
81	73	76–79,83	80,82	74	67	66
82	74	77–80	81,83	75	68	67
83	75	78–81	82	76	69	68

* UHF mileage separations, see Sec 76.610(d).

(d) of this section.

NOTE: Licensees and permittees of television broadcast stations which were operating on April 14, 1952 pursuant to one or more separations below those set forth in §73.610 may continue to so operate, but in no event may they further reduce the separations below the minimum. As the existing separations of such stations are increased, the new separations will become the required minimum separations until separations are reached which comply with the requirements of §73.610. Thereafter, the provisions of said section shall be applicable.

(b) Minimum co-channel assignment and station separations:

(1) Zone	Channels 2–13	Channels 14–83
I	170 miles	155 miles
II	190 miles	175 miles
III	220 miles	205 miles

(2) The minimum co-channel mileage separation between a station in one zone and a station in another zone shall be that of the zone requiring the lower separation.

(c) Minimum assignment and station adjacent channel separations applicable to all zones:

(1) Channels 2–13	Channels 14–83
60 miles	55 miles

(2) Due to the frequency spacing which exists between channels 4 and 5, between channels 6 and 7, and between channels 13 and 14, the minimum adjacent channel separations specified above shall not be applicable to these pairs of channels (see §73.603).

(d) In addition to the requirements of paragraphs (a), (b) and (c) of this section, the minimum assignment and station separations between stations on channels 14-83, inclusive, as set forth in Table IV of §73.698 must be met in either rule making proceedings looking towards the amendment of the Table of Assignments (§73.606 (b)) or in licensing proceedings. No channel listed in column (1) of Table IV of §73.698 [see below] will be assigned to any city, and no application for an authorization to operate on such a channel will be granted unless the mileage separations indicated at the top of column (2)-(7), inclusive, are met with respect to each of the channels listed in those columns and parallel with the channel in column (1).

(e) The zone in which the transmitter of a television station is located or proposed to be located determines the applicable rules with respect to co-channel mileage separations where the transmitter is located in a different zone from that in which the channel to be employed is located.

§73.614. Power and antenna height requirements.—(a) Minimum requirements. Applications will not be accepted for filing if they specify less than—10 dbk (100 watts) visual effective radiated power in any horizontal direction. No minimum antenna height above average terrain is specified.

(b) Maximum power. Applications will not be accepted for filing if they specify a power in excess of that provided in this paragraph. Except as provided in subparagraph (1) below, the maximum effective radiated powers of television broadcast stations operating on the channels set forth below with antenna heights not in excess of 2000 feet above average terrain shall be as follows:

Channel Nos.	Maximum visual effective radiated power in db above one kilowatt (dbk)
2–6	20 dbk (100 kw)
7–13	25 dbk (316 kw)
14–83	37 dbk (5000 kw)

(1) In Zone I, on Channels 2-13 inclusive, the maximum powers specified above for these channels may be used only with antenna heights not in excess of 1000 feet above average terrain. Where antenna heights exceeding 1000 feet above average terrain are used on Channels 2-13, or antenna heights exceeding 2000 feet above average terrain are used on Channels 14-83, the maximum power shall be based on the chart designated as Figure 3 of §73.699.

NOTE: This limitation shall not apply to any licensee or permittee in Zone I who received an authorization after March 22, 1951, to relocate its transmitter site and construct a new tower and antenna to a height in excess of 1000 feet above average terrain and who constructed or who had substantially completed construction of said tower and antenna prior to April 14, 1952. In such case, maximum power may be utilized at the height above average terrain specified in the authorization. The limitation shall apply, however, where the tower of other principal supporting structure had been constructed prior to the date of such authorization.

(2) In Zones II and III, the maximum powers which may be used by television broadcast stations operating on the respective channels set forth in the above table with antenna heights exceeding 2000 feet above average terrain shall be based on the chart designated as Figure 4 of §73.699.

(3) The effective radiated power in any horizontal or vertical direction may not exceed the maximum values permitted by this section and Figure 3 and 4 of §73.699.

(4) The maximum effective radiated power in any direction above the horizontal plane shall be as low as the state of the art permits and may not exceed the effective radiated power in the horizontal direction in the same vertical plane.

(c) The zone in which the transmitter of a television station is located or proposed to be located determines the applicable rules with respect to maximum antenna heights and powers for VHF stations when the transmitter is located in Zone I and the channel to be employed is located in Zone II, or the transmitter is located in Zone II and the channel to be employed is located in Zone I.

[NOTE: The maximum visual effective radiated power of television broadcast stations operating on channels 14-83 within 250 miles of the Canadian-U.S. border may not be in excess of 30 dbk (1,000 kw.)]

MULTIPLE OWNERSHIP
In AM rules . . .

§73.35. Multiple ownership—No license for a standard broadcast station shall be granted to any party (including all parties under common control) if:

(a) Such party directly or indirectly owns, operates, or controls: one or more standard broadcast stations and the grant of such license will result in any overlap of the predicted or measured 1 mv/m groundwave contours of the existing and proposed stations, computed in accordance with §73.183 or §73.186; or one or more television broadcast stations and the grant of such license will result in the predicted or measured 2 mv/m groundwave contour of the proposed station, computed in accordance with §73.183 or §73.186, encompassing the entire community of license of one of the television broadcast stations or will result in the Grade A contour(s) of the television broadcast station(s), computed in accordance with §73.684, encompassing the entire community of license of the proposed station; or

(b) Such party, or any stockholder, officer or director of such party, directly or indirectly owns, operates, controls, or has any interest in, or is an officer or director of any other standard broadcast station if the grant of such license would result in a concentration of control of standard broadcasting in a manner inconsistent with public interest, convenience, or necessity. In determining whether there is such a concentration of control, consideration will be given to the facts of each case with particular reference to such factors as the size, extent and location of area served, the number of people served, classes of stations involved and the extent of other competitive service to the areas in question. The Commission, however, will in any event consider that there would be such a concentration of control contrary to the public interest, convenience or necessity for any party or any of its stockholders, officers or directors to have a direct or indirect interest in, or be stockholders, officers, or directors of, more than seven standard broadcast stations.

NOTE 1: The word "control" as used herein, is not limited to majority stock ownership but includes actual working control in whatever manner exercised.

NOTE 2: In applying the provisions of paragraph (a) of this section, partial (as well as total) ownership interests in corporate broadcast licensees represented by ownership of voting stock of such corporations will be considered.

NOTE 3: Except as provided in NOTE 4 of this section, in applying the provisions of paragraphs (a) and (b) of this section to the stockholders of a corporation which has more than 50 voting stockholders, only those stockholders need be considered who are officers or directors or who directly or indirectly own 1 percent or more of the outstanding voting stock.

NOTE 4: In applying the provisions of paragraphs (a) and (b) of this section to the stockholders of a corporation which has more than 50 voting stockholders, an investment company, as defined in 15 USC §80a-3 (commonly called a mutual fund), need be considered only if it directly or indirectly owns 3 percent or more of the outstanding voting stock or if officers or directors of the corporation are representatives of the investment company. Holdings by investment companies under common managements shall be aggregated.

NOTE 5: In calculating the percentage of ownership of voting stock under the provisions of NOTE 4, if an investment company directly or indirectly owns voting stock in a company which in turn directly or indirectly owns 50% or more of the voting stock of a corporate broadcast licensee, the investment company shall be considered to own the same percentage of outstanding shares of the corporate broadcast station licensee as it owns of the outstanding voting shares of the company standing between it and the licensee corporation. If the intermediate company owns less than 50% of the voting stock of a corporate broadcast station licensee, the holding of the investment company need not be considered under the 3 percent rule, but, officer or directors of the licensee corporation who are representatives of the intermediate company shall be deemed to be representatives of the investment company.

NOTE 6: In cases where record and beneficial ownership of voting stock of a corporate broadcast station licensee which has more than 50 voting stockholders are not identical, e.g., bank nominees holding stock as record owners for the benefit of mutual funds, brokerage houses holding stock in street name for the benefit of customers, trusts holding stock as record owners for the benefit of designated parties, the party having the right to determine how the stock will be voted will be considered to own it for the purposes of these rules.

NOTE 7: Paragraph (a) of this section will not be applied so as to require divestiture, by any licensee, of existing facilities. Said paragraph will not apply to applications for increased power for Class IV stations, to applications for assignment of license or transfer of control filed in accordance with §§1.540(b) or 1.541(b) of this chapter, or to applications for assignment of license or transfer of control to heirs or legatees by will or intestacy if no new or increased overlap would be created between commonly owned, operated, or controlled standard broadcast stations and if no new encompassment of communities proscribed in paragraph (a) of this section as to commonly owned, operated, or controlled standard broadcast stations and television broadcast stations would result. Said paragraph will apply to all applications for new stations, to all other applications for assignment or transfer, and to all applications for major changes in existing stations except major changes that will result in overlap of contours of standard broadcast stations with each other no greater than that already existing. (The resulting areas of overlap of contours of standard broadcast stations with each other in such major change cases may consist partly or entirely of new terrain. However, if the population in the resulting overlap areas substantially exceeds that in the previously existing overlap areas, the Commission will not grant the application if it finds that to do so would be against the public interest, convenience and necessity.) Paragraph (a) of this section will not apply to any application by a party who directly or indirectly owns, operates or controls a UHF television broadcast station where grant of such application would result in the Grade A contour of the UHF station encompassing the entire community of license of a commonly owned, operated, or controlled standard broadcast station or would result in the entire community of license of such UHF station being encompassed by the 2 mv/m contour of such standard broadcast station. Such community encompassment cases will be handled on a case-by-case basis in order to determine whether common ownership, operation or control of the stations in question would be in the public interest. Commonly owned, operated, or controlled broadcast stations with overlapping contours or with community-encompassing contours prohibited by paragraph (a) of this section may not be assigned or transferred to a single person, group, or entity, except as provided above in this note.

NOTE 8: Paragraph (a) of this section will not be applied to cases involving tele-

vision stations which are primarily "satellite" operations. Such cases will be considered on a case-by-case basis in order to determine whether common ownership, operation, or control of the stations in question would be in the public interest. Whether or not a particular television broadcast station which does not present a substantial amount of locally originated programming is primarily a "satellite" operation will be determined on the facts of the particular case. An authorized and operating "satellite" television station the Grade A contour of which completely encompasses the community of license of a commonly owned, operated, or controlled standard broadcast station, or the community of license of which is completely encompassed by the 2 mv/m contour of such a standard broadcast station may subsequently become a "non-satellite" station with local studios and locally originated programming. However, such commonly owned, operated, or controlled standard and "non-satellite" television stations may not be transferred or assigned to a single person, group, or entity, except as provided in Note 7.

In FM rules . . .

§73.240. Multiple ownership.—(a) No license for an FM broadcast station shall be granted to any party (including all parties under common control) if:

(1) Such party directly or indirectly owns, operates or controls: one or more FM broadcast stations and the grant of such license will result in any overlap of the predicted 1 mv/m contours of the existing and proposed stations, computed in accordance with §73.313; or one or more television broadcast stations and the grant of such license will result in the predicted 1 mv/m contour of the proposed station, computed in accordance with §73.313, encompassing the entire community of license of one of the television broadcast stations or will result in the Grade A contour(s) of the television broadcast station(s), computed in accordance with §73.684, encompassing the entire community of license of the proposed station; or

(2) Such party, or any stockholder, officer or director of such party, directly or indirectly owns, operates, controls or has any interest in, or is an officer or director of any other FM broadcast station if the grant of such license would result in a concentration of control of FM broadcasting in a manner inconsistent with the public interest, convenience or necessity. In determining whether there is such a concentration of control, consideration will be given to the facts of each case with particular reference to such factors as the size, extent and location of areas served, the number of people served, classes of stations involved and the extent of other competitive service to the areas in question. The Commission, however, will in any event consider that there would be such a concentration of control contrary to the public interest, convenience or necessity for any party or any of its stockholders, officers or directors to have a direct or indirect interest in, or be stockholders, officers, or directors of, more than seven FM broadcast stations.

(b) Paragraph (a) of this section is not applicable to non-commercial educational FM stations.

NOTE 1: The word "control" as used herein is not limited to majority stock ownership, but includes actual working control in whatever manner exercised.

NOTE 2: In applying the provisions of paragraph (a) (1) of this section, partial (as well as total) ownership interests in corporate broadcast licensees represented by ownership of voting stock of such corporations will be considered.

NOTE 3: Except as provided in NOTE 4 of this section, in applying the provisions of paragraphs (a) (1) and (a) (2) of this section to the stockholders of a corporation which has more than 50 voting stockholders, only those stockholders need be considered who are officers or directors or who directly or indirectly own 1 percent or more of the outstanding voting stock.

NOTE 4: In applying the provisions of paragraphs (a) (1) and (a) (2) of this section to the stockholders of a corporation which has more than 50 voting stockholders, an investment company, as defined in 15 USC §80a-3 (commonly called a mutual fund), need be considered only if it directly or indirectly owns 3 percent or more of the outstanding voting stock or if officers or directors of the corporation are representatives of the investment company. Holdings by investment companies under common management shall be aggregated.

NOTE 5: In calculating the percentage of ownership of voting stock under the provisions of NOTE 4, if an investment company directly or indirectly owns voting stock in a company which in turn directly or indirectly owns 50% or more of the voting stock of a corporate broadcast licensee, the investment company shall be considered to own the same percentage of outstanding shares of the corporate broadcast station licensee as it owns of the outstanding voting shares of the company standing between it and the licensee corporation. If the intermediate company owns less than 50% of the voting stock of a corporate broadcast station licensee, the holding of the investment company need not be considered under the 3 percent rule, but, officers or directors of the licensee corporation who are representatives of the intermediate company shall be deemed to be representatives of the investment company.

NOTE 6: In cases where record and beneficial ownership of voting stock of a corporate broadcast station licensee which has more than 50 voting stockholders are not identical e.g., bank nominees holding mutual funds, brokerage houses holding stock as record owners for the benefit of stock in street name for the benefit of owners for the benefit of designated customers, trusts holding stock as record parties, the party having the right to determine how the stock will be voted will be considered to own it.

NOTE 7: Paragraph (a) (1) of this section will not be applied so as to require divestiture, by any licensee, of existing facilities. Said paragraph will not apply to applications for assignment of license or transfer of control filed in accordance with §§1.540(b) or 1.541(b) of this chapter, or to applications for assignment of license or transfer of control to heirs or legatees by will or intestacy if no new or increased overlap would be created between commonly owned, operated, or controlled FM broadcast stations and if no new encompassment of communities proscribed in paragraph (a)(1) of this section as to commonly owned, operated, or controlled FM broadcast stations and standard or television broadcast stations would result. Said paragraph will apply to all applications for new stations, to all other applications for assignment or transfer, and to all applications for major changes in existing stations except major changes that will result in overlap of contours of FM broadcast stations with each other no greater than that already existing. (The resulting areas of overlap of contours of FM broadcast stations with each other in such major change cases may consist partly or entirely of new terrain. However, if the population in the resulting overlap areas substantially exceeds that in the previously existing overlap areas, the Commission will not grant the application if it finds that to do so would be against the public interest, convenience, or necessity.) Paragraph (a) of this section will not apply to any application by a party who directly or indirectly owns, operates or controls a UHF television broadcast station where grant of such application would result in the Grade A contour of the UHF station encompassing the entire community of license of a commonly owned, operated, or controlled FM broadcast station or would result in the entire community of license of such UHF station being encompassed by the 1 mv/m contour of such FM broadcast station. Such community encompassment cases will be handled on a case-by-case basis in order to determine whether common ownership, operation or control of the stations in question would be in the public interest. Commonly owned, operated, or controlled FM broadcast stations with overlapping contours or community-encompassing contours prohibited by paragraph (a)(1) of this section may not be assigned or transferred to a single person, group, or entity, except as provided above in this note.

NOTE 8: Paragraph (a)(1) of this section will not be applied to cases involving television stations which are primarily "satellite" operations. Such cases will be considered on a case-by-case basis in order to determine whether common ownership, operation, or control of the stations in question would be in the public interest. Whether or not a particular television broadcast station which does not present a substantial amount of locally originated programming is primarily a "satellite" operation will be determined on the facts of the particular case. An authorized and operating "satellite" television station the Grade A contour of which completely encompasses the community of license of a commonly owned, operated, or controlled FM broadcast station, or the community of license of which is completely encompassed by the 1 mv/m contour of such an FM broadcast station may subsequently become a "non-satellite" station with local studios and locally originated programming. However, such commonly owned, operated, or controlled FM and "non-satellite" television stations may not be transferred or assigned to a single person, group, or entity, except as provided in Note 7.

In TV rules . . .

§73.636. Multiple ownership.—(a) No license for a television broadcast station shall be granted to any party (including all parties under common control) if:

(1) Such party directly or indirectly owns, operates, or controls: one or more television broadcast stations and the grant of such license will result in any overlap of the Grade B contours of the existing and proposed stations, computed in accordance with §73.684; or one or more standard broadcast stations and the grant of such license will result in the Grade A contour of the proposed station, computed in accordance with §73.684, encompassing the entire community of license of one of the standard broadcast stations, or will result in the predicted or measured 2 mv/m groundwave contour(s) of the standard broadcast station(s), computed in accordance with §73.183 or §73.186, encompassing the entire community of license of the proposed station; or one or more FM broadcast stations and the grant of such license will result in the Grade A contour of the proposed station, computed in accordance with §73.684, encompassing the entire community of license of one of the FM broadcast stations, or will result in the predicted 1 mv/m contour of the FM broadcast station(s), computed in accordance with §73.313, encompassing the entire community of license of the proposed station; or

(2) Such party, or any stockholder, officer or, director of such party, directly or indirectly owns, operates, controls, or has any interest in, or is an officer or director of any other television broadcast station if the grant of such license would result in a concentration of control of television broadcasting in a manner inconsistent with public interest, convenience, or necessity. In determining whether there is such a concentration of control, consideration will be given to the facts of each case with particular reference to such factors as the size, extent and location of areas served, the number of people served, and the extent of other competitive service in the areas in question. The Commission, however, will in any event consider that there would be such a concentration of control contrary to the public interest, convenience or necessity for any party or any of its stockholders, officers or directors to have a direct or indirect interest in, or be stockholders, officers, or directors of, more than seven television broadcast stations, no more than five of which may be in the VHF band.

(b) Paragraph (a) of this section is not applicable to non-commercial educational stations.

NOTE 1: The word "control" as used herein is not limited to majority stock ownership, but includes actual working control in whatever manner exercised.

NOTE 2: In applying the provisions of paragraph (a) (1) of this section, partial (as well as total) ownership interests in corporate broadcast licensees represented by ownership of voting stock of such corporations will be considered.

NOTE 3: Except as provided in NOTE 4 of this section, in applying the provisions of paragraph (a) (1) and (a) (2) of this section to the stockholders of a corporation which has more than 50 voting stockholders, only those stockholders need be considered who are officers or directors or who directly or indirectly own 1 percent or more of the outstanding voting stock.

NOTE 4: In applying the provisions of paragraphs (a) (1) and (a) (2) of this section to the stockholders of a corporation which has more than 50 voting stockholders, an investment company, as defined in 15 USC §80a-3 (commonly called a mutual fund), need be considered only if it directly or indirectly owns 3 percent or more of the outstanding voting stock or if officers or directors of the corporation are representatives of the investment company. Holdings by investment companies under common management shall be aggregated.

NOTE 5: In calculating the percentage of ownership of voting stock under the provisions of NOTE 4, if an investment company directly or indirectly owns 50% or more of the voting stock in a corporate broadcast licensee, the investment company shall be considered to own the same percentage of outstanding shares of the corporate broadcast station licensee as it owns of the out-

standing voting shares of the company standing between it and the licensee corporation. If the intermediate company owns less than 50% of the voting stock of a corporate broadcast station licensee, the holding of the investment company need not be considered under the 3 percent rule, but, officers or directors of the licensee corporation who are representatives of the intermediate company shall be deemed to be representatives of the investment company.

NOTE 6: In cases where record and beneficial ownership of voting stock of a corporate broadcast station licensee which has more than 50 voting stockholders are not identical, e.g., bank nominees holding stock as record owners for the benefit of mutual funds, brokerage houses holding stock in street name for the benefit of customers, trusts holding stock as record owners for the benefit of designated parties, the party having the right to determine how the stock will be voted will be considered to own it for the purposes of these rules.

NOTE 7: Paragraph (a) (1) of this section will not be applied so as to require divestiture, by any licensee, of existing facilities. Said paragraph will not apply to applications for assignment of license or transfer of control filed in accordance with §§1.540(b) or 1.541(b) of this chapter, or to applications for assignment of license or transfer of control to heirs or legatees by will or intestacy if no new or increased overlap would be created between commonly owned, operated, or controlled television broadcast stations and if no new encompassment of communities proscribed in paragraph (a)(1) of this section as to commonly owned, operated, or controlled television broadcast stations and standard or FM broadcast stations would result. Said paragraph will apply to all applications for new stations, to all other applications for assignment or transfer, and to all applications for major changes that will result in overlap of contours of television broadcast stations with each other no greater than that already existing. (The resulting areas of overlap of contours of television broadcast stations with each other in such major change cases may consist partly or entirely of new terrain. However, if the population in the resulting overlap areas substantially exceeds that in the previously existing overlap areas, the Commission will not grant the application if it finds that to do so would be against the public interest, convenience, and necessity.) Said paragraph wil not apply to major changes in UHF television broadcast stations authorized as of September 30, 1964, which will result in Grade B overlap with another television broadcast station that was commonly owned, operated, or controlled as of September 20, 1964; or to any application concerning a UHF television broadcast station which would result in the Grade A contour of the UHF station encompassing the entire community of license of a commonly owned, operated, or controlled standard or FM broadcast station or which would result in the entire community of license of such UHF station being encompassed by the 2 mv/m or 1 mv/m contours of such standard or FM broadcast stations, respectively. Such UHF overlap or community encompassment cases will be handled on a case-by-case basis in order to determine whether common ownership, operation, or control of the stations in question would be in the public interest. Commonly owned, operated, or controlled broadcast stations with overlapping contours or with community-encompassing contours prohibited by paragraph (a)(1) of this section may not be assigned or transferred to a single person, group, or entity, except as provided in this note.

NOTE 8: Paragraph (a)(1) of this section will not be applied to cases involving television stations which are primarily "satellite" operations. Such cases will be considered on a case-by-case basis in order to determine whether common ownership, operation, or control of the stations in question would be in the public interest. Whether or not a particular television broadcast station which does not present a substantial amount of locally originated programming is primarily a "satellite" operation will be determined on the facts of the particular case. An authorized and operating "satellite" television station the Grade B contour of which overlaps that of a commonly owned, operated, or controlled "non-satellite" parent television station, or the Grade A contour of which completely encompasses the community of license of a commonly owned, operated, or controlled standard or FM broadcast station, or the community of license of which is completely encompassed by the 2 mv/m contour of such a standard broadcast station, or the 1 mv/m contour of such an FM broadcast station, may subsequently become a "non-satellite" station with local studios and locally originated programming. However, such commonly owned, operated, or controlled "non-satellite" television stations with Grade B overlap, or such commonly owned, operated, or controlled "non-satellite" television stations and standard or FM stations with the aforementioned community encompassment, may not be transferred or assigned to a single person, group, or entity, except as provided in Note 7.

STUDIO LOCATION ORIGINATIONS

In AM rules . . .

§73.30 Station location and program origination.—(a) (1) Except as provided in paragraph (b) of this section, each standard broadcast station will be licensed to serve primarily a particular city, town, political subdivision, or community which will be specified in the station license and the station will be considered to be located in such place. (2) Unless licensed as a synchronous amplifier transmitter, each station shall maintain a studio, which will be known as the main studio, in the place where the station is located provided that the main studio may be located at the transmitter site whether or not the transmitter site is in the place where the station is located. (3) A majority (computed on the basis of duration and not number) of a station's programs or in the case of a station affiliated with a network two-thirds of such station's non-network programs, whichever is smaller, shall originate from the main studio or from other studios or remote points situated in the place where the station is located.

(b) (1) Stations will be licensed to serve more than one city, town, political subdivision, or community only where a satisfactory showing is made that each such place meets all the requirements of the rules and regulations of this subpart with respect to the location of main studios; that the station can and will originate a substantial number of local live programs from each such place; and that the requirements as to origination of programs contained in paragraph (a) of this section would place an unreasonable burden on the station if it were licensed to serve only one city, town, political subdivision or community. (2) A station licensed to serve more than one place shall be considered to be located in and shall maintain main studios in each such place. With respect to such station and requirements as to origination of programs contained in paragraph (a) of this section shall be satisfied by the origination of programs from any or all of the main studios or from other studios and remote points situated in any or all of the places in which the main studios are located.

(c) The transmitter of each standard broadcast station shall be so located that primary service is delivered to the borough or city in which the main studio is located in accordance with the rules and regulations of this subpart.

§73.31. Authority to move main studio.—The licensee of a station shall not move its main studio outside the borders of the borough or city, state, district, territory, or possession in which it is located, unless such move is to the location of the station's transmitter, without first securing a modification of construction permit or license. The licensee shall promptly notify the Commission of any other change in location of the main studio.

In FM rules . . .

§73.210 Station location, main studio location, and program origination.—(a)(1) Except as provided in paragraph (b) of this section, each FM broadcast station will be licensed to serve primarily a particular city, town, political subdivision, or community which will be specified in the station license and the station will be considered to be located in such place.

(2) The main studio of an FM broadcast station shall be located in the principal community to be served. Where the principal community to be served is a city, town, village or other political subdivision, the main studio shall be located within the corporate boundaries of such city, town, village or other political subdivision. Where the principal community to be served does not have specifically defined political boundaries, applications will be considered on a case-to-case basis in the light of the particular facts involved to determine whether the main studio is located within the principal community to be served.

(3) Where an adequate showing is made that good cause exists for locating a main studio outside the principal community to be served and that to do so would be consistent with the operation of the station in the public interest, the Commission will permit the use of a main studio location other than that specified in subparagraph (2) of this paragraph. No relocation of a main studio to a point outside the principal community to be served, or from one such point outside the community to another, may be made without first securing a modification of construction permit or license, except for relocation at the AM main studio location of a commonly-owned AM station licensed to the same community. FCC Form 301 shall be used to apply therefor. The main studio may, however, be relocated within the principal community to be served, or be moved from a location outside the community to one within it, without specific authority, but the Commission shall be notified promptly of any such relocation.

(4) A majority (computed on the basis of duration and not number) of a station's programs or, in the case of a station affiliated with a network, two-thirds of such station's non-network programs, whichever is smaller, shall originate from the main studio or from other studios or remote points situated in the place where the station is located.

(b)(1) Stations will be licensed to serve more than one city, town, political subdivision, or community only where a satisfactory showing is made that each such place meets all the requirements of this subpart with respect to the location of main studios; that the station can and will originate a substantial number of local live programs from each such place; and that the requirements as to origination of programs contained in paragraph (a) of this section would place an unreasonable burden on the station if it were licensed to serve only one city, town, political subdivision, or community.

(2) A station licensed to serve more than one place shall be considered to be located in and shall maintain main studios in each such place.

(3) With respect to such station, the requirements in paragraph (a) of this section as to origination of programs shall be satisfied by the origination of programs from any or all of the main studios, other studios, or remote points situated in any or all of the places in which the main studios are located.

In TV rules . . .

§73.613 Main studio location.—(a) The main studio of a television broadcast station shall be located in the principal community to be served. Where the principal community to be served is a city, town, village or other political subdivision, the main studio shall be located within the corporate boundaries of such city, town, village or other political subdivision. Where the principal community to be served does not have specifically defined political boundaries, applications will be considered on a case-to-case basis in the light of the particular facts involved to determine whether the main studio is located within the principal community to be served.

(b) Where an adequate showing is made that good cause exists for locating a main studio outside the principal community to be served and that to do so would be consistent with the operation of the station in the public interest, the Commission will permit the use of a main studio location other than that specified in paragraph (a) of this section. No relocation of a main studio to a point outside the principal community to be served, or from one such point outside the community to another, may be made without first securing a modification of construction permit or license. FCC Form 301 shall be used to apply therefor. The main studio may, however, be relocated within the principal community to be served or be moved from a location outside the community to one within it without specific authority, but the Commission shall be notified promptly of any such relocation.

OPERATING SCHEDULES

For AM stations . . .

§73.71 Minimum operating schedule.—(a) All standard broadcast stations are required to maintain an operating schedule of not less than two-thirds of the total hours they are authorized to operate between 6 a.m. and 6 p.m., local time, and two-thirds of the total hours they are authorized to operate between 6 p.m. and midnight, local time each day of the week except Sunday: Provided, however, that stations authorized for daytime operation only need comply only with the minimum requirement for operation between 6 a.m. and 6 p.m.

(b) In the event that causes beyond the

licensee's control make it impossible to adhere to the operating schedule in paragraph (a) of this section or to continue operating, the station may limit or discontinue operation for a period of not more than 10 days, without further authority of the Commission. However, the Commission and the Engineer in Charge of the radio district in which the station is located shall be immediately notified in writing if the station is unable to maintain the minimum operating schedule and shall be subsequently notified when the station resumes regular operation.

§73.72 Operation during experimental period.—The licensee of each standard broadcast station shall operate or refrain from operating its station during the experimental period as directed by the Commission in order to facilitate frequency measurement or for the determination of interference.

§73.73 Specified hours.—If the license of a station specifies the hours of operation, the schedule so specified shall be adhered to except as provided in §§73.71 and 73.72.

§73.79 License to specify sunrise and sunset hours.—If the licensee of a broadcast station is required to commence or cease operation, or to change the mode of operation of the station at the times of sunrise and sunset at any particular location, the controlling times of each month of the year are set forth in the station's instrument of authorization. Uniform sunrise and sunset times are specified for all of the days of each month, based upon the actual times of sunrise and sunset for the fifteenth day of that month adjusted to the nearest quarter hour. In accordance with a standardized procedure described therein, actual sunrise and sunset time are derived by interpolation in the tables of the 1946 American Nautical Almanac, issued by the Nautical Almanac Office of the United States Naval Observatory.

§73.80 Secondary station; filing of operating schedule.—The license of a secondary station authorized to operate limited time and which may resume operation at the time the dominant station (or stations) on the same channel ceases operation shall, with each application for renewal of license, file in triplicate a copy of its regular operating schedule, bearing a signed notation by the licensee of the dominant station of its objection or lack of objection thereto. Upon approval of such operating schedule, the Commission will affix its file mark and return one copy to the licensee authorized to operate limited time, which shall be posted with the station license and considered as a part thereof. Departure from said operating schedule will be permitted only in accordance with the procedure set forth in §73.77.

§73.81 Secondary station; failure to reach agreement.—If the licensee of a secondary station authorized to operate limited time and a dominant station on a channel are unable to agree upon a definite time for resumption of operation by the station authorized limited time, the Commission shall be so notified by the licensee of the station authorized limited time. After receipt of such statement the Commission will designate for hearing the applications of both stations for renewal of license, and pending the hearing the schedule previously adhered to shall remain in full force and effect.

§73.82 Departure from schedule; material violation.—In all cases where a station licensee is required to prepare and file an operating schedule, any deviation of departure from such schedule, except as herein authorized, shall be considered as a violation of a material term of the license.

§73.83 References to time.—Where used in Commission authorizations to specify average times of sunrise and sunset, or to specify other times at which stations commence operation or change modes of operation and which vary with local sunrise and local sunset, "standard time" means standard time (as determined by the Department of Transportation for the various areas of the United States) as that term has been used prior to the Uniform Time Act of 1966, i.e., time sometimes referred to as "nonadvanced" or "winter-based" time, without the 1-hour advancement provided for in that Act from late April until late October. In all other time references in Commission authorizations (including times for specified hours and shared hours stations and the expiration times of licenses) "standard time" means local time. The term "local time," where used in this part and in Part 74, of this chapter, means the time (advanced or non-advanced) prevailing in the community of station location at the particular time of the year. Where used in this part or in Part 74, the term "advanced time" means time from the last Sunday in April until the last Sunday in October with the 1-hour advancement contemplated by the Uniform Time Act of 1966 and sometimes called "daylight saving time"; and the term "nonadvanced time" means time from the last Sunday in October until the last Sunday in April, and time during the remainder of the year in jurisdictions not adopting "advanced time."

§73.87 Times and modes of program transmission.—Except as provided in §73.98 and §73.99, no standard broadcast station shall operate at times, or with modes or powers, other than those specified in the basic instrument of authorization.

§73.88 Blanketing interference.—The licensee of each broadcast station is required to satisfy all reasonable complaints of blanketing interference with the 1 m/v contour.

§73.98 Operation during emergency.—(a) When necessary to the safety of life and property and in response to dangerous conditions of a general nature, standard broadcast stations may, at the discretion of the licensee and without further Commission authority, transmit emergency weather warnings and other emergency information. Examples of emergency situations which may warrant either an immediate or delayed response by the licensee are: tornadoes, hurricanes, floods, tidal waves, earthquakes, icing conditions, heavy snows, widespread fires, discharge of toxic gases, widespread power failures, industrial explosions, and civil disorders. Transmission of information concerning school closings and changes in school bus schedules resulting from any of these conditions is appropriate. In addition, and if requested by responsible public officials, emergency point-to-point messages may be transmitted for the purpose of requesting or dispatching aid and assisting in rescue operations.

(b) When emergency operation is conducted utilizing the facilities, systems, and procedures of a Detailed State EBS Operational Plan as provided in §73.971 of this part, the attention signal described in §73.906 may be employed.

(c) Except as provided in paragraph (d) of this section, emergency operation shall be confined to the hours, frequencies, powers, and modes of operation specified in the license documents of the stations concerned.

(d) When adequate advance warning cannot be given with the facilities or hours authorized, stations may employ their full daytime facilities during nighttime hours to carry weather warnings and other types of emergency information connected with the examples listed in paragraph (a) of this section. Because of skywave interference impact on other stations assigned to the same channel, such operation may be undertaken only if regular, unlimited-time service is nonexistent, inadequate from the standpoint of coverage, or not serving public need. All operation under this paragraph must be conducted on a noncommercial basis. Recorded music may be used to the extent necessary to provide program continuity.

(e) Any emergency operation undertaken in accordance with this section may be terminated by the Commission, if required in the public interest.

(f) Immediately upon cessation of an emergency during which broadcast facilities were used for the transmission of point-to-point messages under paragraph (a) of this section, or when daytime facilities were used during nighttime hours in accordance with paragraph (d) of this section, a report in letter form shall be forwarded to the Commission and the Engineer in Charge of the radio district in which the station is located, setting forth the nature of the emergency, the dates and hours of emergency operation, and a brief description of the material carried during the emergency period. A certification of compliance with the noncommercialization provision of paragraph (d) of this section must accompany the report where daytime facilities are used during nighttime hours, together with a detailed showing concerning the alternate service provisions of that paragraph.

(g) If an Emergency Action Condition is declared while emergency operation under this section is in progress, the Emergency Action Notification shall take precedence.

§73.99 Pre-sunrise Service Authority.—(a) In order to afford the maximum uniformity in early morning operations compatible with interference considerations, the following classes of standard broadcast permittees and licensees are eligible to request Pre-sunrise Service Authority (PSA):

(1) Class II stations operating on clear channels other than Class I-A clear channels: Class II stations operating on Class I-A clear channels assigned to the United States under the NARBA or the U.S./Mexican Agreement where such Class II stations are located west of co-channel Class I-A stations; and Class II stations operating on the Class I-A clear channels 730, 800, 900, 1050, 1220, and 1570 kc/s, which are assigned to Mexico under the aforementioned agreements.

(2) Class III stations.

(b) When issued, a PSA will permit:

(1) Class II stations opeerating on Mexican Class I-A clear channels to commence operation with their daytime antenna systems at 6 a.m. local time, and to continue such operation until the sunrise times specified in their basic instruments of authorization; and other Class II stations, where eligible under paragraph (a)(1) of this section, to commence operation with their daytime or critical hours antenna systems either at 6 a.m. local time, or at the time of sunrise at the westernmost Class I station located east of the Class II stations (whichever is later), and to continue such operation until the sunrise times specified in their basic instruments of authorization: Provided, that the permissible power to be specified in a PSA shall not exceed 500 watts (or the authorized daytime or critical hours power, if less than 500 watts), or such lesser power as may be determined by computations made pursuant to paragraph (c) of this section.

(2) Class III stations to commence operation with their daytime antenna systems at 6:00 a.m. local time, and to continue such operation until local sunrise: Provided, that the permissible power, to be specified in the PSA, shall not exceed 500 watts or such lesser power as may be determined on the basis of calculations made pursuant to paragraph (c) of this section.

(c) Notwithstanding the provisions of §§1.571 and 1.580 of this chapter, requests for PSA's shall be treated as proposals for minor change in existing facilities and, as such, are not subject to the procedural requirements or remedies applicable to applications for new facilities and major changes therein. PSA requests shall be submitted by letter, signed in the manner specified in §1.513 of this chapter, with the following information:

(1) Name, call letters and station location.

(2) For Class II stations operating on clear channels other than Class I-A clear channels, a showing that objectionable interference as determined by the Standard Broadcast Technical Standards (§§73.182 to 73.190), or by the engineering standards of the NARBA (whichever is controlling), will not be caused within the 0.5 mv/m 50 percent skywave contour of any domestic Class -B Station, or of a Class I-B station in any country signatory to the NARBA, where the Class II station is located east of the Class I-B station; for Class II stations operating on Mexican Class I-A clear channels, and for Class II stations located east of co-channel Mexican Class I-B stations, a showing under the engineering standards of the United States/Mexican Agreement that the Class II station does not produce a signal in excess of 25 uv/m 10 percent skywave at any point on the co-channel Mexican Class I station's 0.5 mv/m 50 percent skywave contour which falls on Mexican territory, or more than 50 uv/m 10 percent skywave at any point on the Mexican border or boundary where the signal of the Mexican Class I station exceeds 0.5 mv/m 50 percent skywave in strength. In addition, the applicant must show that foreign Class II stations (if any) assigned to the same channel as the U.S. Class II station will receive full protection under the standards for nighttime operation set forth in the applicable agreement. If the foregoing protections cannot be achieved by the Class II station while operating with 500 watts, a showing may be submitted to establish the level to which power must be limited to preclude objectionable interference: Provided, that in relation to Canadian Class II stations, the permissible power level may be established in the manner described in paragraph (c)(3) of this section by the use of Figure 12 of §73.190.

(3) For Class III stations, a showing that co-channel stations in foreign countries will receive full treaty protection. If such protection cannot be achieved on the basis of 500-watt operation, calculations may be submitted to establish the level to which power must be reduced to preclude objectionable interference: Provided, that with respect to Canadian Class III stations, such power level may be established by a showing that the radiation at the pertinent vertical angle toward co-channel Canadian stations does not exceed that defined in Figure 12 of §73.190. If the latter showing cannot be made on the basis of 500-watt operation, calculations may be submitted to establish

the level to which power must be reduced in order to limit radiation at the pertinent vertical angle to the values specified in Figure 12 of §73.190.

(4) A description of the method whereby any proposed power reduction will be achieved.

(d) Calculations made under paragraph (c) of this section shall not take outstanding PSA's into account, nor shall the grant of a PSA confer any degree of interference protection on the holder thereof.

(e) Operation under a PSA is not mandatory, and will not be included in determining compliance with the requirements of §73.71. To the extent actually undertaken, however, pre-sunrise operation will be considered by the Commission in determining overall compliance with past programing representations and station policy concerning commercial matter.

(f) The PSA is secondary to the basic instrument of authorization and may be suspended, modified, or withdrawn by the Commission without prior notice or right to hearing, if necessary to resolve interference conflicts, to implement agreements with foreign governments, or in other circumstances warranting such action.

(g) The PSA will be issued for a term coinciding with the current basic instrument of authorization and, unless surrendered by the holder or suspended, modified or withdrawn by the Commission, will have continuing or renewed effect under succeeding instruments.

(h) The issuance of a PSA is intended to include the waiver of §§73.45, 73.182, and 73.188 in situations where the operation might otherwise be considered as technically sub-standard. However, such special conditions as the Commission may deem appropriate may be included in the PSA to insure the operation of the transmitter and associated equipment in accordance with all phases of good engineering practice.

(i) In the event of permanent discontinuance of pre-sunrise operation, the PSA shall be forwarded to the Commission's Washington office for cancellation, and the Engineer in Charge of the radio district in which the station is located shall be notified accordingly.

For FM stations . . .

§73.242 Duplication of AM and FM programing.—(a) After October 15, 1965, licensees of FM stations in cities of over 100,000 population (as listed in the latest regular U. S. Census Reports) shall operate so as to devote no more than 50 percent of the average FM broadcast week to programs duplicated from an AM station owned by the same licensee in the same local area. For the purposes of this paragraph, duplication is defined to mean simultaneous broadcasting of a particular program over both the AM and FM station or the broadcast of a particular FM program within 24 hours before or after the identical program is broadcast over the AM station.

(b) Compliance with the non-duplication requirement shall be evidenced by such showing in connection with renewal applications as the Commission may require.

(c) Upon a substantial showing that continued program duplication over a particular station would better serve the public interest than immediate non-duplication, a licensee may be granted a temporary exemption from the requirements of paragraph (a) of this section. Requests for such exemption must be submitted to the Commission, accompanied by supporting data, at least 6 months prior to the time the non-duplication requirement of paragraph (a) of this section is to become effective as to a particular station. Such exemption, if granted, will ordinarily run to the end of the station's current license period, or if granted near the end of the license period, for some other reasonable period not to exceed 3 years.

§73.261 Time of operation.—(A) All FM broadcast stations will be licensed for unlimited time operation. A minimum of 36 hours per week during the hours of 6 a.m. to midnight, consisting of not less than 5 hours in any one day, except Sunday, must be devoted to the FM broadcast operation.

(b) In the event that causes beyond a licensee's control make it impossible to adhere to the operating schedule in paragraph (a) of this section or to continue operating, the station may limit or discontinue operation for a period of not more than 10 days, without further authority of the Commission. However, the Commission and the Engineer in Charge of the radio district in which the station is located shall be immediately notified in writing if the station is unable to maintain the minimum operating schedule and shall be subsequently notified when the station resumes regular operation.

§73.262 Experimental operation.—(a) The period between 12 midnight and 6 a.m., prevailing local time, may be used for experimental purposes in testing and maintaining apparatus by the licensee of any FM broadcast station on its assigned frequency and not in excess of its authorized power without specific authorization from the Commission.

(b) FM broadcast stations may (with prior notification to the Commission and the Engineer in Charge of the radio district in which the station is located) test, maintain, and adjust the apparatus at the station during other time periods; and may (upon informal application) conduct technical experimentation directed to the improvement of technical phases of operation during other time periods and for such purposes may utilize a signal other than the standard FM signal, subject to the following conditions:

(1) That the licensee complies with the provisions of §73.261 with regard to the minimum number of hours of operation.

(2) That emissions outside the authorized bandwidth shall comply with §73.317 (a) and that no interference is caused to the transmissions of other FM broadcast stations.

(3) No charges either direct or indirect shall be made by the licensee of an FM broadcast station for the production or transmission of programs when conducting technical experimentation.

For TV stations . . .

§73.651 Time of operation.—(a) (1) All television broadcast stations will be licensed for unlimited time operation. Each such station shall maintain a regular program operating schedule as follows: not less than 2 hours daily in any five broadcast days per week and not less than a total of 12 hours per week during the first 18 months of the stations operation; not less than 2 hours daily in any 5 broadcast days per week and not less than a total of 16 hours, 20 hours and 24 hours per week for each successive 6-month period of operation, respectively; and not less than a total of 28 hours per week thereafter.

(2) "Operation" includes the period during which a station is operated pursuant to temporary authorization or during program tests, as well as during the license period. Time devoted to test patterns, or to aural presentations accompanied by the incidental use of fixed visual images which have no substantial relationship to the subject matter of such aural presentations, shall not be considered in computing periods of program service.

(3) In the event that causes beyond a licensee's control make it impossible to adhere to the operating schedule in paragraph (a) (1) of this section or to continue operating, the station may limit or discontinue operation for a period of not more than 10 days, without further authority of the Commission. However, the Commission and the engineer in charge of the radio district in which the station is located shall be immediately notified in writing if the station is unable to maintain the minimum operating schedule and shall be subsequently notified when the station resumes regular operation.

(b) Noncommercial educational television broadcast stations are not required to operate on a regular schedule and no minimum number of hours of operation is specified; but the hours of actual operation during a license period shall be taken into account when considering the renewal of noncommercial educational television broadcast licenses.

(c) (1) The aural transmitter of a television station shall not be operated separately from the visual transmitter except for the following purposes:

(i) For actual tests of station equipment or actual experimentation in accordance with §73.666; and

(ii) For emergency "fills" in case of visual equipment failure or unscheduled and unavoidable delays in presenting visual programs. In such situations the aural transmitter may be used to advise the audience of difficulties and to transmit for a short period program material of such nature that the audience will be enabled to remain tuned to the station: for example, music or news accompanying a test pattern or other visual presentation.

(2) During periods of transmission of a test pattern on the visual transmitter of a television station, aural transmission shall consist only of a single tone or series of variable tones. During periods when still pictures or slides are employed to produce visual transmissions which are accompanied by aural transmissions, the aural and visual transmission shall be integral parts of a program or announcement and shall have a substantial relationship to each other: Provided: That nothing herein shall preclude the transmission of a test pattern, still picture or slides for the following purposes and periods:

(1) To accompany aural announcements of the station's program schedule and aural news broadcasts or news commentaries, for a total period not to exceed one hour in any broadcast day.

(ii) To accompany aural transmissions for a period of time not to exceed fifteen minutes immediately prior to the commencement of a programing schedule.

Examples: (1) Duplication of AM or FM programs on the aural transmitter of a television station while the same program is broadcast on the visual transmitter (i.e., a "simulcast") is consistent with this paragraph.

(2) Duplication of AM or FM programs on the aural transmitter of a television station while a test pattern is broadcast on the visual transmitter is not consistent with this paragraph, except for the specific purposes and periods specified in paragraph (c) (2).

(3) A travel lecture in which the words of the lecturer are broadcast simultaneously with still pictures or slides of scenes illustrating the lecture and a newscast in which the words of the newscaster are broadcast simultaneously with still pictures or slides of the news events, are examples of programs in which the aural and visual transmission are integral parts of the same program having a substantial relationship to each other, within the meaning of paragraph (c) (2). Mood music unrelated to the visual transmission is not consistent with this paragraph.

(4) The broadcast of a test pattern accompanied by a musical composition for the purpose of demonstration, sale, installation or orientation of television receivers, or receiving antennas is not consistent with this paragraph.

(5) Music accompanying the transmission of a test pattern upon which is visually imposed a moving test consisting of continuous program material, such as a running newscast or news commentary, is consistent with this paragraph.

(6) Music accompanying the transmission of a test pattern upon which is visually imposed a clock indicating the time of day, or a text that is changed at spaced intervals, is not consistent with this paragraph.

OPERATOR REQUIREMENTS

In AM rules . . .

§73.93 Operator requirements.—(a) One or more radio operators holding a valid radiotelephone first-class operator license, except as provided in paragraph (b) of this section, shall be in actual charge of the transmitting apparatus and shall be on duty either at the transmitter location or remote control point. If operation by remote control has not been authorized, the transmitter shall be readily accessible and clearly visible to the operator at his normal operating position. If operation by remote control is authorized, the control and monitoring equipment shall be readily accessible and clearly visible to the operator at his normal operating position.

(b) In the cases where a station is authorized for non-directional operation with power not in excess of 10 kilowatts, the routine operation of the transmitter may be performed by an operator holding a valid first-class or second-class radiotelephone or radiotelegraph operator license or a radiotelephone third-class operator permit which has been endorsed for broadcast station operation. The operator shall be on duty at the transmitter or authorized remote control point and in actual charge thereof. Except at times when the operation of the station is under the immediate supervision of an operator holding a valid radiotelephone first-class operator license, adjustments of the transmitting equipment shall be limited to the following:

(1) Those necessary to turn the transmitter on and off.

(2) Adjustments of external controls as may be required to compensate for voltage fluctuations in the power supply.

(3) Adjustments of external controls to maintain modulation of the transmitter within the prescribed limits.

(4) Adjustments of external controls necessary to effect routine changes in oper-

ating power which are required by the station's instrument of authorization.

(5) Adjustments of external control necessary to effect operation in accordance with a National Defense Emergency Authorization during an Emergency Action Condition.

It shall be the responsibility of the licensee to insure that the person who may be required to perform these tasks as well as to perform other duties (such as reading meters and making log entries), is properly instructed so as to be capable of performing the duties required of him at times when not under the immediate supervision of a radiotelephone first-class operator. Where necessary, printed step-by-step instructions shall be posted for those transmitter adjustments which the lesser grade operator is authorized to make. Should the transmitting apparatus be observed to be operating in any manner inconsistent with this subpart or the current instrument of authorization for the station at any time when an operator holding a valid radiotelephone first-class operator license is not immediately available and none of the above adjustments is effective in correcting the condition of improper operation, the emissions of the station shall be immediately terminated.

(c) If the routine operation of the transmitting apparatus at a standard broadcast station with power of 10 kw or less and non-directional antenna is performed by an operator other than a radio-telephone first-class operator pursuant to the provisions of paragraph (b) of this section, the licensee shall either employ one or more operations holding a valid radiotelephone first-class operator license as a full-time member of the station staff or, in the alternative contract in writing for the services on a part-time basis of one or more such operators. The radiotelephone first-class operator or operators shall perform transmitter maintenance and shall be promptly available at all times to correct conditions of improper operation beyond the scope of authority of the lesser grade operator on duty. If such services are on a contract part-time basis, a signed copy of the agreement shall be kept in the files of the station and at the transmitter or control point and shall be made available for inspection upon request by any authorized representative of the Commission. A signed copy of the agreement shall also be forwarded to the Commission and to the Engineer in Charge of the radio district in which the station is located within 3 days after the agreement is signed.

NOTE: During the period prior to April 19, 1964, the alternative of contracting in writing for the services of radiotelephone first-class operators on a part-time basis may not be followed unless the routine transmitter operation under the provisions of paragraph (b) of this section is performed by operators holding at least valid radiotelephone third-class operator permits which have been endorsed for broadcast station operation. Information concerning examinations for such operator permits is available to all applicants through the Commission's field offices.

(d) The licensed operator on duty and in charge of a standard broadcast transmitter may, at the discretion of the licensee, be employed for other duties or for the operation of another radio station or stations in accordance with the class of operator's license which he holds and the rules and regulations governing such other stations: Provided, however, that such duties shall in nowise interfere with the proper operation of the standard broadcast transmitter.

(e) At all standard broadcast stations, a complete inspection of all transmitting equipment in use shall be made by an operator holding a valid radiotelephone first-class operator license at least once each day, 5 days each week, with an interval of not less than 12 hours between successive inspections. This inspection shall include such tests, adjustments, and repairs as may be necessary to insure operation in conformance with the provisions of this subpart and the current instrument of authorization for the station.

In FM rules . . .

§73.265 Operator requirements.

[EDITOR'S NOTE: Substantially the same as §73.93.]

In TV rules . . .

§73.661 Operator requirements.—One or more operators holding a valid radiotelephone first class operator license shall be on duty at the place where the transmitting apparatus is located or at a remote control point established pursuant to the provisions of §73.676, and in actual charge thereof whenever the transmitter is delivering power to the transmitting antenna. The original license (or FCC Form 759) of each station operator shall be posted at the place where he is on duty.The licensed operator on duty and in charge of a television broadcast transmitter may, at the discretion of the licensee, be employed for other duties or for the operation of another station or stations in accordance with the class of license which he holds and the rules and regulations governing such other stations. However, such other duties shall in nowise impair or impede the required supervision of the television broadcast transmitter. If operation by remote control has not been authorized, the transmitter shall be readily accessible and clearly visible to the operator at his normal operating position. If operation by remote control is authorized, the control and monitoring equipment shall be readily accessible and clearly visible to the operator at his normal operating position.

FACSIMILE

§73.266 Facsimile broadcasting and multiplex transmission.—(a) FM broadcast stations may transmit simplex facsimile in accordance with transmission standards set forth in §73.318 during periods not devoted ot FM aural broadcasting. Such transmissions may not exceed one hour during the period between 7 a.m. and midnight (no limit for the hours between midnight and 7 a.m.) and may not be counted toward the minimum operation required by §73.261. The Commission shall be notified by the licensee of the FM broadcast station of its intent to transmit such facsimile.

(b) FM broadcast stations may, upon securing authorization from the Commission, transmit multiplex facsimile in accordance with transmission standards set forth in §73.318; provided that the transmission of such facsimile does not reduce the quality of aural programs simultaneously transmitted by the licensee below that required by the technical standards of this subpart and that no degradation of such aural programs will result from such facsimile transmissions when received on FM receivers not equipped with filter or other additional equipment.

PERSONAL ATTACK AND POLITICAL BROADCASTING

In AM rules . . .

§73.123 Personal attacks; political editorials.—(a) When, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group, the licensee shall, within a reasonable time and in no event later than one week after the attack, transmit to the person or group attacked (1) notification of the date, time and identification of the broadcast; (2) a script or tape (or an accurate summary if a script or tape is not available) of the attack; and (3) an offer of a reasonable opportunity to respond over the licensee's facilities.

(b) The provisions of paragraph (a) of this section shall not be applicable (i) to attacks on foreign groups or foreign public figures; (ii) to personal attacks which are made by legally qualified candidates, their authorized spokesmen, or those associated with them in the campaign, on other such candidates, their authorized spokesmen, or persons associated with the candidates in the campaign; and (iii) to bona fide newscasts, bona fide news interviews, and on on-the-spot coverage of a bona fide news event (including commentary or analysis contained in the foregoing programs, but the provisions of paragraph (a) shall be applicable to editorials of the licensee).

NOTE: The fairness doctrine is applicable to situations coming within (iii), above, and, in a specific factual situation, may be applicable in the general area of political broadcasts (ii), above. See, Section 315(a) of the Act, 47 USC §315(a); Public Notice: Applicability of the Fairness Doctrine in the Handling of Controversial Issues of Public Importance, 29 Fed. Reg. 10415. The categories listed in (iii) are the same as those specified in Section 315(a) of the Act.

(c) Where a licensee, in an editorial, (i) endorses or (ii) opposes a legally qualified candidate or candidates, the licensee shall, within 24 hours after the editorial, transmit to respectively (i) the other qualified candidate or candidates for the same office or(ii) the candidate opposed in the editorial (1) notification of the date and the time of the editorial; (2) a script or tape of the editorial; and (3) an offer of a reasonable opportunity for a candidate or a spokesman of the candidate to respond over the licensee's facilities: provided, however, that where such editorials are broadcast within 72 hours prior to the day of the election, the licensee shall comply with the provisions of this subsection sufficiently far in advance of the broadcast to enable the candidate or candidates to have a reasonable opportunity prepare a response and to present it in a timely fashion.

§73.125 Equal employment opportunities.—(a) General policy: Equal opportunity in employment shall be afforded by all licensees or permittees of commercially or noncommercially operated standard, FM, television or international broadcast stations (as defined in this Part) to all qualified persons, and no person shall be discriminated against in employment because of race, color, religion, or national origin or sex.

(b) Equal employment opportunity program: Each station shall establish, maintain, and carry out, a positive continuing program of specific practices designed to assure equal opportunity in every aspect of station employment policy and practice. Under the terms of its program, a station shall:

(1) Define the responsibility of each level of management to insure a positive application and vigorous enforcement of the policy of equal opportunity, and establish a procedure to review and control managerial and supervisory performance.

(2) Inform its employees and recognized employee organizations of the positive equal employment opportunity policy and program and enlist their cooperation.

(3) Communicate the station's equal employment opportunity policy and program and its employment needs to sources of qualified applicants without regard to race, color, religion, national origin or sex, and solicit their recruitment assistance on a continuing basis.

(4) Conduct a continuing campaign to exclude every form of prejudice or discrimination based upon race, color, religion, national origin or sex, from the station's personel policies and practices and working conditions.

(5) Conduct continuing review of job structure and employment practices and adopt positive recruitment, training, job design and other measures needed in order to insure genuine equality of opportunity to participate fully in all organizational units, occupations and levels of responsibility in the station.

In FM rules . . .

§73.300—[EDITOR'S NOTE: In substance, the same as §73.123 above].

§73.301—[EDITOR'S NOTE: In substance the same as §73.125 above].

In TV rules . . .

§73.679—[In substance, the same as §73.123 above].

§73.680—[In substance, the same as §73.125 above].

NETWORK AFFILIATION

In AM rules . . .

§73.131 Exclusive affiliation of station—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization under which the station is prevented or hindered from or penalized for, broadcasting the programs of any other network organization. (The term "network organization" as used herein includes national and regional network organizations. See Chapter VII, J of Report on Chain Broadcasting.)

§73.132. Territorial exclusivity.—No license shall be granted to a standard broadcast station having any contract arrangement, or understanding, express or implied, with a network organization which prevents or hinders another station serving substantially the same area from broadcasting the network's programs not taken by the former station, or which prevents or hinders another station serving a substantially different area from broadcasting any program of the network organization. This section shall not be construed to prohibit any contract, arrangement, or understanding between a station and a network organization pursuant to which the station is granted the first call in its primary organization.

§73.133 Term of affiliation.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which provides, by original term, provisions for renewal, or otherwise for the affiliation of the station with the network organization for a period longer than two years; provided, that a contract, arrangement, or understanding for a period up to two years, may be entered into within six months prior to the commencement of such period.

§73.134 Option time.—No license shall be granted to a standard broadcast station which options for network programs any time subject to call on less than 56 days' notice, or more time than a total of 3 hours within each of four segments of the broadcast day, as herein described. The broadcast day is divided into four segments, as follows: 8 a.m. to 1 p.m.; 1 p.m. to 6 p.m.; 6 p.m. to 11 p.m.; 11 p.m. to 8 a.m. (These segments are to be determined for each station in terms of local time at the location of the station but may remain constant throughout the year regardless of shifts from nonadvanced to advanced time or vice versa.) Such option may not be exclusive as against other network organizations and may not prevent or hinder the station from obtaining or selling any or all of the time covered by the option, or other time, to other network organizations.

NOTE 1: As used in this section, an option is any contract, arrangement, or understanding, expressed or implied, between a station and a network organization which prevents or hinders the station from scheduling programs before the network agrees to utilize the time during which such programs are scheduled, or which requires the station to clear time already scheduled when the network organization seeks to utilize the time.

NOTE 2: All time options permitted under this section must be for specific clock hours, expressed in terms of any time system set forth in the contract agreed upon by the station and network organization. Shifts from advanced to nonadvanced time or vice versa may or may not shift the specified hours correspondingly as agreed by the station and network organization.

§73.135 Right to reject programs.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which (a) with respect to programs offered pursuant to an affiliation contract, prevents or hinders the station from rejecting or refusing network programs which the station reasonably believes to be unsatisfactory or unsuitable; or which (b) with respect to network programs so offered or already contracted for, prevents the station from rejecting or refusing any program which, in its opinion, is contrary to the public interest, or from substituting a program of outstanding local or national importance.

§73.136 Network ownership of stations.—No license shall be granted to a network organization, or to any person directly or indirectly controlled by or under common control with a network organization, for more than one standard broadcast station where one of the stations covers substantially the service area of the other station, or for any standard broadcast station in any locality where the existing standard broadcast stations are so few or of such unequal desirability in (terms of coverage, power, frequency, or other related matters) that competition would be substantially restrained by such licensing. (The word "control" as used herein, is not limited to full control but includes such a measure of control as would substantially affect the availability of the station to other networks.)

NOTE: Effective date of this section with respect to any station may be extended from time to time in order to permit the orderly disposition of properties; and it shall be suspended indefinitely with respect to regional network organizations.

§73.137 Dual network operation.—No license shall be issued to a standard broadcast station affiliated with a network organization which maintains more than one network; provided, that this section shall not be applicable if such networks are not operated simultaneously, or if there is no substantial overlap in the territory served by the group of stations comprising each such network.

§73.138 Control by networks of station rates.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization under which the station is prevented or hindered from, or penalized for, fixing or altering its rates for the sale of broadcast time for other than the network's programs.

In FM rules . . .

§73.231-73.238, inclusive—

[EDITOR'S NOTE: Same as §§73.131-13138, above with the following exceptions; (1) references are to FM rather than standard stations and networks; and (2) the section on "Network Ownership of Stations" is changed to read as follows:

§73.236 Network ownership of stations.—No license shall be granted to a network organization, or to any person directly or indirectly controlled by or under common control with a network organization, for an FM broadcast station in any locality where the existing FM broadcast stations are so few or of such unequal desirability (in terms of coverage, power, frequency, or other related matters) that competition would be substantially restrained by such licensing. (The word "control" as used herein, is not limited to majority stock ownership but includes actual working control in whatever manner exercised.)

In TV rules . . .

..**§73.658. Affiliation agreements.—(a) Exclusive affiliation of station.** No license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization under which the station is prevented or hindered from, or penalized for, broadcasting the programs of any other network organization.

(The term "network organization" as used herein includes national and regional network organizations. See chapter VII, J. of Report on Chain Broadcasting.)

(b) Territorial exclusivity. No license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which prevents or hinders another broadcast station in the same community from broadcasting the network's programs not taken by the former stations, or which prevents or hinders another broadcast station located in a different community from broadcasting any program of the network organization. This regulation shall not be construed to prohibit any contract, arrangement, or understanding between a station and a network organization pursuant to which the station is granted the first call in its community upon the program of the network organization. As employed in this paragraph the term "community" is defined as the community specified in the instrument of authorization as the location of the station.

(c) Term of affiliation. No license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which provides, by original terms, provisions for renewal, or otherwise for the affiliation of the station with the network organization for a period longer than 2 years: Provided that a contract, arrangement, or understanding for a period of up to two years may be entered into within 6 months prior to take commencement of such period.

(d) Station commitment of broadcast time. No license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with any network organization, which provides for optioning of the station's time to the network organization, or which has the same restraining effect as time optioning. As used in this section, time optioning is any contract, arrangement, or understanding, express or implied, between a station and a network organization which prevents or hinders the station from scheduling programs before the network agrees to utilize the time during which such programs are scheduled, or which requires the station to clear time already scheduled when the network organization seeks to utilize the time.

(e) Right to reject programs. No license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which, with respect to programs offered or already contracted for pursuant to an affiliation contract, prevents or hinders the station from (1) rejecting or refusing network programs which the station reasonably believes to be unsatisfactory or unsuitable or contrary to the public interest, or (2) substituting a program which in the station's opinion, is of greater local or national importance.

(f) Network ownership of stations. No license shall be granted to a network organization, or to any person directly or indirectly controlled by or under common control of a network organization, for a television broadcast station in any locality where the existing television broadcast stations are so few or of such unequal desirability (in terms of coverage, power, frequency, or other related matters) that competition would be substantially restrained by such licensing. (The word "control" as used in this section is not limited to full control but includes such a measure of control as would substantially affect the availability of the station to other networks.)

(g) Dual network operation. No license shall be issued to a television broadcast station affiliated with a network organization which maintains more than one network of television broadcast stations: Provided that this section shall not be applicable, if such networks are not operated simultaneously, or if there is no substantial overlap in the territory served by the group of stations comprising each such network.

(h) Control by networks of station rates. No license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization under which the station is prevented or hindered from, or penalized for, fixing or altering its rates for the sale of broadcast time for other than the network's programs.

(i) No license shall be granted to a television broadcast station which is represented for the sale of non-network time by a network organization or by an organization directly or indirectly controlled by or under common control with a network organization, if the station has any contract, arrangement or understanding, express or implied, which provides for the affiliation of the station with such network organization; provided, however, that this rule shall not be applicable to stations licensed to a network organization or to a subsidiary of a network organization.

(j) Network syndication and program practices. (1) Except as provided in subparagraph (3) of this paragraph, no television network shall:

(i) after October 1, 1971, sell, license, or distribute television programs to television station licensees within the United States or non-network television exhibition or otherwise engage in the business commonly known as "syndication" within the United States; or sell, license, or distribute television programs of which it is not the sole producer for exhibition outside the United States; or reserve any option or right to share in revenues or profits in connection with such domestic and/or foreign sale, license, or distribution; or

(ii) after October 1, 1970, acquire any financial or proprietary right or interest in the exhibition, distribution, or other commercial use of any television program produced wholly or in part by a person other than such television network, except the license or other exclusive right to network exhibition within the United States and on foreign stations regularly included within such television network; provided that if such network does not timely avail itself of such license or other exclusive right to network exhibition within the United States, the grantor of such license or right to network exhibition may, upon making a timely offer reasonably to compensate the network, re-acquire such license or other exclusive right to exhibition of the program.

(2) Nothing contained in subparagraph (1) and (2) of this paragraph shall prevent any television network from selling or distributing programs of which it is the sole producer for television exhibition outside the United States, or from selling or otherwise disposing of any program rights not acquired from another person, including the right to distribute programs for non-network exhibition (as in syndication) within the United States as long as it does not itself engage in such distribution within the United States or retain the right to share the revenues or profits therefrom.

(3) Nothing contained in this paragraph shall be construed to include any television network formed for the purpose of producing, distributing, or syndicating program materials for educational, non-commercial, or public broadcasting exhibition or uses.

[EDITOR'S NOTE: The effectiveness of (j)(1) has been stayed by Court and Commission orders.]

(k) Prime time access rule. (1) After October 1, 1971, no television stations, assigned to any of the top-fifty markets in which there are three or more operating commercial television stations, shall broadcast network programs offered by any television network or networks for a total of more than three hours per day between the hours of 7:00 p.m. and 11:00 p.m. local time, except that in the Central Time Zone the relevant period shall be between the hours of 6:00 p.m. and 10:00 p.m.

(2) For the purpose of subparagraph (1) of this paragraph, network programs shall be defined to exclude special news programs dealing with fast-breaking news events, on-

the-spot coverage of news events and political broadcasts by legally qualified candidates for public office.

NOTE: See also footnote 35, Report and Order, 35 FR 7417, for application of this paragraph to certain sports events.

(3) The portion of time from which network programming is excluded by subparagraph (1) hereof may not after October 1, 1972, be filled with off-network programs; or feature films which within two years prior to the date of broadcast have been previously broadcast by a station in the market.

(4) The top-fifty markets shall be determined on an annual basis as of September 1, according to the most recent American Research Bureau prime time market rankings (all home stations combined) throughout the United States.

(5) Nothing in this paragraph shall be construed to apply to educational, non-commercial, or public broadcasting station licensees in their use and exhibition of program materials supplied through one or more non-commercial, educational, or public broadcasting television network systems.

(1) Broadcast of the programs of more than one network. The provisions of this paragraph govern and limit the extent to which, after October 1, 1971, commercial television stations in the 50 States of the United States, which are regular affiliates of one of the three national television networks, may broadcast programs of another network, in markets where there are two such affiliated stations and one or more operational VHF or UHF stations having reasonably comparable facilities which are not regular affiliates of any network. Whether or not the stations in a particular market come within the provisions of this paragraph is determined by whether, as of July 1 of each year with respect to programs beginning October 1, or as of January 1 of each year with respect to programs beginning April 1, there are in the market the stations specified in the last sentence.

(1) Definitions. As used in this paragraph, the following terms have the meaning given:

(i) "Station" means a commercial television station in the 50 States of the United States.

(ii) "Operational station" means a station authorized and operating as of October 1 or April 1, or a station authorized and which, three months or more before such date (i.e., by July 1 or January 1) gives notice to the Commission that it will be on the air by such date (including request for program test authority if none has previously been given) and commits itself to remain on the air for six months after such date.

(iii) "Affiliated station" means a station having a regular affiliation with one of the three national television networks, under which it serves as that network's primary outlet for the presentation of its programs in a market. It includes any arrangement under which the network looks primarily to this station rather than other stations for the presentation of its programs and the station chiefly presents the programs of this network rather than another network.

(iv) "Unaffiliated station" means a station not having an affiliation arangement as defined in this subparagraph with a national television network, even though it may have other types of agreements or per-program arrangements with it.

(v) "Network" means a national organization distributing programs for a substantial part of each broadcast day to television stations in all parts of the United States, generally via interconnection facilities.

(vi) "Unaffiliated network" means a network not having an affiliated station (as defined in this paragraph) in a particular market, even though it may have other types of agreements or per-program arrangements.

(vii) "Market" means the television markets of the United States, and the stations in them, as identified in the latest publication of American Research Bureau (ARB), together with any stations which have since become operational in the same communities.

(viii) "Evening programming" means programming (regular programs or "specials") starting and concluding on a network between the hours of 7:30 p.m. and 11 p.m. local time (except 6:30 p.m. and 10 p.m. in the Central time zone), plus all programs other than regular newscasts starting on the network between 7 and 7:30 p.m. local time (6 and 6:30 p.m. local time in the Central time zone). It does not include portions broadcast after 7 p.m. of programs starting earlier, or portions broadcast after 11 p.m. of programs starting earlier.

(ix) "Specials" means programs not carried on the network at least as often as once a week. It includes both programs scheduled well in advance and those scheduled very shortly before broadcast on the network.

(x) "Reasonably comparable facilities" means station transmitting facilities (effective radiated power and effective antenna height above average terrain) such that the station's Grade B coverage area is at least two-thirds as large (in square miles) as the smallest of the market affiliated stations' Grade B coverage areas.

(2) Taking programs from unaffiliated networks. No affiliated station, in a market covered by this paragraph, shall take and broadcast, from an unaffiliated network, any programming of the times and types specified in this subparagraph, unless the conditions specified have first been met:

(i) Any evening programming (as defined in this paragraph), unless and until the entire schedule of such programs has been offered by the unaffiliated network to the unaffiliated station as provided in subparagraph (4) of this paragraph, and the unaffiliated station has either accepted 15 hours per week of such programs, plus additional "special" hours when part of the "special" is included in the 15 hours, or has accepted a lesser amount and indicated that it does not wish to carry any more. Such acceptance shall be governed by the provisions of subparagraph (4) of this paragraph.

(ii) Any programming beginning on the network between 12 noon and 7 p.m. on Saturdays, Sundays and holidays, and consisting of sports events (including, without limitation, college football and basketball, professional football, baseball, ice hockey, golf, tennis, horse racing and auto racing), unless and until the program has first been offered to the unaffiliated station and that station has indicated that it does not wish to accept it.

(iii) Any programming broadcast after 11 p.m. local time (except 10 p.m. local time in the Central time zone) which is a continuation of programs starting earlier and carried by the unaffiliated station; or any material broadcast after 7 p.m. (6 p.m. in the Central time zone) which is a continuation of sports programs beginning earlier and carried by the unaffiliated station.

(iv) Any program presented in the same week by the unaffiliated station.

(3) Carriage of programs of a network which has an affiliate. No affiliated station in a market covered by this paragraph shall broadcast, from another network which has an affiliated station in the market, any evening programming or Saturday, Sunday or holiday sports programming, unless such programming has been offered to the unaffiliated station in the market and the latter has indicated that it does not wish to carry it.

(4) Offer and acceptance. (i) The "offer" by a network referred to in this paragraph means an offer to the unaffiliated station of the programs for broadcast. Programs so offered cannot be withdrawn by the network until the following April 1 or October 1, unless the station does not in fact broadcast the program as accepted, in which case the provisions of paragraph (1)(4)(ii) shall apply, or unless the program is cancelled on the network, in which case the replacement or substitute program shall be offered to the station as a new program under paragraph (1)(2) or (1)(3). If a program accepted by the unaffiliated station is shifted in time, the station may exercise its right of "first call" either with respect to the program at its new time, or the previous time segment, at its option.

(ii) The acceptance referred to in paragraphs (1)(2) and (1)(3) means that the unaffiliated station agrees to broadcast the program accepted, at its live network time or a delayed time acceptable to the network, unless in its judgment the program is not in the public interest or it wishes to substitute a local, or other live, program for it. The provisions of §73.658(a), prohibiting agreements which hinder the presentation of the programs of other networks, shall not apply to material covered by this paragraph. If a program is not presented in a particular week or at a delayed time acceptable to the network, the network may place this particular broadcast of the program on another station; and if this occurs more than 4 times in any 13-week period the network may withdraw the program from the station without obligation to offer it any additional programming. The unaffiliated station is free to seek and obtain other terms of acceptance from the network; but the offer of programming by the network on the foregoing terms satisfies its obligations under this paragraph.

(iii) The offer by the network shall, to the extent possible, be on or before July 15 with respect to programs beginning in the fall season, and by January 15 with respect to programs presented after April 1, or otherwise as soon as possible. The unaffiliated station's acceptance or indication of non-acceptance if possible shall be within two weeks after the date of the offer; programs not accepted within 30 days of the date of the offer shall be deemed not accepted.

NOTE 1: If there are in a particular market two affiliated stations and two (or more) operational unaffiliated stations with reasonably comparable facilities, the provisions of paragraph (1) shall require an offer of programming to each; but the 15-hour-per-week "first call" provision applies to the total programming taken by all such stations.

NOTE 2: The provisions of paragraph (1) do not apply to a market in which there are two VHF affiliated U.S. stations, and a foreign VHF station to which a national U.S. television network transmits programs pursuant to authority granted under Section 325 of the Communications Act of 1934, as amended, and which serves as that network's primary affiliate in the market.

COMMON ANTENNA SITE

§73.635. Use of common antenna site. No television license or renewal of a television license will be granted to any person who owns, leases, or controls a particular site which is peculiarly suitable for television broadcasting in a particular area and (a) which is not available for use by other television licensees; and (b) no other comparable site is available in the area; and (c) where the exclusive use of such site by the applicant or licensee would unduly limit the number of television stations that can be authorized in a particular area or would unduly restrict competition among television stations.

REPORTS TO BE FILED

All broadcast stations . . .

§1.611 Financial report.—Each licensee or permittee of a commercially operated standard, FM, television, or international broadcast station (as defined in Part 73 of this chapter) shall file with the Commission on or before April 1 of each year, on FCC Form 324, an annual financial report.

§1.612 Annual employment report.—Each licensee or permittee of a commercially or non-commercially operated standard, FM, television, or international broadcast station (as defined in Part 73 of this chapter) with five or more fulltime employees shall file with the Commission on or before May 31 of each year, on FCC Form 395, an annual employment report.

§1.613 Filing of contracts.—Each licensee or permittee of a standard, FM, television, or international broadcast station (as defined in Part 73 of this chapter), whether operating or intending to operate on a commercial or non-commercial basis, shall file with the Commission copies of the following contracts, instruments, and documents together with amendments, supplements, and cancellations, within 30 days of execution thereof. The substance of oral contracts shall be reported in writing.

(a) Contracts relating to network service: All network affiliation contracts, agreements or understandings between a station and a national, regional or other network shall be reduced to writing and filed. Each such filing in or after May 1, 1969 initially shall consist of a written instrument containing all the terms and conditions of such contract, agreement, or understanding without reference to any other paper or document by incorporation or otherwise. Subsequent filings may simply set forth renewal, extension, amendment, or change, as the case may be, of particular contract previously filed in accordance herewith. Transcription agreements or contracts for the supplying of film for the television stations which specify option time must be filed. This section does not require the filing of transcription agreements or contracts for the supplying of film for television stations which do not specify option time, nor contracts granting the right to broadcast music such as ASCAP, BMI, or SESAC agreements.

(b) Contracts relating to ownership or control. Contracts, instruments, or documents relating to the present or future ownership or control of the licensee or permittee or of the licensee's or permittee's stock, rights, or interests therein, or relating to changes in such ownership or control. This paragraph shall include but is not limited to the following:

(1) Articles of partnership, association,

and incorporation, and changes in such instruments:

(2) Bylaws, and any instruments effecting changes in such bylaws:

(3) Any agreement, document or instrument (i) providing for the assignment of a license or permit or (ii) affecting, directly or indirectly, the ownership of voting rights of the licensee's or permittee's stock (common or preferred, voting or nonvoting), such as: (*a*) agreements for transfer of stock; (*b*) instruments for the issuance of new stock; or (*c*) agreements for the acquisition of licensee's or permittee's stock by the issuing licensee or permittee corporation. Pledges, trust agreements, options to purchase stock and other executory agreements are required to be filed: Provided, however, that trust agreements are not required to be filed, unless requested specifically by the Commission; in lieu of the trust agreement, the licensee or permittee may submit the following information concerning the trust: (*1*) name of trust; (*2*) duration of trust; (*3*) number of shares of stock owned; (*4*) name of beneficial owner of stock; (*5*) name of record owner of stock; (*6*) name of the party or parties who have the power to vote or control the vote of the shares; and (*7*) any conditions on the powers of voting the stock or any unusual characteristics of the trust.

(4) Proxies with respect to the licensee's or permittee's stock running for a period in excess of one year; and all proxies, whether or not running for a period of one year, given without full and detailed instructions binding the nominee to act in a specified manner. With respect to proxies given without full and detailed instructions, a statement showing the number of such proxies, by whom given and received, and the percentage of outstanding stock represented by each proxy shall be submitted by the licensee or permittee within 30 days after the stockholders' meeting in which the stock covered by such proxies has been voted: Provided, however, that when the licensee or permittee is a corporation having more than 50 stockholders, such complete information need be filed only with respect to proxies given by stockholders who are officers or directors, of who have 1% or more of the corporation's voting stock; in cases where the licensee or permittee is a corporation having more than 50 stockholders and the stockholders giving the proxies are neither officers or directors nor hold 1% or more of the corporation's stock, the only information required to be filed is the name of any person voting 1% or more of the stock by proxy, the number of shares voted by proxy by such person, and the total number of shares voted at the particular stockholders' meeting in which the shares were voted by proxy:

(5) Mortgage or loan agreements containing provisions restricting the licensee's or permittee's freedom of operation, such as those affecting voting rights, specifying or limiting the amount of dividends payable, the purchase of new equipment, the maintenance of current assets, etc.; or

(6) Any agreement reflecting a change in the officers, directors, or stockholders of a corporation, other than the licensee or permittee, having an interest, direct or indirect, in the licensee or permittee as specified by §1.615.

(c) Contracts relating to the sale of broadcast time to "time brokers" for resale.

(d) Contracts relating to Subsidiary Communications Authorization Operation, except contracts granting licensees or permittees engaged in SCA the right to broadcast copyright music.

(e) Time sales contracts. Time sales contracts with the same sponsor for 4 or more hours per day, except where the length of the events (such as athletic contests, musical programs, and special events) broadcast pursuant to the contract is not under control of the station.

(f) Contracts relating to personnel.

(1) The following contracts, agreements, or understandings shall be filed: management consultant agreements with independent contractors; contracts relating to the utilization in a management capacity of any person other than an officer, director, or regular employee of the licensee or permittee station; management contracts with any persons, whether or not officers, directors, or regular employees which provide for both a percentage or profits and a sharing in losses, of any similar agreements.

(2) The following contracts, agreements, or understandings need not be filed: agreements with persons regularly employed as general or station managers or salesmen; contracts with program managers or program personnel; contracts with chief engineers or other engineering personnel except those contracts required to be field under the provisions of §§73.93(c), 73.265(c), and 73.565(c); contracts with attorneys, accountants, or consulting radio engineers; contracts with performers; contracts with station representatives; contracts with labor unions; or any similar agreements.

§1.615 Ownership reports.—(a) Each licensee of a TV, FM or standard broadcast station (as defined in Part 73 of this chapter), other than noncommercial educational stations, shall file an Ownership Report (FCC Form 323) at the time the application for renewal of station license is required to be filed: Provided, however, the licensees owning more than one TV, FM, or standard broadcast station need file only one Ownership Report at 3-year intervals. Ownership Reports shall give the following information as of a date not more than 30 days prior to the filing of the Ownership Report:

(1) In the case of an individual, the name of such individual;

(2) In the case of a partnership, the names of the partners and the interest of each partner;

NOTE: Any change in partners or in their rights will require prior consent of the Commission upon an application for consent to assignment of license or permit. If such change involves less than a controlling interest, the application for Commission consent to such change may be made upon FCC Form 316 (Short Form).

(3) In the case of a corporation, association, trust, estate, or receivership, the data applicable to each:

(i) The name, residence, citizenship and stock-holdings of officers, directors, stockholders, trustees, executors, administrators, receivers, and members of any association;

(ii) Full information as to family relationship of business association between two or more officials, and/or stockholders, trustees, executors, administrators, receivers, and members of any association;

(iii) Capitalization with a description of the classes and voting power of stock authorized by the corporate charter or other appropriate legal instrument and the number of shares of each class issued and outstanding; and

(iv) Full information on FCC Form 323 with respect to the interest, and identity of any person having any direct, indirect, fiduciary, or beneficiary interest in the licensee or any of its stock:

For example:

(a) Where A is the beneficial owner or votes stock held by B, the same information should be furnished for A as is required for B.

(b) Where X corporation controls the licensee, or holds 25% or more of the number of issued and outstanding shares of either voting or non-voting stock of the licensee, the same information should be furnished with respect to X corporation (its capitalization, officers, directors, and stockholders and the amount of stock [by class] in X held by each) as is required in the case of the licensee, together with full information as to the identity and citizenship of the person authorized to vote licensee's stock, in case of voting stock.

(c) The same information should be furnished as to Y corporation if it controls X corporation or holds 25% or more of the number of issued and outstanding shares of either voting or non-voting stock of X, and as to Z corporation if it controls Y corporation or holds 25% or more of the number of issued and outstanding shares of either voting or non-voting stock of Y and so on back to natural persons.

(4) In the case of licensees:

(i) A list of all contracts still in effect required to be filed with the Commission by §1.342 showing the date of execution and expiration of each contract; and

(ii) Any interest which the licensee may have in any other broadcast station.

(b) A permittee shall file an Ownership Report (FCC Form 323) within 30 days of the date of grant by the Commission of an application for original construction permit. The Ownership Report of the permittee shall give the information required by the applicable portions of paragraph (a) of this section.

(c) A supplemental Ownership Report (FCC Form 323) shall be filed by each licensee or permittee within 30 days after any change occurs in the information required by the Ownership Report from that previously reported. Such report shall include without limitation:

(1) Any change in capitalization or organization;

(2) Any change in officers and directors;

(3) Any transaction affecting the ownership, direct or indirect, or voting rights of licensee's or permittee's stock, such as:

(i) A transfer of stock;

(ii) Issuance of new stock or disposition of treasury stock; or

(iii) Acquisition of licensee's or permittee's stock by the issuing corporation; or

(4) Any change in the officers, directors, or stockholders of a corporation other than the licensee or permittee such as X, Y, or Z corporation described in the example in paragraph (a) (3) of this section.

NOTE: Before any change is made in the organization, capitalization, officers, directors, or stockholders of a corporation other than licensee or permittee, which results in a change in the control of the licensee or permittee, prior Commission consent must be received under Section 310(b) of the Communications Act and §1.329. A transfer of control takes place when an individual, or group in privity, gains or loses affirmation or negative (50%) control. See instruction on FCC Form 323, "Ownership Report."

(d) Exceptions: Where information is required under paragraphs (a), (b), or (c) of this section with respect to a corporation or association having more than 50 stockholders or members, such information need be filed only with respect to stockholders or members who are officers or directors of the corporation or association, or to other stockholders or members who have 1 percent or more of either the voting or nonvoting stock of the corporation or voting rights in the association regardless of whether the stockholder or member is an investment company as defined in NOTE 4 to §§73.35, 73.240, and 73.636 of this chapter: Provided, however, that such information with respect to stock held by stockbrokers need be filed only if the stock is held by the stockbroker in its name (either for itself or for customers) for a period exceeding 30 days.

(e) The provisions of this paragraph apply to all licensees and permittees of noncommercial educational TV, FM, or standard broadcast stations.

(1) Each licensee covered by this paragraph shall file an Ownership Report (FCC Form 323E): Provided, however, that licensees owning more than one noncommercial educational TV, FM, or standard broadcast station need file only one Ownership Report at 3-year intervals. Ownership Reports shall give the following information as of a date not more than 30 days prior to the filing of the Ownership Report:

(i) The following information as to all officers, members of governing board, and holders of 1 percent or more ownership interest (if any): Name, residence, office held, citizenship, principal profession or occupation, and by whom appointed or elected.

(ii) Full information on FCC form 323E with respect to the interest and identity of any individual, organization, corporation, association, or any other entity which has direct or indirect control over the licensee or permittee.

(iii) A list of all contracts still in effect required by §1.342 to be filed with the Commission, showing the date of execution and expiration of each contract.

(iv) Any interest which the licensee or permittee or any of its officers, members of the governing board, and holders of 1 percent or more ownership interest (if any) hold in any other broadcast station.

(2) A permittee shall file an Ownership Report (FCC Form 323E) within 30 days of the date of grant by the Commission of an application for original construction permit. The Ownership Report of the permittee shall give the information required by the applicable portions of this paragraph.

(3) A supplemental Ownership Report (FCC Form 323E) shall be filed by each licensee or permittee within 30 days after any change occurs in the information required by Ownership Report from that previously reported. Such report should include, without limitation:

(i) Any change in organization;

(ii) Any change in officers or directors;

(iii) Any transaction affecting the ownership (direct or indirect) or voting rights with respect to the licensee or permittee (or with respect to any stock interest therein).

(f) A copy of all ownership and supplemental ownership reports and related material filed pursuant to this section shall be maintained and made available for public inspection locally as required by §1.526.

§1.526 Records to be maintained locally for public inspection by applicants, permit-

tees, and licensees.

(a) Records to be maintained. Every applicant for a construction permit for a new station in the broadcast services shall maintain for public inspection a file for such station containing the material in subparagraph (1) of this paragraph, and every permittee or licensee of a station in the broadcast services shall maintain for public inspection a file for such station containing the material in subparagraphs (1), (2), (3), (4) and (5) of this paragraph: Provided, however, that the foregoing requirements shall not apply to applicants for or permittees or licensees of television broadcast translator stations, FM broadcast translator stations, or FM broadcast booster stations. The material to be contained in the file is as follows:

(1) A copy of every application tendered for filing by the applicant for such station after May 13, 1965, pursuant to the provisions of this part, with respect to which local public notice is required to be given under the provisions of §§1.580 or 1.594; and all exhibits, letters and other documents tendered for filing as part thereof, all amendments thereto, copies of all documents incorporated therein by reference, all correspondence between the Commission and the applicant pertaining to the application after it has been tendered for filing, and copies of Initial Decisions and Final Decisions in hearing cases pertaining thereto, which according to the provisions of §0.417 of this chapter are open for public inspection at the offices of the Commission. Information incorporated by reference which is already in the local file need not be duplicated if the entry making the reference sufficiently identifies the information so that it may be found in the file, and if there has been no change in the document since the date of filing and the applicant, after making the reference, so states. If petitions to deny are filed against the application, and have been duly served on the applicant, a statement that such a petition has been filed shall appear in the local file together with the name and address of the party filing the petition.

NOTE: Applications tendered for filing on or before May 13, 1965, which are subsequently designated for hearing after May 13, 1965, with local notice being given pursuant to the provisions of §1.594, and material related to such applications, need not be placed in the file required to be kept by this section. Applications tendered for filing after May 13, 1965, which contain major amendments to applications tendered for filing on or before May 13, 1965, with local notice of the amending application being given pursuant to the provisions of §1.580, need not be placed in the file required to be kept by this section.

(2) A copy of every application tendered for filing by the licensee or permittee for such station after May 13, 1965, pursuant to the provisions of this part, which is not included in subparagraph (1) of this paragraph and which involves changes in program service, which requests an extension of time in which to complete construction of a new station, or which requests consent to involuntary assignment or transfer, or to voluntary assignment or transfer not resulting in a substantial change in ownership or control and which may be applied for on FCC Form 316; and copies of all exhibits, letters, and other documents filed as part thereof, all amendments thereto, all correspondence between the Commission and the applicant pertaining to the application after it has been tendered for filing, and copies of all documents incorporated therein by reference, which according to the provisions of §0.417 of this chapter are open for public inspection at the offices of the Commission. Information incorporated by reference which is already in the local file need not be duplicated if the entry making the reference sufficiently identifies the information so that it may be found in the file, and there has been no change in the document since the date of filing and the licensee, after making the reference, so states. If petitions to deny are filed against the application, and have been duly served on the applicant, a statement that such a petition has been filed shall appear in the local file together with the name and address of the party filing the petition.

(3) A copy of every ownership report or supplemental ownership report filed by the licensee or permittee for such station after May 13, 1965, pursuant to the provisions of this part; and copies of all exhibits, letters, and other documents filed as part thereof, all amendments thereto, all correspondence between the permittee or licensee and the Commission pertaining to the reports after they have been filed, and all documents incorporated therein by reference, including contracts listed in such reports in accordance with the provisions of §1.615(a)(4)(i) and which according to the provisions of §0.417 of this chapter are open for public inspection at the offices of the Commission. Information incorporated by reference which is already in the local file need not be duplicated if the entry making the reference sufficiently identifies the information so that it may be found in the file, and if there has been no change in the document since the date of filing and the licensee or permittee, after making the reference, so states.

(4) Such records as are required to be kept by §§73.120(d), 73.290(d), 73.590(d), and 73.657(d) of this chapter, concerning broadcasts by candidates for public office.

(5) A copy of every annual employment report filed by the licensee or permittee for such station pursuant to the provisions of this part; and copies of all exhibits, letters and other documents filed as part thereof, all amendments thereto, all correspondence between the permittee or licensee and the Commission pertaining to the reports after they have been filed and all documents incorporated therein by reference and which according to the provisions of §§0.451-0. 461 of this chapter are open for public inspection at the offices of the Commission.

NOTE: The engineering section of applications mentioned in subparagraphs (1) and (2) of this paragraph, and material related to the engineering section, need not be kept in the file required to be maintained by this paragraph. If such engineering section contains service contour maps submitted with that section, copies of such maps, and information (state, county, city, street address, or other identifying information) showing main studio and transmitter location shall be kept in the file.

(b) (1) In cases involving applications for consent to assignment of broadcast station construction permits or licenses, with repect to which public notice is required to be given under the provisions of §1.580 or 1.594, the file mentioned in paragraph (a) of this section shall be maintained by the assignor. If the assignment is consented to by the Commission and consummated, the assignee shall maintain the file commencing with the date on which notice of the consummation of the assignment is filed with the Commission. The file maintained by the assignee shall cover the period both before the after the time when the notice of consummation of assignment was filed. The assignee is responsible for obtaining copies of the necessary documents from the assignor or from the Commission files.

(2) In cases involving applications for consent to transfer of control of a permittee or licensee of a broadcast station, the file mentioned in paragraph (a) of this section shall be maintained by the permittee or licensee.

(c) The file need contain only applications, ownership reports, and related material that concern the station for which the file is kept. Applicants, permittees, and licensees need not keep in the file copies of such applications, reports, and material which pertain to other stations with regard to which they may be applicants, permittees, or licensees, except to the extent that such information is reflected in the materials required to be kept under the provisions of this section.

(d) The file shall be maintained at the main studio of the station or at any accessible place (such as a public registry for documents or an attorney's office) in the community to which the station is or is proposed to be licensed, and shall be available for public inspection at any time during regular business hours.

(e) The records specified in paragraph (a) (4) of this section shall be retained for the periods specified in §§73.120(d), 73.290(d), 73.590(d) and 73.657(d) of this chapter (2 years). The records specified in paragraph (a) (1), (2), (3) and (5) of this section shall be retained as follows:

(1) The applicant for a construction permit for a new station shall maintain such a file so long as the application is pending before the Commission or any proceeding involving that application is pending before the courts. (If the application is granted, subparagraph (2) of this paragraph shall apply.)

(2) The permittee or licensee shall maintain such a file so long as an authorization to operate the station is outstanding, and shall permit public inspection of the material as long as it is retained by the licensee even though the request for inspection is made after the conclusion of the required retention period specified in the subparagraph. However, material which is voluntarily retained after the required retention time may be kept in a form and place convenient to the licensee, and shall be made available to the inquiring party in good faith after written request, at a time and place convenient to both the party and the licensee. Applications and other material placed in the file should be retained for a period of seven years from the date the material is tendered for filing with the Commission, with two exceptions: First, engineering material pertaining to a former mode of operation need not be retained longer than 3 years after a station commences operation under a mode; and second, all of the material shall be retained for whatever longer period is necessary to comply with the following requirements: (1) material shall be retained until final Commission action on the second renewal application following the application or other material in question; and (2) material having a substantial bearing on a matter which is the subject of a claim against the licensee, or relating to a commission action of which the licensee has been advised, shall be retained until the licensee is notified in writing that the material may be discarded, or, if the matter is a private one, the claim has been satisfied or is barred by statutes of limitations. Where an application or related material incorporates by reference material in earlier applications and material concerning programming and related matters (Section IV and related material), the material so referred to shall be retained as long as the application referring to it.

LICENSE RENEWALS

General . . .

§1.539 Application for renewal of license.—(a) Unless otherwise directed by the Commission, an application for renewal of license shall be filed at least 90 days prior to the expiration date of the license sought to be renewed except that applications for renewal of license of an experimental or developmental broadcast station shall be filed at least 60 days prior to the expiration date of the license sought to be renewed.

(b) No application for renewal of license of any broadcast station will be considered unless there is on file with the Commission the information, if any, currently required by §§1.611-1.615, inclusive, for the particular class of station. The renewal application shall include a reference by date and file number to such information on file.

(c) Whenever the Commission regards an application for a renewal of license as essential to the proper conduct of a hearing or investigation, and specifically directs that it be filed by a certain date, such application shall be filed within the time thus specified. If the licensee fails to file such application within the prescribed time, the hearing or investigation shall proceed as if such renewal application has been received.

(d) The following application forms shall be used:

[EDITOR'S NOTE: There follows a list of forms to be used in filing for license renewals.]

In AM rules . . .

§73.34 Normal license period.—(a) Initial licenses for standard broadcast stations will ordinarily be issued for a period running until the dates specified in this section for the state or territory in which the station is located or, if issued after such date, to the next triennial renewal date determined in accordance with this section; and, when renewed, will normally be renewed for three years; provided, however, that if the Commission finds that the public interest, convenience or necessity will be served thereby, it may issue either an initial license or a renewal thereof for a lesser term. The time of expiration of normally issued initial and renewal licenses will be 3 a.m., local time, on the following dates, and at three year intervals thereafter:

[EDITOR'S NOTE: For list of expiration dates for licenses see TV rules below.]

In FM rules . . .

§73.218 Normal license period.—(a) Initial licenses for FM broadcast stations will ordinarily be issued for a period running until the date specified in this section for the state or territory in which the station is located or, if issued after such date, to the next triennial renewal date determined in accordance with this section; and, when renewed, will normally be renewed for three years; provided, however, that, if the Commission finds that the public interest, convenience, or necessity will be served thereby, it may issue either an initial license or a renewal thereof for a lesser term. The time of expiration of normally

issued initial and renewed licenses will be 3 a.m., local time, on the following dates, and at three-year intervals thereafter:

[EDITOR's NOTE: For list of expiration dates for licenses see TV rules below.]

In TV rules . . .

§76.630 Normal license period.—(a) Initial licenses for television broadcast stations will ordinarily be issued for a period running until the date specified in this section for the state or territory in which the state is located or, if issued after such date, to the next triennial renewal date determined in accordance with this section; and, when renewed, will normally be renewed for three years; provided, however, that, if the Commission finds that the public interest, convenience or necessity will be served thereby, it may issue either an initial license or a renewal thereof for a lesser term. The time of expiration of normally issued initial and renewed licenses will be 3 a.m., local time, on the following dates, and at three-year intervals thereafter:

(1) For stations located in Iowa and Missouri, Feb. 1, 1968.

(2) For stations located in Minnesota, North Dakota, South Dakota, Montana, and Colorado, April 1, 1968.

(3) For stations located in Kansas, Oklahoma, and Nebraska, June 1, 1968.

(4) For stations located in Texas, Aug. 1, 1968.

(5) For stations located in Wyoming, Nevada, Arizona, Utah, New Mexico, and Idaho, October 1, 1968.

(6) For stations located in California, December 1, 1968.

(7) For stations located in Washington, Oregon, Alaska, Guam, and Hawaii, Feb. 1, 1969.

(8) For stations located in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont, April 1, 1969.

(9) For stations located in New Jersey and New York, June 1, 1969.

(10) For stations located in Delaware and Pennsylvania, Aug. 1, 1969.

(11) For stations located in Maryland, District of Columbia, Virginia, and West Virginia, Oct. 1, 1969.

(12) For stations located in North Carolina and South Carolina, Dec. 1, 1969.

(13) For stations located in Florida, Puerto Rico, and Virgin Islands, Feb. 1, 1970.

(14) For stations located in Alabama and Georgia, April 1, 1970.

(15) For stations located in Arkansas, Louisiana, and Mississippi, June 1, 1970.

(16) For stations located in Tennessee, Kentucky, and Indiana, August 1, 1970.

(17) For stations located in Ohio and Michigan, Oct. 1, 1970.

(18) For stations located in Illinois and Wisconsin, Dec. 1, 1970.

NOTE: For the cutoff date for the filing of applications mutually exclusive with, and petitions to deny, renewal applications, see §1.516(e).

STATION IDENTIFICATION

All broadcast stations . . .

§73.1201 Station identification.—(a) When regularly required. Broadcast stations shall announce station identification: (1) at the beginning and ending of each time of operation, and (2) regularly, during operation, within 2 minutes of each hour. Standard, FM, and noncommercial educational FM broadcast stations shall, additionally, announce station identification regularly within 2 minutes of each half-hour. Television broadcast stations may make the hourly announcements either visually or aurally, but shall make the announcements at the beginning and ending of each time of operation both visually and aurally.

(b) Content. (1) Official station identification shall consist of the station's call letters immediately followed by the name of the community or communities specified in its license as the station's location.

(2) When given specific written authorization to do so, a station may include in its official station identification the name of an additional community or communities, but the community to which the station is licensed must be named first.

(3) A licensee shall not in any identification announcements, promotional announcements or any other broadcast matter either lead or attempt to lead the station's audience to believe that the station has been authorized to identify officially with cities other than those permitted to be included in official station identifications under subparagraphs (1) and (2) of this paragraph.

NOTE: Commission interpretations of this paragraph may be found in a separate Public Notice issued October 30, 1967, entitled "Examples of Application of Rule Regarding Broadcast of Statements Regarding a Station's Licensed Location". (FCC 67-1132; 10 FCC 2d 407.)

(c) Channel. (1) Generally. Except as provided in subparagraph (2) of this paragraph, in making the identification announcement the call letters shall be given only on the channel of the station identified thereby.

(2) Simultaneous AM-FM broadcasts. If the same licensee operates an FM broadcast station and a standard broadcast station and simultaneously broadcasts the same programs over the facilities of both such stations, station identification announcements may be made jointly for both stations for periods of such simultaneous operation. If the call letters of the FM station do not clearly reveal that it as an FM station, the joint announcement shall so identify it.

(d) Program interruption. Licensees shall, in general, arrange their programing so as to permit the broadcast of station identification announcements at the regular times prescribed in paragraph (a) of this section without undue disruption of program continuity. Subject to this requirement, a staiton identification announcement need not be presented at the time it is regularly required, if to do so would objectionably break program continuity essential to the value of the program to the audience. However, program continuity is deemed to be broken, and therefore an announcement is required, if during the four-minute period in which an announcement is regularly due there is presented any non-program matter, such as commercial, public service or promotional announcements. While there may be exceptions, normally program continuity is also deemed to be broken, and an identification announcement is required, if during the four-minute period there occurs the end of a regular period in a sports event being broadcast (e.g., round, quarter, or half-inning), the end of an act in a dramatic or variety program, the intermission of a live concert, opera, recital or other musical performance presented live in its entirety (presented simultaneously or by rebroadcast), or the end of any other musical selection.

(e) Deferred station identification. (1) If a station omits a regular station identification announcement as permitted under paragraph (d) of this section, it shall broadcast a deferred station identification announcement at the next opportunity when it can be presented without objectionably breaking program continuity essential to the value of the program to the audience. Such opportunity is deemed to occur, at the latest, when any of the material or events mentioned in paragraph (d) of this section is presented or occurs.

(2) If no opportunity for an announcement (as defined in subparagraph (1) of this paragraph) occurs after a regular station identification is omitted, a deferred station identification shall be broadcast promptly at the end of the program unless the next regular station identification is broadcast within 5 minutes after the program ends.

SPONSORED PROGRAMS (Announcement of)

In AM rules . . .

§73.119 Sponsored programs, announcement of.—(a) When a standard broadcast station transmits any matter for which money, services, or other valuable consideration is either directly or indirectly paid or promised to, or charged or received by, such station, the station shall broadcast an announcement that such matter is sponsored, paid for, or furnished, either in whole or in part, and by whom or on whose behalf such consideration was supplied: Provided, however, that "service or other valuable consideration" shall not include any service or property furnished without charge or at a nominal charge for use on, or inconnection with, a broadcast unless it is so furnished in consideration for an identification in a broadcast of any person, product, service, trademark, or brand name, beyond an identification which is reasonably related to the use of such service or property on the broadcast.

(b) The licensee of each standard broadcast station shall exercise reasonable diligence to obtain from its employes, and from other persons with whom it deals directly in connection with any program matter for broadcast, information to enable such licensee to make the announcement required by this section.

(c) In any case where a report (concerning the providing or accepting of valuable consideration by any person for inclusion of any matter in a program intended for broadcasting) has been made to a standard broadcast station, as required by Section 508 of the Communications Act of 1934, as amended, of circumstances which would have required an announcement under this section had the consideration been received by such standard broadcast station, an appropriate announcement shall be made by such station.

(d) In the case of any political program or any program involving the discussion of public controversial issues for which any records, transcriptions, talent, scripts, or other material or services of any kind are furnished, either directly or indirectly, to a station as an inducement to the broadcasting of such program, an announcement shall be made both at the beginning and conclusion of such program on which such material or services are used that such records, transcriptions, talent, scripts, or other material or services have been furnished to such station in connection with the broadcasting of such program: Provided, however, that only one such announcement need be made in the case of any such program of 5 minutes' duration or less, which announcement may be made either at the beginning or conclusion of the program.

(e) The announcement required by this section shall fully and fairly disclose the true identity of the person or persons by whom or in whose behalf such payment is made or promised, or from whom or in whose behalf such services or other valuable consideration is received, or by whom the material or services referred to in paragraph (d) of this section are furnished. Where an agent or other person contracts or otherwise makes arrangements with a station on behalf of another, and such fact is known to the station, the announcement shall disclose the identity of the person or persons in whose behalf such agent is acting instead of the name of such agent.

(f) In the case of any program, other than a program advertising commercial products or services, which is sponsored, paid for, or furnished, either in whole or in part, or for which material or services referred to in paragraph (d) of this section are furnished, by a corporation, committee, association, or other unincorporated group, the announcement required by this section shall disclose the name of such corporation, committee, association, or other unincorporated group. In each such case the station shall require that a list of the chief executive officers or members of the executive committee or of the board of directors of the corporation, committee, association or other unincorporated group shall be made available for public inspection at the studios or general offices of one of the standard broadcast stations carrying the program in each community in which the program is broadcast. Such lists shall be kept and made available for a period of 2 years.

(g) In the case of broadcast matter advertising commercial products or services, an announcement stating the sponsor's corporate or trade name, or the name of the sponsor's product, when it is clear that the mention of the name of the product constitutes a sponsorship identification, shall be deemed sufficient for the purposes of this section and only one such announcement need be made at any time during the course of the program.

(h) The announcements required by Section 317(a) of the Communications Act of 1934, as amended, are waived with respect to the broadcast of "want ad" or classified advertisements sponsored by individuals. The waiver granted in this paragraph shall not extend to classified advertisements or want ads sponsored by any form of business enterprise, corporate or otherwise. Whenever sponsorship announcements are omitted pursuant to this paragraph the following conditions shall be observed:

(1) The licensee shall maintain a list showing the name, address and (where available) the telephone number of each advertiser and shall attach this list to the program log for each day's operation; and

(2) shall make this list available to members of the public who have a legitimate interest in obtaining the information contained in the list.

(i) Commission interpretations in connection with the foregoing rules may be found in the Commission's Public Notice entitled "Applicability of Sponsorship Identification Rules" and such supplements thereto as are issued from time to time.

In FM rules . . .

§73.289 [EDITOR'S NOTE: Identical with §73.119 above.]

In TV rules . . .

§73.654 [EDITOR'S NOTE: Identical with

§73.119 above.]

[EDITOR'S NOTE: In a statement issued in 1950, the FCC warned that the sponsor or his product must be identified by a distinctive name and not by one merely descriptive of the type of business or product. The following are acceptable, the Commission said: "Henry Smith offers you . . . ." or "Smith Stove Co. offers you . . . ." or "Ajax Pens brings you . . ." The following are not acceptable: "Write to the Comb Man . . ." or "Send your money to Nylons, Box — . . ." or "This program is sponsored by your Sink man . . ."]

PERSONAL ATTACKS; POLITICAL EDITORIALS

§73.123 Personal attacks; political editorials.—(a) When, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group, the licensee shall, within a reasonable time and in no event later than one week after the attack, transmit to the person or group attacked (1) notification of the date, time and identification of the broadcast; (2) a script or tape (or an accurate summary if a script or tape is not available) of the attack; and (3) an offer of a reasonable opportunity to respond over the licensee's facilities.

(b) The provisions of paragraph (a) of this section shall not be applicable (i) to attacks on foreign groups or foreign public figures; (ii) to personal attacks which are made by legally qualified candidates, their authorized spokesmen, or those associated with them in the campaign, on other such candidates, their authorized spokesmen, or persons associated with the candidates in the campaign; and (iii) to bona fide newscasts, bona fide news interviews, and on-the-spot coverage of a bona fide news event (including commentary or analysis contained in the foregoing programs, but the provisions of paragraph (a) shall be applicable to editorials of the licensee).

NOTE: The fairness doctrine is applicable to situations coming within (iii), above, and, in a specific factual situation, may be applicable in the general area of political broadcasts (ii), above. See. Section 315(a) of the Act, 47 USC §315(a); Public Notice: Applicability of the Fairness Doctrine in the Handling of Controversial Issues of Public Importance. 29 Fed. Reg. 10415. The categories listed in (iii) are the same as those specified in Section 315(a) of the Act.

(c) Where a licensee, in an editorial, (i) endorses or (ii) opposes a legally qualified candidate or candidates, the licensee shall, within 24 hours after the editorial, transmit to respectively (i) the other qualified candidate or candidates for the same office or (ii) the candidate opposed in the editorial (1) notification of the date and the time of the editorial; (2) a script or tape of the editorial; and (3) an offer of a reasonable opportunity for a candidate or a spokesman of the candidate to respond over the licensee's facilities: Provided, however, that where such editorials are broadcast within 72 hours prior to the day of the election, the licensee shall comply with the provisions of this subsection sufficiently far in advance of the broadcast to enable the candidate or candidates to have a reasonable opportunity to prepare a response and to present it in a timely fashion.

In FM rules . . .

§73.300 [EDITOR'S NOTE: Identical with 73.123 above.]

In TV rules . . .

§73.679 [EDITOR'S NOTE: Identical with 73.123 above.]

§73.1205 Fraudulent billing practices.—No licensee of a standard, FM or television broadcast station shall knowingly issue to any local, regional or national advertiser, advertising agency, station representative, manufacturer, distributor, jobber or any other party, any bill, invoice, affidavit or other document which contains false information concerning the amount actually charged by the licensee for the broadcast advertising for which such bill, invoice, affidavit or other document is issued, or which misrepresents the nature or content of such advertising, or which misrepresents the quantity of advertising actually broadcast (number or length of advertising messages) or the time of day or date at which it was broadcast. Licensees shall exercise reasonable diligence to see that their agents and employees do not issue any documents which would violate this section if issued by the licensee.

NOTE: Commission interpretations in connection with this Rule may be found in a separate Public Notice issued May 18, 1970, entitled "Applicability of Fraudulent Billing Rule". ((FCC 70-513), 35 FR).

§73.1206 Broadcast of telephone conversations.—Before recording a telephone conversation for broadcast, or broadcasting such a conversation simultaneously with its occurrence, a licensee shall inform any party to the call of the licensee's intention to broadcast the conversation, except where such party is aware, or may be presumed to be aware from the circumstances of the conversation, that it is being or likely will be broadcast. Such awareness is presumed to exist only when the other party to the call is associated with the station (such as an employe or part-time reporter), or where the other party originates the call and it is obvious that it is in connection with a program in which the station customarily broadcasts telephone conversations.

RECORDINGS AND TRANSCRIPTIONS (Identification of)

In AM rules . ..

§73.118 Mechanical reproductions.—(a) No mechanically reproduced program consisting of a speech, news event, news commentator, forum, panel discussion, or special event in which the element of time is of special significance, or any other program in which the element of time is of special significance and presentation of which would create, either intentionally or otherwise, the impression or belief on the part of the listening audience that the event or program being broadcast is in fact occurring simultaneously with the broadcast, shall be broadcast without an appropriate announcement being made either at the beginning or end of such reproduction or at the beginning or end of the program in which such reproduction is used that it is a mechanical reproduction or a mechanically reproduced program: Provided, however, that each such program of one minute or less need not be announced as such.

(b) The exact form of identifying announcement is not prescribed, but the language shall be clear and in terms commonly used and understood. Any other program mechanically reproduced or series of mechanical reproductions, including a mechanical reproduction used for background music, sound effects, station identification, program identification (theme music of short duration) or identification of sponsorship of the program proper, need not be announced as provided in subsection (a), but the licensee shall not attempt affirmatively to create the impression that any program being broadcast by mechanical reproduction consists of live talent.

(c) The requirements of subsection (a) are waived with respect to network programs, transcribed and rebroadcast at a later hour because of the time zone differentials between the place where the program originates and where it is rebroadcast, this waiver being applicable whether the off-the-line recording is made by the network itself at one of its key stations or by an individual station, but only when the off-the-line recording is for broadcast at an hour not exceeding the time zone differential between the place where the program originates and where it is rebroadcast. Each station which broadcasts network programs at a later hour in accordance with this waiver shall make an appropriate announcement at least once each day between the hours of 10:00 a.m. and 10:00 p.m., stating that some or all of the network programs which are broadcast by that station are delayed broadcasts by means of transcription. This waiver provision also applies during the annual periods in which advanced time is effective with respect to network programs transcribed and rebroadcast one hour later because of the time differential resulting from the adoption or non-adoption of advanced time in some areas.

In FM rules . . .

§73.288—[EDITOR'S NOTE: Identical with §73.118 above.]

In TV rules . . .

§73.653—[EDITOR'S NOTE: Identical with §73.118 above.]

POLITICAL BROADCASTS
For AM, FM and TV . . .

§73.120 Definitions.—(a) A "legally qualified candidate" means any person who has publicly announced that he is a candidate for nomination by a convention of a political party or for nomination or election in a primary, special, or general election, municipal, county, state or national, and who meets the qualifications prescribed by the applicable laws to hold the office for which he is a candidate, so that he may be voted for by the electorate directly or by means of delegates or electors, and who

(1) has qualified for a place on the ballot or

(2) is eligible under the applicable law to be voted by sticker, by writing in his name on the ballot, or other method, and (1) has been duly nominated by a political party which is commonly known and regarded as such, or (2) make a substantial showing that he is a bona fide candidate for nomination or office, as the case may be.

(b) General requirements.—No station licensee is required to permit the use of its facilities by any legally qualified candidate for public office, but if any licensee shall permit any such candidate to use its facilities, it shall afford equal opportunities to all other such facilities: Provided, that such licensee shall have no power of censorship over the material broadcast by any such candidate.

(c) Rates and practices.—(1) The rates, if any, charged all such candidates for the same office shall be uniform and shall not be rebated by any means direct or indirect. A candidate shall, in each case, be charged no more than the rate the station would charge if the candidate were a commercial advertiser whose advertising was directed to promoting its business within the same area as that encompassed by the particular office for which such person is a candidate. All discount privileges otherwise offered by a station to commercial advertisers shall be available upon equal terms to all candidates for public office.

(2) In making time available to candidates for public office no licensee shall make any discrimination between candidates in charges, practices, regulations, facilities, or services for or in connection with the service rendered pursuant to this part, or make or give any preference to any candidate for public office or subject any such candidate to any prejudice or disadvantage; nor shall any licensee make any contract or other agreement which shall have the effect of permitting any legally qualified candidate for any public office to broadcast to the exclusion of other legally qualified candidates for the same public office.

(d) Records: Inspections.—Every licensee shall keep and permit public inspection of a complete record of all requests for broadcast time made by or on behalf of candidates for public office, together with an appropriate notation showing the disposition made by the licensee of such request, and the charges made, if any, if request is granted. Such records shall be retained for a period of two years.

NOTE: See §1.526 of this chapter.

(e) Time of request. A request for equal opportunity must be submitted to the licensee within one week of the day on which the first prior use, giving rise to the right to equal opportunities, occurred; provided however, that where a person was not a candidate at the time of such first prior use, he shall submit his request within one week of the first subsequent use after he has become a legally qualified candidate for the office in question.

(f) A candidate requesting such equal opportunities of the licensee, or complaining of noncompliance to the Commission, shall have the burden of providing that he and his opponent are legally qualified candidates for the same public office.

[EDITOR'S NOTE: In FM this is §73.290; in TV, §73.657.]

REBROADCASTS
In AM rules . . .

§73.121 Rebroadcast.—(a) The term "rebroadcast" means reception by radio of the program of a radio station, and the simultaneous or subsequent retransmission of such program by a broadcast station.

NOTE: As used in §73.121, program includes any complete program or part thereof, or any signals if other than A-3 emission. In case a program is transmitted from its point of origin to a broadcast station entirely by telephone facilities in which a section of such transmission is by radio, the broadcasting of this program is not considered a rebroadcast.

(b) Standard broadcast stations may, without further authority from the Commission, rebroadcast programs originated by other United States standard and FM broadcast stations, provided that the Commission is notified in writing of the call letters of each station rebroadcast, together with certification that the originating station(s) has consented to the rebroadcast(s). However, the requirements of this paragraph do not apply to emergency rebroadcasting conducted pursuant to §73.971(b) of this part, which

provides unrestricted AM/FM/TV rebroadcast privileges for stations utilizing the facilities, systems, and procedures of a Detailed State EBS Operational Plan.

NOTE: The notice and certification of consent shall be given within three (3) days of any single rebroadcast, but in case of the programs of a standard broadcast station several times during a license period, notice and certification of consent shall be given for the ensuing license period with the application for renewal of license, or at the beginning of such rebroadcast practice if begun during a license period.

(c) (1) The licensee of a standard broadcast station located within a state or the District of Columbia may, without further authority of the Commission, rebroadcast on a noncommercial basis a noncommercial program of a United States international broadcast station.

(2) The licensee of a standard broadcast station located in any territory or insular possession of the United States may, without further authority of the Commission, rebroadcast any program of a United States international broadcast station.

(3) In the case of any rebroadcast under the provisions of this paragraph (c), the Commission shall be notified of the call letters of each station whose programs are rebroadcast and the licensee shall certify that express authority has been received from the licensee of the station originating the program.

(d) No licensee of a high frequency broadcast station shall rebroadcast the program of any other class of United States radio station without written authority having first been obtained from the Commission upon application accompanied by written consent or certification of consent of the licensee of the station originating the program.

NOTE 1: The broadcasting of a program relayed by a remote pick-up broadcast station (§74.401 of this chapter) is not considered a rebroadcast.

NOTE 2: Informal applications may be employed.

NOTE 3: By order No. 82, dated and effective June 24, 1941, until further order of the Commission, §73.121(d) is suspended only insofar as it requires prior written authority of the Commission for the rebroadcasting of programs originated for that express purpose by United States Government radio stations.

(e) In case of a program rebroadcast by several standard broadcast stations, such as a chain rebroadcast, the person legally responsible for distributing the program or the network facilities may obtain the necessary authorization for the entire rebroadcasts both from the Commission and from the person or licensee of the station originating the program.

(f) Attention is directed to section 325 (b) of the Communications Act of 1934, which reads as follows (see also §1.545 of this chapter):

No person shall be permitted to locate, use, or maintain a radio broadcast studio or other place or apparatus from which or whereby sound waves are converted into electrical energy, or mechanical or physical reproduction of sound waves produced, and caused to be transmitted or delivered to a radio station in a foreign country for the purpose of being broadcast from any radio station there, having a power output of sufficient intensity, and/or being so located geographically that its emissions may be received consistently in the United States, without first obtaining a permit from the Commission, upon proper application therefore.

In TV rules . . .

§73.655 Rebroadcast.—(a) The term "rebroadcast" as used below means reception by radio of the program of a television broadcast station, and the simultaneous or subsequent retransmission of such programs by a broadcast station. The broadcasting of a program relayed by an auxiliary broadcast station licensed to the television broadcast station is not considered rebroadcast. (As used in this section, program includes any complete program or part thereof.)

(b) Television broadcast stations may, without further authority from the Commission, rebroadcast programs originated by other United States television stations, provided that the Commission is notified in writing of the call letters of each station rebroadcast, together with certification that the originating station(s) has consented to the rebroadcast(s). However, the requirements of this paragraph do not apply to emergency rebroadcasting conducted pursuant to §73.971(b) of this part, which provides unrestricted AM/FM/TV rebroadcast privileges for stations utilizing the facilities, systems, and procedures of a Detailed State EBS Operational Plan.

NOTE: The notice and certification of consent shall be given within 3 days of any single rebroadcast, but in case of the regular practice of rebroadcasting certain programs of a television broadcast station several times during a license period, notice and certification of consent shall be given for the ensuing license period with the application for renewal of license, or at the beginning of such rebroadcast practice, if begun during a license period.

(c) No licensee of a television broadcast station shall rebroadcast the program of any United States radio station not designated in paragraph (b) of this section without written authority having first been obtained from the Commission upon application (informal) accompanied by written consent or certification of consent of the licensee of the station originating the program. The foregoing requirements concerning notification of call letters and certification of authority shall not apply to a station when rebroadcasting Defense Network (FM) programs. Blanket authorizations for the rebroadcast of such programs have been filed with the commission by all Defense Network (FM) stations.

REVOCATIONS, MODIFICATIONS, SUSPENSIONS

(All Classes of Station Licenses)

§1.87 Modification of license or construction permit on motion of the Commission.—(a) Whenever it appears that a station license or construction permit should be modified, the Commission will notify the licensee or permittee in writing of the proposed action and the grounds and reasons therefore and direct him to show cause why an order modifying the license or construction permit in the manner proposed by the Commission should not be issued.

(b) Any order to show cause issued in accordance with paragraph (a) of this section will notify the licensee or permittee that he may request within a period of time to be stated in the order to show cause, that a hearing be held on the proposed modification. In case of timely request, a hearing will be held on the proposed modification, in no event less than 30 days after the receipt of the order to show cause, unless the Commission finds that safety of life or property require the fixing of a shorter period.

(c) In order to avail himself of the right to request a hearing and of the opportunity to appear and give evidence upon the matters specified in the order to show cause, the licensee or permittee, in person or by his attorney shall, within the period of time as may be specified in the order to show cause, file with the Commission a written statement stating that he request a hearing and will appear at the hearing and present evidence on the matter specified in the order to show cause. Such written statement must contain a detailed response to the matter specified in the order to show cause and the permittee or licensee shall be limited in the hearing to matters fairly encompassed within the issues raised by the response.

(d) The right to request a hearing shall, unless a good cause is shown in a petition to be filed not later than 5 days before the lapse of the time specified in paragraph (c) of this section, be deemed waived:

(1) In case of failure to timely file a written statement as required by paragraph (c) of this section.

(2) In case of filing the written statement provided for in paragraph (c) of this section but failure to appear at the hearing, either in person or by counsel.

(e) Where the right to request a hearing is waived and no written statement has been filed within the period of time specified in the order to show cause, the licensee or permittee will be deemed to consent to the modification as proposed in the order to show cause and a final decision will be issued by the Commission accordingly.

(f) Where the right to request a hearing has been waived, a written statement may be filed within the period of time to be specified in the order to show cause, showing with particularity why the license or construction permit should not be modified or not so modified as proposed in the order to show cause. In this case, the Commission may, depending upon the facts alleged and proof offered, either call upon the submitting party to furnish additional information under oath, designate the proceeding for hearing, or issue without further proceedings an order modifying the construction permit or license as proposed in the order to show cause or in said written statement. The order to show cause will advise the person against whom it is directed of procedure set forth in this paragraph.

(g) Any order of modification issued pursuant to this section shall include a statement of the findings and the grounds and reasons therefore, shall specify the effective date of the order and shall be served on the licensee or permittee.

§1.89 Notice of violations.—(a) Any licensee who appears to have violated any provision of the Communications Act or any provision of this chapter shall be served with a written notice calling the facts to his attention and requesting a statement concerning the matter. FCC Form 793 may be used for this purpose.

(b) Within 10 days from receipt of notice or such other period as may be specified, the licensee shall send a written answer, in duplicate, direct to the office of the Commission originating the official notice. If an answer cannot be sent nor an acknowledgement made within such 10-day period by reason of illness or other unavoidable circumstances, acknowledgement and answer shall be made at the earliest practicable date with a satisfactory explanation of the delay.

(c) The answer to each notice shall be complete in itself and shall not be abbreviated by reference to other communications or answers to other notices. In every instance the answer shall contain a statement of action taken to correct the condition or omission complained of and to preclude its recurrence. In addition:

(1) If the notice relates to violations that may be due to the physical or electrical characteristics of transmitting apparatus and any new apparatus is to be installed, the answer shall state the date such apparatus was ordered, the name of the manufacturer, and the promised date of delivery. If the installation of such apparatus requires a construction permit, the file number of the application shall be given, or if a file number has not been assigned by the Commission, such identification shall be given as will permit ready identification of the application.

(2) If the notice of violation relates to lack of attention to or improper operation of the transmitter, the name and license number of the operator in charge shall be given.

§1.91 Revocation and/or cease and desist proceedings: hearings.—(a) If it appears that a station license or construction permit should be revoked and/or that a cease and desist order should be issued, the Commission will issue an order directing the person to show cause why an order of revocation and/or a cease and desist order, as the facts may warrant, should not be issued.

(b) An order to show cause why an order of revocation and/or a cease and desist order should not be issued will contain a statement of the matters with respect to which the Commission is inquiring and will call upon the person to whom it is directed (the respondent) to appear before the Commission at a hearing, at a time and place stated in the order, but not less than thirty days after the receipt of such order, and give evidence upon the matters specified in the order to show cause. However, if safety of life or property is involved, the order to show cause may specify a hearing date less than thirty days from the receipt of such order.

(c) To avail himself of such opportunity for hearing, the respondent, personally or by his attorney, shall file with the Commission, within thirty days of the service of the order or such shorter period as may be specified therein, a written appearance stating that he will appear at the hearing and present evidence on the matters specified in the order. The Commission in its discretion may accept a late appearance. However, an appearance tendered after the specified time has expired will not be accepted unless accompanied by a petition stating with particularity the facts and reasons relied on to justify such late filing. Such petition for acceptance of late appearance will be granted only if the Commission determines that the facts and reasons stated therein constitute good cause for failure to file on time.

(d) Hearings on the matters specified in such orders to show cause shall accord with the practice and procedure prescribed in this subpart and Subpart B of this part, with the following exceptions: (1) In all such revocation and/or cease and desist

Construction permits (application for construction permit for new station or for major changes in existing station):

	Filing Fee	*Grant Fee*
VHF—top-50 markets	$ 5,000	$45,000
UHF—top-50 markets	2,500	22,500
VHF—next 50 markets	2,000	18,000
UHF—next 50 markets	1,000	9,000
VHF—balance	1,000	9,000
UHF—balance	500	4,500
FM—class A	100	900
FM—class B and C	200	1,800
AM—day-50 kw	500	4,500
AM—day-25 kw	400	3,600
AM—day-10 kw	300	2,700
AM—day-5 kw	200	1,800
AM—day-1 kw	100	900
AM—day-500 w	50	450
AM—day-250 w[1]	25	225
AM—unlimited 50 kw	1,000	9,000
AM—unlimited 25 kw	800	7,200
AM—unlimited 10 kw	600	5,400
AM—unlimited 5 kw	400	3,600
AM—unlimited 1 kw	200	1,800
AM—unlimited 500 w	100	900
AM—unlimited 250 w[1]	50	450
AM—class IV	100	900
For directional antenna in addition to the above	50	450

[1] *The fee for major changes in 100 w operations is the same as for 250 w operations.*

Subscription television (application for subscription television authorizations):

Application filing fee (nonrefundable)	$1,000

Assignments and transfers (application for assignment of license or transfer of control, exclusive of FCC form 316 applications (where more than one broadcast station license is involved, the total amount of fees prescribed for each license so involved will be paid in the manner set forth below):

Application Filing Fee	$1,000
Assignment and transfer fee to be paid within 30 days after commission consent to assignment or transfer	2% of consideration for assignment or transfer.

Other applications (the following fees shall accompany each application):

	AM	*FM*	*TV*	*Auxiliary*[2]
Applications filed on FCC form 316 (where more than one broadcast station license is involved, the application must be accompanied by the total amount of the fees prescribed for each license so involved).	$250	$250	$250	0
Application for construction permit to replace expired permit, FCC Form 321	500	500	500	$50
Application for modification other than a major change	50 for each application.			
Application for change of call sign for broadcast station	100	100	100	50
All other applications in the broadcast services	50 for each application.			

Annual license fees (Each broadcast station shall pay an annual license fee to the commission that is based on the station's rate card as of June 1 of each year. Annual fees for broadcast stations are payable on the anniversary date of the expiration of the license, and in the first year under the new fee schedule the fee is to be prorated over the number of full months of operation beginning Aug. 1, 1970, until the next payment date.

For AM and FM radio stations the annual fee will be a payment equal to 24 times the station's highest single one-minute spot-announcement rate, but in no event shall the annual payment for each AM and each FM station be less than $52.

For television broadcast stations the annual fee will be a payment equal to 12 times the station's highest 30-second spot-announcement rate, but in no event shall the annual payment be less than $144.

(b) Fees are not required in the following instances:

(1) Applications filed by tax-exempt organizations for the operation of stations providing noncommercial educational broadcast services, whether or not such stations operate on frequencies allocated for noncommercial educational use.

(2) Applications in the AM service requesting only authority to determine antenna power by direct measurement.

(3) All television translator applications and all television translator relay stations.

[2] *With respect to applications for remote pickup broadcast stations authorized under Subpart D of Part 74 of this chapter, one fee will cover the base station (if any) and all the remote-pickup mobile stations of a main station, provided the applications therefore are filed, at the same time.*

hearings, the burden of proceeding with the introduction of evidence and the burden of proof shall be upon the Commission; and (2) the Commission may specify in a show cause order, when the circumstances of the proceeding require expedition, a time less than that prescribed in §§1.276 and 1.277 within which the initial decision in the proceeding shall become effective, exceptions to such initial decision must be filed, parties must file requests for oral argument, and parties must file notice of intention to participate in oral argument.

(e) Correction or promise to correct the conditions or matters complained of in a show cause order shall not preclude the issuance of a cease and desist order. Corrections or promises to correct the conditions or matters complained of, and the past record of the licensee, may, however, be considered in determining whether a revocation and/or cease and desist order should be issued.

(f) Any order of revocation and/or cease and desist order issued after hearing pursuant to this section shall include a statement of findings and the grounds therefor, shall specify the effective date of the order, and shall be served on the person to whom such order is directed.

§1.92 Revocation and/or cease and desist proceedings: after waiver of hearing.—(a) After the issuance of an order to show cause, pursuant to §1.91, calling upon a person to appear at a hearing before the Commission, the occurrence of any one of the following events or circumstances will constitute a waiver of such hearing and the proceeding thereafter will be conducted in accordance with the provisions of this section.

(1) The respondent fails to file a timely written appearance as prescribed in §1.91(c) indicating that he will appear at a hearing and present evidence on the matters specified in the order.

(2) The respondent, having filed a timely written appearance as prescribed in §1.91 (c), fails in fact to appear in person or by his attorney at the time and place of the duly scheduled hearing.

(3) The respondent files with the Commission, within the time specified for a written appearance in §1.91(c), a written statement expressly waiving his rights to a hearing.

(b) When a hearing is waived under the provisions of paragraph (a) (1) or (3) of this section, a written statement signed by the respondent denying or seeking to mitigate or justify the circumstances or conduct complained of in the order to show cause may be submitted within the time specified in §1.91(c). The Commission in its discretion may accept a late statement. However, a statement tendered after the specified time has expired will not be accepted unless accompanied by a petition stating with particularity the facts and reasons relied on to justify such late filing. Such petitions for acceptance of a late statement will be granted only if the Commission determines that the facts and reasons stated therein constitute good cause for failure to file on time.

(c) Whenever a hearing is waived by the occurrence of any of the events or circumstances listed in paragraph (a) of this section, the Chief Hearing Examiner (or the presiding officer if one has been designated) shall, at the earliest practicable date, issue an order reciting the events or circumstances constituting a waiver of hearing, terminating the hearing proceeding, and certifying the case to the Commission. Such order shall be served upon the respondent.

(d) After a hearing proceeding has been terminated pursuant to paragraph (c) of this section, the Commission will act upon the matters specified in the order to show cause in the regular course of business. The Commission will determine on the basis of all the information available to it from any source, including such further proceedings as may be warranted, if a revocation order and/or a cease and desist order should issue, and if so, will issue such order. Otherwise, the Commission will issue an order dismissing the proceeding. All orders specified in this paragraph will include a statement of the findings of the Commission and the grounds and reasons therefore, will specify the effective date thereof, and will be served upon the respondent.

(e) Corrections or promise to correct the conditions or matters complained of in a show cause order shall not preclude the issuance of a cease and desist order. Corrections or promises to correct the conditions or matters complained of, and the past record of the licensee, may, however, be considered in determining whether a revocation and/or cease and desist order should be issued.

Station Application

Applying for a Construction Permit

After a prospective broadcaster has decided upon the type of station he desires, and the place where it would be located, he should ascertain and plan to meet the community problems and programing needs of the locality he intends to serve. The next step is to apply for a construction permit. This is done on FCC Form 301, "Application for Authority to Construct a New Broadcast Station or Make Changes in an Existing Broadcast Station," which covers AM, FM, or TV broadcasts, except educational applicants who use FCC Form 340, TV translators (Form 346), and booster stations (Form 343). These forms require information about the citizenship and character of the applicant, as well as his financial, technical and other qualifications, plus details about the transmitting apparatus to be used, antenna and studio locations, and the service proposed. Commercial broadcast applicants are required to show their financial ability to operate for one year after construction of the station. Triplicate copies are required. Nonprofit educational institutions apply for new or changed instructional fixed TV stations on Form 330P.

Applicants Must Give Local Notice

Applicants for new broadcast stations, license renewals, station sales or major changes in existing stations must give local public notice of such intent and also of any subsequent designation of their applications for hearing. This is done over the applicant's local station (if any) and by advertising in the local newspaper. It affords interested persons an opportunity to comment on these applications to the commission. Applicants and stations must also maintain public reference files in their respective localities.

Application Processing

All broadcast applications are reported twice by the commission—when first tendered (received) and, again, when formally accepted for filing. An application is not acted upon until at least 30 days after the commission gives public notice of its acceptance. During that time objecting petitions may be filed.

Competing AM applications may be filed up to a date in a notice of AM applications ready for processing. It usually is about 30 days following that notice. Competing FM and TV applications may be filed up to the day the initial application is ready for commission consideration.

Applications are, in general, processed in the order in which accepted. They are reviewed for engineering, legal and financial data by the Broadcast Bureau, which, under delegated authority, can act on routine applications and report to the commission applications involving policy or other particular considerations. If an application has no engineering or other conflicts, has no valid protests, the applicant is found qualified. Assuming all other requirements are met, the application may be granted without hearing and a construction permit issued. All such grants are announced by the commission. Petitions for reconsideration of grants made without hearing can be filed within 30 days but must show good cause why the objections were not raised before the grant.

Hearing Procedure

Where it appears that an application does not conform to the commission's rules and regulations, that serious interference would be caused, if there is protest of merit, or if other serious questions of a technical, legal or financial character develop, a hearing is usually required. The commission must accord a hearing to competing applications filed within specified time limits.

In designating an application for hearing, the commission gives public notice of the issues for the information of the applicant and others concerned. The hearing notice generally allows the applicant 60 days or more in which to prepare. Even after the hearing has been set, an applicant may amend his application to resolve engineering or other problems. (Commission approval is required for all mergers or situations in which a competing applicant withdraws on payment of expenses.)

Hearings on competing applications are normally held at the commission's Washington offices. Hearings on license revocations

Station Application Procedure

How to Apply for a Broadcasting Station (AM/FM/TV)

(Updated to September 1970)

Any qualified citizen, firm, or group may apply to the Federal Communications Commission for authority to construct a standard (AM), frequency modulation (FM), or television (TV) broadcast station.

Licensing of these facilities is prescribed by the Communications Act of 1934, as amended, which sets up certain basic requirements. In general, applicants must satisfy the commission that they are legally, technically and financially qualified, and that operation of the proposed station would be in the public interest.

The licensing procedure is detailed in Part 1 of the commission's rules of "Practice and Procedure." Station operation is covered by Part 73 (formerly Part 3) "Radio Broadcast Services." The latter includes technical standards for AM, FM and TV stations, and TV and FM channel (frequency) assignments by states and communities. Copies of these rules are not supplied by the commission but are available from the Government Printing Office.

Most applicants employ engineering and legal services in preparing their applications. The commission does not make technical or other special studies for prospective applicants nor does it recommend individual lawyers or engineers. Names of firms and individuals practicing before the commission are listed in various trade publications.

Following is a summary of the consecutive steps to be followed in applying for authorization to build and operate a broadcast station. The application procedure is substantially the same whether the facility sought is AM, FM or TV.

Selecting a Facility

An AM applicant must make his own search for a frequency on which he could operate without causing or receiving interference from existing stations and stations proposed in pending applications. AM broadcast stations operate on "local," "regional," or "clear" channels. Stations of 250 watts power nighttime and up to 1 kilowatt daytime serve small communities; stations of 500 watts to 5 kilowatts power cover centers of population and surrounding areas; stations of 10 to 50 kilowatts power are for large area coverage, particularly at night.

An FM station applicant must request an FM channel assigned to the community in which he proposes to operate, or a place within a 10-mile radius (for Class A FM stations) or a 15-mile radius (for Class B or Class C FM stations), which has no FM channel assignment. Power, antenna height and station separation are governed by the zone in which the station is located. There are three classes of commercial FM stations. Class A stations use power of from 100 watts to 3 kilowatts to cover a radius of about 15 miles; Class B stations, 5 kilowatts to 50 kilowatts for 40-mile service and Class C, 25 kilowatts to 100 kilowatts for 65-mile range. Noncommercial educational FM stations are in a separate category and may operate with power as low as 10 watts. Commercial and educational FM stations may apply for a "Subsidiary Communications Authorization" (Form 318) to furnish certain supplemental services. FM stations may engage in stereophonic broadcasting for which no special application is required.

An applicant for a TV station must request a VHF (very high frequency) or a UHF (ultra high frequency) channel assigned to the community in which he proposes to operate, or a place having no channel assignment within 15 miles of that community. Power depends upon the kind of channels used (VHF or UHF) and station separation is determined by three zones. TV "translator" stations serve remote communities by picking up and rebroadcasting the programs of outside stations, with the latter's permission. They operate on VHF or the upper 14 UHF channels. Booster stations fill in the shadows of UHF station service areas. Certain channels are assigned for noncommercial educational TV operation. There is a "Community Antenna Relay Service" for noncommon-carrier microwave facilities to relay TV signals to community antenna television (CATV) systems.

and renewals are held in the communities affected.

Hearings are customarily conducted by an examiner. He has authority to administer oaths, examine witnesses and rule upon the admission of evidence. A prehearing conference is held to reach agreement on procedural matters.

Within 20 days after the close of a record by the hearing examiner, each party and the chief of the Broadcast Bureau of the commission can file proposed findings of fact and conclusions to support their contentions. After review of the evidence and statements, the hearing examiner issues an initial decision.

If he wishes to contest the initial decision, the applicant or any other party in interest has 30 days from the date on which the initial decision was issued to file exceptions. In all cases heard by an examiner, the commission or its review board may hear oral argument on timely request of any party. After oral argument, the commission or the review board, as the case may be, may adopt, modify or reverse the hearing examiner's initial decision. In cases where the review board has acted on the exceptions, an appeal from its decision may be taken to the commission within 30 days. The commission may, however, deny the appeal for review without stating reasons for such action.

Court appeals can be taken within 30 days following release of the final decision, in which case the commission's action is stayed pending court determination.

Construction Permit

When an application is granted, a construction permit is issued. The new permittee may then request call letters which, if available and conforming to the rules, are issued. A period of 60 days from date of the construction permit is provided in which construction shall begin, and a maximum of six months thereafter as the time for completion of construction (or eight months in all). Application to make changes in an existing station is made on the same form used in seeking initial construction authorization (Form 301). Application to modify a broadcast construction authorization or to modify a license is made on form 301-A, "Request for Modification of Broadcast Station Authorization." If the permittee is unable to build his station within the time specified, he must apply for extension of time on Form 701 ("Application for Additional Time to Construct a Radio Station"), giving reasons. Upon completion of construction the permttee conducts equipment (not program) tests.

License

The final step is to apply for the actual license on Form 302 ("Application for New Broadcast Station License"), or Form 341 (for noncommercial educational FM stations), Form 344 (for TV boosters), or Form 347 (for TV translators). Applicants must show compliance with all terms, conditions and obligations set forth in the original application and the construction permit. Not until he applies for a license can the holder of a construction permit request authority to conduct program tests. The license application form provides a space for program test requests, or it can be made separately. A station license and program test authority are issued if no new cause or circumstance has come to the attention of the commission that would make operation of the station contrary to public interest.

Applicants for renewal of station licenses must show that they have operated according to the terms of their authorizations and the promises they made in obtaining them. Most renewal applications are made on Form 303 ("Application for Renewal of Broadcast Station License"). Noncommercial educational licensees use Form 342; and TV translators Form 348. Pending the disposition of any commission hearing or other proceeding involving license renewal or revocation, the station continues to operate even though its license term may have expired.

Sales and Transfers

If the holder of a construction permit or license desires to assign it to someone else, he makes application on Form 314 ("Application for Consent to Assignment of Radio Broadcast Station Construction Permit or License"). Should the permittee or licensee wish to transfer corporate control, he applies on Form 315 ("Application for Consent to Transfer Control of Corporation Holding Radio Broadcast Station Construction Permit or License"). Form 316 ("Application for Assignment or Transfer—Short Form") may be used when the transfer or assignment involves no substantial change in interest. Sales of stations held less than three years are subject to hearing except in case of death, hardship or other mitigating circumstances beyond the licensee's control.

Construction Changes

Applicants for authority to make construction changes in existing stations apply on the same form used for a construction permit for the type of station involved.

Application Fees

Since March 17, 1964, the commission has charged fees for most application filings in order to comply with Government policy to charge for certain Federal services. On July 1, 1970, a new fee schedule was adopted for broadcast stations, which includes three types of charges: (1) a filing fee (the only type of fee previously charged) payable when the application is tendered; (2) a grant fee, payable when the application is granted; and (3) an annual operating fee, paid by all commercial AM, FM and TV stations, in lieu of the renewal application fee previously charged. Application fees for construction permits, generally considerably higher than those previously charged, vary with the type of station, from $25 for a daytime-only 250-watt nondirectional AM station permit and $100 for a class A FM, to $5,000 for a VHF TV permit in the top-50 markets (in TV, though not in radio, fees vary with market size; top 50, next 50, and other; and there is also a VHF-UHF difference). An extra $50 is charged for a directional antenna application. Applications for major changes are charged the same fee as those for new stations. The grant fee is charged on the same scale, nine times the amount of the application fee. For assignments of licenses and transfers of control (other than involuntary transfers), the filing fee is $1,000 (per license) and the grant fee is two percent of the consideration (selling price) for the assignment or transfer, payable on consummation. The annual operating fee is based on a station's highest commercial announcement rate: in AM and FM, the highest one-minute rate multiplied by 24 and in TV the highest 30-second rate multiplied by 12, with a minimum of $52 in radio and $144 in television. Most "other" applications, such as for covering licenses and minor changes, are $50; requests for important Special Temporary Authorizations (STAs) or waiver of the rules, in broadcast and other services, are $25; involuntary assignments or transfers of control are $250 (per station where more than one is involved); and applications for subscription television authorizations are $1,000. There is no grant fee for such applications.

Translators and noncommercial educational stations are exempt from fees. In adopting the new fee schedule, the Commission recognized that the amount of fee for assignment/transfer grants—two percent of consideration—may be difficult to determine where the consideration includes elements other than cash or property with an ascertainable value. The Commission stated that a rule of reason would be followed, with weight being given to IRS rulings and the principles of tax law, for example, where an agreement not to compete is part of the consideration. In difficult cases, parties are invited to consult with Commission personnel with respect to the value to be attributed.

August 1, 1970, was the generally effective date of the new schedule. Grant fees were not charged where the application was on file before July 1, 1970. The annual operating fee for broadcast stations is due each year on the anniversary of the station's license expiration date. For the first year, the fee will be a *pro rata* share of the annual fee from August 1, 1970.

The fee schedule will be subject to continuing review, to determine whether changes in over-all or comparative levels are in order.

Printed Rules

FCC rules may be obtained only through the Government Printing Office, Washington, D. C. 20402. The rules on FCC practice and procedure are contained in Volume I, which is available at the Government Printing Office for $4 a copy; the broadcast rules are contained in Volume III, for $7. Orders should be sent to the Government Printing Office direct (not through the FCC). The printed rules are sold on a subscription basis, which entitles the purchaser to receive subsequent amendments to the rule part purchased.

The Dimensions of Broadcasting

Key facts about radio and television

Broadcasting stations on air

510	VHF commercial TV stations
189	UHF commercial TV stations
699	**total commercial TV stations**
88	VHF noncommercial TV stations
117	UHF noncommercial TV stations
205	**total noncommercial TV stations**
904	**total TV stations**
4,354	AM radio stations
2,299	commercial FM stations
478	noncommercial FM stations
8,035	**total broadcasting stations**

Compilation by FCC through Dec. 1, 1971

Total broadcast revenues, 1970

$2,808,200,000	for all TV stations and networks (from FCC report)
$1,136,900,000	for all radio stations and networks (from FCC report)
$3,945,100,000	**total radio-TV revenues**

The radio-TV audiences

62,100,000	U. S. TV homes
31,000,000	color TV homes
6,000,000	CATV homes
62,600,000	radio homes
6 hours, 20 minutes	total TV viewing per home per day

Some other facts about facilities

318	AM stations owned by newspapers and/or magazines
209	FM stations owned by newspapers and/or magazines
176	TV stations owned by newspapers and/or magazines
113	regional radio networks/groups
12	regional television networks
2,750	community antenna TV systems

Facts about related businesses

48	talent agents and managers
385	radio program producers, distributors
724	TV program producers, distributors
537	TV commercial producers
312	radio commercial and jingle producers
483	producers and distributors of business promotion films
102	TV processing labs
156	associations and professional societies
63	companies providing research services
50	unions representing workers and performers
292	consulting engineers serving broadcasting
95	consultants on management, personnel, etc.
42	news services
73	public relations, publicity, promotion services
43	station and CATV brokers
240	station representatives
13	station finance companies

NAB CODES AND PROGRAM SERVICES

Country & Western Stations D-32
Foreign Language Stations D-29
Music Licensing Groups D-10
Negro Programing D-32
News Services D-9
Program Distributors D-10
Program Producers D-10
Radio Code D-6
Talent Agents D-8
Television Code D-3

NAB Television Code

Preamble

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

The revenues from advertising support the free, competitive American system of telecasting and make available to the eyes and ears of the American people the finest programs of information, education, culture and entertainment. By law the television broadcaster is responsible for the programing of his station. He, however, is obliged to bring his positive responsibility for excellence and good taste in programing to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and of live programs, advertising agencies, and talent agencies.

The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes.

Television and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television.

In order that television programing may best serve the public interest, viewers should be encouraged to make their criticisms and positive suggestions known to the television broadcasters. Parents in particular should be urged to see to it that, out of the richness of television fare, the best programs are brought to the attention of their children.

I. Advancement of Education and Culture

1. Commercial television provides a valuable means of augmenting the educational and cultural influences of schools, institutions of higher learning, the home, the church, museums, foundations, and other institutions devoted to education and culture.

2. It is the responsibility of a television broadcaster to call upon such institutions for counsel and cooperation and to work with them on the best methods of presenting educational and cultural materials by television. It is further the responsibility of stations, networks, advertising agencies and sponsors consciously to seek opportunities for introducing into telecasts factual materials which will aid in the enlightenment of the American public.

3. Education via television may be taken to mean that process by which the individual is brought toward informed adjustment to his society. Television is also responsible for the presentation of overtly instructional and cultural programs, scheduled so as to reach the viewers who are naturally drawn to such programs, and produced so as to attract the largest possible audience.

4. The television broadcaster should be thoroughly conversant with the educational and cultural needs and desires of the community served.

5. He should affirmatively seek out responsible and accountable educational and cultural institutions of the community with a view toward providing opportunities for the instruction and enlightenment of the viewers.

6. He should provide for reasonable experimentation in the development of programs specifically directed to the advancement of the community's culture and education.

7. It is in the interest of television as a vital medium to encourage and promote the broadcast of programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes. Accordingly, none of the provisions of this code, including those relating to the responsibility toward children, should be construed to prevent or impede their broadcast. All such programs, however, should be broadcast with due regard to the composition of the audience. The highest degree of care should be exercised to preserve the integrity of such programs and to ensure that the selection of themes, their treatment and presentation are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism, to shock or exploit the audience or to appeal to prurient interests or morbid curiosity.

II. Responsibility Toward Children

1. The education of children involves giving them a sense of the world at large. It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. In addition, those programs which might be reasonably expected to hold the attention of children and which are broadcast during times of the day when children may be normally expected to constitute a substantial part of the audience should be presented with due regard for their effect on children.

2. Such subjects as violence and sex shall be presented without undue emphasis and only as required by plot development or character delineation. Crime should not be presented as attractive or as a solution to human problems, and the inevitable retribution should be made clear.

3. The broadcaster should afford opportunities for cultural growth as well as for wholesome entertainment.

4. He should develop programs to foster and promote the commonly accepted moral, social and ethical ideals characteristic of American life.

5. Programs should reflect respect for parents, for honorable behavior, and for the constituted authorities of the American community.

6. Exceptional care should be exercised with reference to kidnapping or threats of kidnapping of children in order to avoid terrorizing them.

7. Material which is excessively violent or would create morbid suspense, or other undesirable reactions in children, should be avoided.

8. Particular restraint and care in crime or mystery episodes involving children or minors, should be exercised.

III. Community Responsibility

1. A television broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted fully with its needs and characteristics in order better to serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

IV. General Program Standards

1. Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has towards his society. The intimacy and confidence placed in television demand of the broadcaster, the network and other program sources that they be vigilant in protecting the audience from deceptive program practices.

2. Profanity, obscenity, smut and vulgarity are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

3. Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization such as combating prejudice, are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

4. Racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality.

5. Attacks on religion and religious faiths are not allowed. Reverence is to mark any mention of the name of God, His attributes and powers. When religious rites are included in other than religious programs the rites shall be accurately presented. The office of minister, priest or rabbi shall not be presented in such a manner as to ridicule or impair its dignity.

6. Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually as a solution for marital problems.

7. In reference to physical or mental afflictions and deformities, special precautions must be taken to avoid ridiculing sufferers from similar ailments and offending them or members of their families.

8. Excessive or unfair exploitation of others or of their physical or mental afflictions shall not be presented as praiseworthy.

The presentation of cruelty, greed and selfishness as worthy motivations is to be avoided.

9. Law enforcement shall be upheld and, except where essential to the program plot, officers of the law portrayed with respect and dignity.

10. Legal, medical and other professional advice, diagnosis and treatment will be permitted only in conformity with law and recognized ethical and professional standards.

11. The use of animals both in the production of television programs and as part of television program content shall at all times, be in conformity with accepted standards of humane treatment.

12. Care should be exercised so that cigarette smoking will not be depicted in a manner to impress the youth of our country as a desirable habit worthy of imitation.

13. Criminality shall be presented as undesirable and unsympathetic. The condoning of crime and the treatment of the commission of crime in a frivolous, cynical or callous manner is unacceptable.

The presentation of techniques of crime in such detail as to invite imitation shall be avoided.

14. The presentation of murder or re-

For definitions of abbreviations used in the 1968 YEARBOOK see page D-38

venge as a motive for murder shall not be presented as justifiable.

15. Suicide as an acceptable solution for human problems is prohibited.

16. Illicit sex relations are not treated as commendable.

Sex crimes and abnormalities are generally unacceptable as program material.

The use of locations closely associated with sexual life or with sexual sin must be governed by good taste and delicacy.

17. Drunkenness should never be presented as desirable or prevalent.

The use of liquor in program content shall be de-emphasized. The consumption of liquor in American life, when not required by the plot or for proper characterization, shall not be shown.

18. Narcotic addiction shall not be presented except as a vicious habit. The administration of illegal drugs will not be displayed. The use of hallucinogenic drugs shall not be shown or encouraged as desirable or socially acceptable.

19. The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

20. Telecasts of actual sport programs at which on-the-scene betting is permitted by law should be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

21. Program material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading or character-reading, is unacceptable when presented for the purpose of fostering belief in these subjects.

22. Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must, in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

23. No program shall be presented in manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

24. The appearances or dramatization of persons featured in actual crime news will be permitted only in such light as to aid law enforcement or to report the news event.

25. The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible.

26. Contests may not constitute a lottery.

27. Any telecasting designed to "buy" the television audience by requiring it to listen and/or view in hope of reward rather than for the quality of the program, should be avoided.

28. The costuming of all performers shall be within the bounds of propriety and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home viewers.

29. The movements of dancers, actors, or other performers shall be kept within the bounds of decency, and lewdness and impropriety shall not be suggested in the positions assumed by performers.

30. Camera angles shall avoid such views of performers as to emphasize anatomical details indecently.

31. The use of the television medium to transmit information of any kind by the use of the process called "subliminal perception," or by the use of any similar technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness, is not permitted.

32. The broadcaster shall be constantly alert to prevent activities that may lead to such practices as the use of scenic properties, the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogans, within a program dictated by factors other than the requirements of the program itself. The acceptance of cash payments or other considerations in return for including any of the above within the program is prohibited except in accordance with Sections 317 and 508 of the Communications Act.

33. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements, nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news. Expletives, (presented aurally or pictorially) such as "flash" or "bulletin" and statements such as "we interrupt this program to bring you . . ." should be reserved specifically for news room use. However, a television broadcaster may properly exercise discretion in the use in non-news programs of words or phrases which do not necessarily imply that the material following is a news release.

34. Program content should be confined to those elements which entertain or inform the viewer and to the extent that titles, teasers and credits do not meet these criteria, they should be restricted or eliminated.

35. The creation of a state of hypnosis by act or demonstration on the air is prohibited and hypnosis as an aspect of "parlor game" antics to create humorous situations within a comedy setting cannot be used.

V. Treatment of News and Public Events

News

1. A television station's news schedule should be adequate and well-balanced.

2. News reporting should be factual, fair and without bias.

3. A television broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

4. At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards, wherever such sections are reasonably applicable.

5. Good taste should prevail in the selection and handling of news:

Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.

6. Commentary and analysis should be clearly identified as such.

7. Pictorial material should be chosen with care and not presented in a misleading manner.

8. All news interview programs should be governed by accepted standards of ethical journalism, under which the interviewer selects the quesions to be asked. Where there is advance agreement materially restricting an important or newsworthy area of questioning, the interviewer will state on the program that such limitation has been agreed upon. Such disclosure should be made if the person being interviewed requires that questions be submitted in advance or if he participates in editing a recording of the interview prior to its use on the air.

9. A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his station, and in his selection of newscasters, commentators, and analysts.

Public Events

1. A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.

2. The treatment of such events by a television broadcaster should provide adequate and informed coverage.

VI. Controversial Public Issues

1. Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. The television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to his fellow citizens; and to give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues, should be considered on the basis of their individual merits, and in the light of the contribution which the use requested would make to the public interest, and to a well-balanced program structure.

3. Programs devoted to the discussion of controversial public issues should be identified as such. They should not be presented in a manner which would mislead listeners or viewers to believe that the program is purely of an entertainment, news, or other character.

4. Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials. They should be unmistakably identified as statements of station opinion and should be appropriately distinguished from news and other program material.

VII. Political Telecasts

1. Political telecasts should be clearly identified as such. They should not be presented by a television broadcaster in a manner which would mislead listeners or viewers to believe that the program is of any other character.

(Ref.: Communications Act of 1934, as amended, Secs. 315 and 317, and FCC Rules and Regulations, Secs. 3.654, 3.657, 3.663, as discussed in NAB's "A Political Catechism.")

VIII. Religious Programs

1. It is the responsibility of a television broadcaster to make available to the community appropriate opportunity for religious presentations.

2. Telecasting which reaches men of all creeds simultaneously should avoid attacks upon religion.

3. Religious programs should be presented respectfully and accurately and without prejudice or ridicule.

4. Religious programs should be presented by responsible individuals, groups and organizations.

5. Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

6. In the allocation of time for telecasts of religious programs the television station should use its best efforts to apportion such time fairly among the representative faith groups of its community.

IX. General Advertising Standards

1. This Code establishes basic standards for all television broadcasting. The principles of acceptability and good taste within the Program Standards section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to television advertising.

2. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commerical presentation for such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

3. Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

4. In consideration of the customs and attitudes of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

5. The advertising of hard liquor (distilled spirits) is not acceptable.

6. The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable only subject to federal and local laws. *(See Television Code Intrepretation No. 7)*

7. The advertising of cigarettes shall not state or imply claims regarding health and shall not be presented in such a manner as to indicate to youth that the use of cigarettes contributes to individual achievement, personal acceptance or is a habit worthy of imitation.

8. Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses in generally unacceptable.

9. The advertising of firearms is ac-

ceptable only subject to federal and local laws.

10. The advertising of fortune-telling, occultism, astrology, phrenology, character reading or subjects of a like nature is not permitted.

11. Because all products of a personal nature create special problems, such products, when accepted, should be treated with special emphasis on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner.

The advertising of particularly intimate products which ordinarily are not freely mentioned or discussed is not acceptable. *(See Television Code Interpretation No. 4)*

12. The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

13. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

14. "Bait-switch" advertising, whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

15. Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statement that cannot be supported if presented in the advertiser's own words.

X. Presentation of Advertising

1. Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

2. The role and capability of television to market sponsors' products are well recognized. In turn, this fact dictates that great care be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics, performance or appearance of the product.

3. The broadcaster and the advertiser should exercise special caution with the content and presentation of television commercials placed in or near programs designed for children. Exploitation of children should be avoided.

Commercials directed to children should in no way mislead as to the product's performance and usefulness.

Appeals involving matters of health which should be determined by physicians should not be directed primarily to children.

4. Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes.

5. Commercials for services or over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer. The following principles should apply to such advertising:

a. Physicians, dentists, or nurses, or actors representing physicians, dentists or nurses, shall not be employed directly or by implication. These restrictions also apply to persons professionally engaged in medical services (e.g., physical therapists, pharmacists, dental assistants, nurses' aides).

b. Visual representations of laboratory settings may be employed, provided they bear a direct relationship to bona fide research which has been conducted for the product or service. (See Code, X, 10.) In such cases, laboratory technicians shall be identified as such and shall not be employed as spokesmen or in any other way speak on behalf of the product.

c. Institutional announcements not intended to sell a specific product or service to the consumer and public service announcements by nonprofit organizations may be presented by accredited physicians, dentists or nurses, subject to approval by the broadcaster. An accredited professional is one who has met required qualifications and has been licensed in his resident state.

6. Advertising should offer a product or service on its positive merits and refrain by identification or other means from disparaging, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions.

7. A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should avoid the use of commercial announcements, which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called trailer or "hitch-hike" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.

8. Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

9. A charge for television time to churches and religious bodies is not recommended.

10. Reference to the results of bona fide research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the work that has been conducted.

XI. Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer because of the direct bearing on his health.

2. Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

3. A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

XII. Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations. Care should be taken to avoid the concurrent use of the three elements which together constitute a lottery—prize, chance and consideration.

2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable unless the award is based upon skill and not upon chance.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. *(See Time Standards for Advertising Copy.)*

XIII. Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approval before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of viewers.

5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

XIV. Time Standards for Advertising

In accordance with good telecast advertising practice, the time standards for commercial material are as follows:

1. Prime Time [Programs]

Definition: A continuous period of not less than three evening hours per broadcast day as designated by the station between the hours of 6 pm and midnight.

Commercial material, including total station break time, in prime time shall not exceed 17.2% (10 minutes and 20 seconds) in any 60-minute period.

Not more than three announcements shall be scheduled consecutively.

Commercial material in prime time includes billboards, public service announcements, promotional announcements (except those for the same program) and "below the line" credits as well as commercial copy. *(See Television Code Interpretation No. 6.)*

2. All Other Time [Programs]

Definition: All time other than prime time. Commercial material, including total station break time, within any 60-minute period may not exceed 27.2% (16 minutes and 20 seconds).

Individual programs of five minutes duration may include commercial material not in excess of one minute and 15 seconds and individual programs of 10 minutes duration may include commercial material not in excess of two minutes and 10 seconds.

Not more than three announcements shall be scheduled consecutively.

Commercial material in all other times includes billboards, promotional announcements (except those for the same program), below-the-line credits and commercial copy. Public service announcements are excluded from this definition.

3. Station Breaks

Definition: Station breaks are those periods of time between programs, or within a program as designated by the program originator, which are set aside for local station identification and spot announcements. In prime time a station break shall consist of not more than two commercial announcements plus noncommercial copy such as station identification, public service or promotional announcements. Total station break time in any 30-minute period may not exceed one minute and 10 seconds. In other than prime time individual station breaks shall consist of not more than two commercial announcements plus the conventional sponsored 10-second ID, or three commercial announcements, and shall not exceed two minutes and 10 seconds.

Station break announcements shall not adversely affect a preceding or following program.

4. Multiple-Product Announcements

A multiple-product announcement is one in which two or more products or services are presented within the framework of a single announcement.

(1) Only those multiple-product announcements which meet the following criteria shall be counted under the code (Section XIV, 1, 2, 3) as a single announcement:

(a) The products or services are related in character, purpose or use; and

(b) The products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single announcement; and

(c) The announcement is so constructed that it cannot be divided into two or more separate announcements.

(2) Multiple-product announcements not meeting the criteria of 4 (1) above (commonly referred to as "piggybacks") shall be counted as two or more announcements under this section of the code.

(3) Multiple-product announcements of retail or service establishments are exempted from the provisions of (1) (a) above.

5. Prize Identification

Reasonable and limited identification of prizes and statement of the donor's name within formats wherein the presentation of contest awards or prizes is a necessary and integral part of program content shall not be included as commercial time within the meaning of paragraphs 1 and 2, above; however, any aural or visual presentation concerning the product or its donor, over or beyond such identification and statement, shall be included as commercial time within the meaning of paragraph 1, above. *(See Television Code Interpretation No. 5.)*

6. Care should be exercised in the selection, placement and integration of non-program material in order to avoid adversely affecting the program or diminishing audience interest.

7. Programs presenting women's services, features, shopping guides, fashion shows, demonstrations and similar material with genuine audience interest provides a special service to the viewing public in which what ordinarily might be considered advertising material is an informative and necessary part of the program content. Because of this, the Time Standards may be waived to a reasonable extent and limited frequency.

The Code Authority will evaluate each such program on its own merits.

8. Except for normal guest identifications, any casual reference by talent in a program to another's product or service under any trade name or language sufficiently descriptive to identify it should be condemned and discouraged.

9. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trade-mark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On Camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

10. Each opening and closing billboard, regardless of the number of sponsors, shall not exceed 10 seconds in program periods of one half-hour or less, or in the ratio of 10 seconds of opening and closing billboard per 30 minutes of program time in periods exceeding 30 minutes, provided that a billboard for any one sponsor at no time shall exceed 20 seconds in programs exceeding 30 minutes.

11. Billboard language may not include a commercial message and should be confined to the sponsor's name, product and established claim or slogan. Billboards should not mention contests, premiums, offers or special sales.

Integrated and Piggy-Back Announcements

Interpretations of the Television Code by the Code Review Board

No. 1, June 7, 1956, Revised March 30, 1960, March 15, 1962

Note: Interpretation No. 1 has been replaced by amendment to the code. See Section XIV, paragraph 4, Time Standards for Advertising.

No. 2, June 7, 1956, revised June 9, 1958
"Pitch" Programs

The "pitchman" technique of advertising on television is inconsistent with good broadcast practice and generally damages the reputation of the industry and the advertising profession.

Sponsored program-length segments, consisting substantially of continuous demonstration or sales presentation, violate not only the time standards established in the Code, but the broad philosophy of improvement implicit in the voluntary Code operation and are not acceptable.

No. 3, June 7, 1956
Hollywood Film Promotion

The presentation of commentary or film excerpts from current theatrical releases in some instances may constitute "advertising copy" under "Time Standards for Advertising." Specifically, for example, when such presentation, directly or by inference, urges viewers to attend, it shall be counted against the advertising copy time allowance for the program of which it is a part.

No. 4, June 7, 1956
Non-Acceptability of Particularly Intimate Products

Paragraph 10 of the "Advertising Standards" reads in part, "The advertising of intimately personal products which are not freely mentioned or discussed is not acceptable."

Products for the treatment of hemorrhoids and for use in connection with feminine hygiene are not acceptable under the above stated language.

No. 5, Jan. 23, 1959
Prize Identification

Aural and/or visual prizes identification of up to 10 seconds duration may be deemed "reasonable and limited" under the language of Paragraph 4 of the Time Standards of Advertising. Where such identification is longer than 10 seconds, the entire announcement or visual presentation will be charged against the total commercial time for the program period.

No. 6, Feb. 25, 1965
Below-the-line Credits

Below-the-line credits are deemed to mean those for technical and physical services and facilities as distinct from generally recognized artistic and creative services such as those performed by cast, writters, directors, producers and the like.

No. 7, March 4, 1965
Drinking on Camera

Paragraph six, Section IX, General Advertising Standards, states that the "advertising of beer and wine is acceptable only when presented in the best of good taste and discretion." This requires that commercials involving beer and wine avoid any representation of on-camera drinking.

NAB Radio Code of Good Practices

We Believe:

That radio broadcasting in the United States of America is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States;

That its influence in the arts, in science, in education, in commerce, and upon the public welfare is of such magnitude that the only proper measure of its responsibility is the common good of the whole people;

That it is our obligation to serve the people in such manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for all mankind; by making available to every person in America such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art;

That we should make full and ingenious use of man's store of knowledge, his talents, and his skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:

Observe the proprieties and customs of civilized society;

Respect the rights and sensitivities of all people;

Honor the sanctity of marriage and the home;

Protect and uphold the dignity and brotherhood of all mankind;

Enrich the daily life of the people through the factual reporting and analysis of news, and through programs of education, entertainment, and information;

Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

Contribute to the economic welfare of all by expanding the channels of trade, by encouraging the development and conservation of natural resources, and by bringing together the buyer and seller through the broadcasting of information pertaining to goods and services.

Toward the achievement of these purposes we agree to observe the following:

I. PROGRAM STANDARDS

A. News

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution—being first is not as important as being right. The following standards are predicated upon that viewpoint.

1. News Sources. Those responsible for news on radio should exercise constant professional care in the selection of sources—for the integrity of the news and the consequent good reputation of radio as a dominant news medium depend largely upon the reliability of such sources.

2. News Reporting. News reporting shall be factual and objective. Good taste shall prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters shall be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

3. Commentaries and Analyses. Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary shall be clearly identified as such, distinguishing them from straight news reporting.

4. Editorializing. Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials and should be clearly distinguished from news and other program material.

5. Coverage of News and Public Events. In the coverage of news and public events the broadcaster has the right to exercise his judgment consonant with the accepted standards of ethical journalism and especially the requirements for decency and decorum in the broadcast of public and court proceedings.

6. Placement of Advertising. A broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

B. Controversial Public Issues

1. Radio provides a valuable forum for the expression of responsible views on public issues of a controversial nature. The broadcaster should develop programs relating to controversial public issues of importance to his fellow citizens; and give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues should be considered on the basis of their individual merits, and in the light of the contributions which the use requested would make to the public interest.

3. Programs devoted to the discussion of controversial public issues should be identified as such. They should not be presented in a manner which would create the impression that the program is other than one dealing with a public issue.

C. Community Responsibility

1. A broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted with its needs and characteristics in order to serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

D. Political Broadcasts

1. Political broadcasts, or the dramatization of political issues designed to influence an election, shall be properly identified as such.

2. They should be presented in a manner which would properly identify the nature and character of the broadcast.

3. Because of the unique character of political broadcasts and the necessity to retain broad freedoms of policy void of restrictive interference, it is incumbent upon all political candidates and all political parties to observe the canons of good taste and political ethics, keeping in mind the intimacy of broadcasting in the American home.

E. Advancement of Education and Culture

1. Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich the experience of living through the advancement of education and culture.

2. The radio broadcaster, in augmenting the educational and cultural influences of the home, the church, schools, institutions of higher learning, and other entities devoted to education and culture:

(a) Should be thoroughly conversant with the educational and cultural needs and aspirations of the community served;

(b) Should cooperate with the responsible and accountable educational and cultural entities of the community to provide enlightenment of listeners;

(c) Should engage in experimental efforts designed to advance the community's cultural and educational interests.

F. Religion and Religious Programs

1. Religious programs shall be presented by responsible individuals, groups or organizations.

2. Radio broadcasting, which reaches men of all creeds simultaneously, shall avoid attacks upon religious faiths.

3. Religious programs shall be presented respectfully and without prejudice or ridicule.

4. Religious programs shall place em-

phasis on religious doctrines of faith and worship.

G. Dramatic Programs

1. In determining the acceptability of any dramatic program containing any element of crime, mystery, or horror, proper consideration should be given to the possible effect on all members of the family.

2. Radio should reflect realistically the experience of living, in both its pleasant and tragic aspects, if it is to serve the listener honestly. Nevertheless, it holds a concurrent obligation to provide programs which will encourage better adjustments to life.

3. This obligation is apparent in the area of dramatic programs particularly. Without sacrificing integrity of presentation, dramatic programs on radio shall avoid:

(a) Techniques and methods of crime presented in such manner as to encourage imitation, or to make the commission of crime attractive, or to suggest that criminals can escape punishment;

(b) Detailed presentation of brutal killings, torture, or physical agony, horror, the use of supernatural or climatic incidents likely to terrify or excite unduly;

(c) Sound effects calculated to mislead, shock, or unduly alarm the listener;

(d) Disrespectful portrayal of law enforcement;

(e) The portrayal of suicide as a satisfactory solution to any problem.

H. Responsibility Toward Children

The education of children involves giving them a sense of the world at large. It is not enough that programs broadcast for children shall be suitable for the young and immature. In addition, programs which might reasonably be expected to hold the attention of children and which are broadcast during times when children may be normally expected to constitute a substantial part of the audience should be presented with due regard for their effect on children.

1. Programs specifically designed for listening by children shall be based upon sound social concepts and shall reflect respect for parents, law and order, clean living, high morals, fair play, and honorable behavior.

2. They shall convey the commonly accepted moral, social and ethical ideals characteristic of American life.

3. They should contribute to the healthy development of personality and character.

4. They should afford opportunities for cultural growth as well as for wholesome entertainment.

5. They should be consistent with integrity of realistic production, but they should avoid material of extreme nature which might create undesirable emotional reaction in children.

6. They shall avoid appeals urging children to purchase the product specifically for the purpose of keeping the program on the air or which, for any reason, encourage children to enter inappropriate places.

7. They should present such subjects as violence and sex without undue emphasis and only as required by plot development or character delineation. Crime should not be presented as attractive or as a solution to human problems, and the inevitable retribution should be made clear.

8. They should avoid reference to kidnapping or threats of kidnapping of children.

I. General

1. The intimacy and confidence placed in radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive program practices.

2. Sound effects and expressions characteristically associated with news broadcasts (such as "bulletin," "flash," "we interrupt this program to bring you," etc.) shall be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and nonnews programs shall not be employed.

3. The acceptance of cash payments or other considerations for including identification of commercial products or services, trade names or advertising slogans, including the identification of prizes, etc., must be disclosed in accordance with provisions of the Communications Act.

4. When plot development requires the use of material which depends upon physical or mental handicaps, care should be taken to spare the sensibilities of sufferers from similar defects.

5. Stations should avoid broadcasting program material which would tend to encourage illegal gambling or other violations of federal, state and local laws, ordinances and regulations.

6. Simulation of court atmosphere or use of the term "court" in a program title should be done only in such manner as to eliminate the possibility of creating the false impression that the proceedings broadcast are vested with judicial or official authority.

7. Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

8. No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

9. Legal, medical and other professional advice will be permitted only in conformity with law and recognized ethical and professional standards.

10. Narcotic addiction shall not be presented except as a vicious habit. The misuse of hallucinogenic drugs shall not be presented or encouraged as desirable or socially acceptable.

11. Program material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature, is unacceptable when presented for the purpose of fostering belief in these subjects.

12. The use of cigarettes shall not be presented in a manner to impress the youth of our country that it is a desirable habit worthy of imitation in that it contributes to health, individual achievement or social acceptance.

13. Profanity, obscenity, smut and vulgarity are forbidden. From time to time, words which have been acceptable, acquire undesirable meanings, and broadcasters should be alert to eliminate such words.

14. Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization such as combating prejudice, are forbidden.

15. Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually as a solution for marital problems.

16. Broadcasts of actual sporting events at which on-the-scene betting is permitted should concentrate on the subject as a public sporting event and not on the aspects of gambling.

II. ADVERTISING STANDARDS

Advertising is the principal source of revenue of the free, competitive American system of radio broadcasting. It makes possible the presentation to all American people of the finest programs of entertainment, education and information.

Since the great strength of American radio broadcasting derives from the public respect for and the public approval of its programs, it must be the purpose of each broadcaster to establish and maintain high standards of performance, not only in the selection and production of all programs, but also in the presentation of advertising.

This code establishes basic standards for all radio broadcasting. The principles of acceptability and good taste within the program standards section govern the presentation of advertising where applicable. In addition, the code establishes in this section special standards which apply to radio advertising.

A. General Advertising Standards

1. A commercial radio broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, he shall, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

2. In consideration of the customs and attitudes of the communities served, each radio broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

B. Presentation of Advertising

1. The advancing techniques of the broadcast art have shown that the quality and proper integration of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its overall performance.

2. The final measurement of any commercial broadcast service is quality. To this, every broadcaster shall dedicate his best effort.

3. Great care shall be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics or performance of a product.

4. The broadcaster and the advertiser should exercise special caution with the content and presentation of commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness.

5. Appeals involving matters of health which should be determined by physicians should be avoided.

6. Reference to the results of research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the study. Surveys, tests or other research results upon which claims are based must be conducted under recognized research techniques and standards.

C. Acceptability of Advertisers and Products

In general, because radio broadcasting is designed for the home and the entire family, the following principles shall govern the business classifications listed below:

1. The advertising of hard liquor shall not be accepted.

2. The advertising of beer and wines is acceptable when presented in the best of good taste and discretion.

3. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature, is not acceptable.

4. Because the advertising of all products of a personal nature raises special problems, such advertising, when accepted, should be treated with emphasis on ethics and the canons of good taste, and presented in a restrained and inoffensive manner.

5. The advertising of tip sheets, publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

6. The advertising of cigarettes shall not state or imply claims regarding health and shall not be presented in such a manner as to indicate to the youth of our country that the use of cigarettes contributes to individual achievement, personal acceptance, or is a habit worthy of imitation.

7. An advertiser who markets more than one product shall not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

8. Care should be taken to avoid presentation of "bait-switch" advertising whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes.

9. Advertising should offer a product or service on its positive merits and refrain from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions. Any identification or comparison of a competitive product or service, by name, or other means, should be confined to specific facts rather than generalized statements or conclusions, unless such statements or conclusions are not derogatory in nature.

10. Advertising testimonials should be genuine and reflect an honest appraisal of personal experience.

11. Advertising by institutions or enterprises offering instruction with exagger-

ated claims for opportunities awaiting those who enroll, is unacceptable.

D. Advertising of Medical Products

Because advertising for over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer, the following principles should apply to such advertising:

1. When dramatized advertising material involves statements by doctors, dentists, nurses or other professional people, the material should be presented by members of such profession reciting actual experience, or it should be made apparent from the presentation itself that the portrayal is dramatized.

2. Because of the personal nature of the advertising of medical products, the indiscriminate use of such words as "safe," "without risk," "harmless," or other terms of similar meaning, either direct or implied, should not be expressed in the advertising of medical products.

3. Advertising material which offensively describes or dramatizes distress or morbid situations involving ailments is not acceptable.

E. Time Standards for Advertising Copy

1. The amount of time to be used for advertising should not exceed 18 minutes within any clock hour. The code authority, however, for good cause may approve advertising exceeding the above time standard for special circumstances.

2. The maximum time to be used for advertising allowable to any single sponsor regardless of type program shall be:

5	minute	programs	1:30
10	"	"	2:10
15	"	"	3:00
25	"	"	4:00
30	"	"	4:15
45	"	"	5:45
60	"	"	7:00

3. Any reference to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for normal guest identifications, be considered as advertising copy.

4. For the purpose of determining advertising limitations, such program types as "classified," "swap shop," "shopping guides," and "farm auction" programs, etc., shall be regarded as containing one and one-half minutes of advertising for each five-minute segment.

F. Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations.

2. All contest details, including rules, eligibility requirements, opening and termination dates, should be clearly and completely announced or easily accessible to the listening public; and the winners' names should be released as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable. However, when the award is based upon skill and not upon chance, evidence of purchase may be required.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time limitations heretofore provided. (See Time Standards for Advertising Copy.)

G. Premiums and Offers

1. The broadcaster should require that full details of proposed offers be submitted for investigation and approved before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

4. There should be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

A GUIDE TO McLUHAN

By John Culkin

What follows is one man's McLuhan served up in barbarously brief form. The treatment will be divided into three sections: 1) "the medium is the message," 2) an attempt to arrange McLuhan's ideas in a consistent pattern, and 3) a conclusion.

1 The Medium Is the Message

"The medium is the message," announced McLuhan a dozen years ago in a cryptic and uncompromising aphorism whose five simple words have stimulated as much controversy, thought and comment as any aphorism in town. The title of his most recent book, an illustrated popular treatment of his theories, playfully puns that The Medium Is the Massage. (McLuhan's penchant for punning derives from his long standing interest in James Joyce.) Massage suggests that which is done by masseurs and also spells out mass age. The original dictum can be looked at in four ways, the third of which contains a massage of importance.

The first meaning would be better communicated orally--"The medium is the message." The medium is the thing to study. The medium is the thing you're missing. Everybody's hooked on content; pay attention to form, structure, framework, medium. The play's the thing. The medium's the thing. McLuhan makes the truth stand on its head to attract attention. Why the medium is worthy of attention derives from its other three meanings.

Meaning number two stresses the relation of the medium to the content. The form of communication not only alters the content, but each form also has preferences for certain kinds of messages. Content always exists in some form and is, therefore, to some degree governed by the dynamics of that form. If you don't know the medium, you don't know the message. The insight is neatly summed up by Dr. Edmund Carpenter; "English is a mass medium. All languages are mass media--film, radio, TV--are new languages, their grammars as yet unknown. Each codifies reality differently; each conceals a unique metaphysics. Linguists tell us it's possible to say anything in any language if you use enough words or images, but there's rarely time; the natural course is for a culture to exploit its media biases . . ." It is always content-in-form which is mediated. In this sense, the medium is co-message.

The third meaning for the M-M formula emphasizes the relation of the medium to the individual psyche. The medium alters the perceptual habits of its users. Independent of the content, the medium itself gets through. Pre-literate, and post-literate cultures see the world through different-colored glasses. In the process of delivering content the medium also works over the sensorium of the consumer. To get this subtle insight across, McLuhan punned on message and came up with massage. The switch is intended to draw attention to the fact that a

medium is not something neutral--it does something to people. It takes hold of them, it jostles them, it bumps them around, it massages them. It opens and closes windows in their sensorium. Proof? Look out the window at the TV generation. They are rediscovering texture, movement, color, and sound as they retribalize the race. TV is a real grabber; it really massages those lazy, unused senses.

The fourth meaning underscores the relation of the medium to society. Whitehead said, "The major advances in civilization are processes that all but wreck the societies in which they occur." The media massage the society as well as the individual. The results pass unnoticed for long periods of time because people tend to view the new as just a little bit more of the old. Whitehead again: "The greatest invention of the nineteenth century was the invention of the method of invention. A new method entered into life. In order to understand our epoch, we can neglect all details of change, such as railways, telegraphs, radios, spinning machines, synthetic dyes. We must concentrate on the method in itself: That is the real novelty which has broken up the foundations of the old civilization." Understanding the medium or process involved is the key to control.

The media shape both content and consumer and do so practically undetected. We recall the story of the Russian worker whose wheelbarrow was searched every day as he left the factory grounds. He was, of course, stealing wheelbarrows. When your medium is your message and they're only investigating content, you can get away with a lot of things--like wheelbarrows, for instance. It's not the picture but the frame. Not the contents but the box. The blank page is not neutral; nor is the classroom; nor is the church.

2 A Five Postulate System

Five postulates, spanning more than 4,000 years, will serve as the fingers in this endeavor to grasp McLuhan.

1 1967 B.C.--All the senses get into the act. A conveniently symmetrical year for a thesis which is partially cyclic. It gets us back to man before the Phoenician alphabet. We know from our contemporary ancestors in the jungles of New Guinea and the wastes of the Arctic that preliterate man lives in an all-at-once sense world. The reality which bombards him from all directions is picked up with the omnidirectional antennae of sight, hearing, touch, smell, and taste. Films such as The Hunters and Nanook of the North depict primitive men tracking game with an across-the-board sensitivity which mystifies Western, literate man. We mystify them too. And it is this cross-mystification which makes inter-cultural abrasions so worthwhile.

Most people presume that their way of perceiving the world is the way of perceiving the world. If they hang around with people like themselves, their mode of perception may never be challenged. It is at the poles (literally and figuratively) that the violent contrasts illumine our own unarticulated perceptual prejudices. Toward the North

Pole, for example, live Eskimos. A typical Eskimo family consists of a father, a mother, two children, and an anthropologist. When the anthropologist goes into the igloo to study Eskimos, he learns a lot about himself. Eskimos see pictures and maps equally well from all angles. They can draw equally well on top of a table or underneath it. They have phenomenal memories. They travel without visual bearings in their white-on-white world and sketch cartographically accurate maps of shifting shorelines. They have forty or fifty words for what we call "snow." They live in a world without linearity, a world of acoustic space. They are Eskimos. Their natural way of perceiving the world is different from our natural way of perceiving the world.

Each culture develops its own balance of the senses in response to the demands of its environment. The most generalized formulation of the theory would maintain that the individual's modes of cognition and perception are influenced by the culture he is in, the language he speaks, and the media to which he is exposed. Each culture, as it were, provides its constituents with a custom-made set of goggles. The differences in perception are a question of degree. Some cultures are close enough to each other in perceptual patterns so that the differences pass unnoticed. Other cultural groups, such as the Eskimo and the American teenager, are far enough away from us to provide esthetic distance.

2 Art imitates life. In The Silent Language Edward T. Hall offers the thesis that all art and technology is an extension of some physical or psychic element of man. Today man has developed extensions for practically everything he used to do with his body: stone axe for hand, wheel for foot, glasses for eyes, radio for voice and ears. Money is a way of storing energy. This externalizing of individual, specialized functions is now, by definition, at its most advanced stage. Through the electronic media of telegraph, telephone, radio, and television, man has now equipped his world with a nervous system similar to the one within his own body. President Kennedy is shot and the world instantaneously reels from the impact of the bullets. Space and time dissolve under electronic conditions. Current concern for the United Nations, the Common Market, ecumenism, reflects this organic thrust toward the new convergence and unity which is "blowing in the wind." Now is the electric age, our extended faculties and senses constitute a single instantaneous and coexistent field of experience. It's all-at-once. It's shared-by-all. McLuhan calls the world "a global village."

3 Life imitates art. We shape our tools and thereafter they shape us. These extensions of our senses begin to interact with our senses. These media become a massage. The new change in the environment creates a new balance among the senses. No sense operates in isolation. The full sensorium seeks fulfillment in almost every sense experience. And since there is a limited quantum of energy available for any sensory experience, the sense-ratio will differ for different media.

The nature of the sensory effect will be determined by the medium used. McLuhan divides the media according to the quality or definition of their physical signal. The content is not relevant in this kind of

analysis. The same picture from the same camera can appear as a glossy photograph or as a newspaper wirephoto. The photograph is well defined, of excellent pictorial quality, hi-fi within its own medium; McLuhan calls this kind of medium "hot." The newspaper photo is grainy, made up of little dots, low definition. McLuhan calls this kind of medium "cool." Film is hot; television is cool. Radio is hot; telephone is cool. The cool medium or person invites participation and involvement. It leaves room for the response of the consumer. A lecture is hot; all the work is done. A seminar is cool; it gets everyone into the game. Whether all the connections are causal may be debated, but its interesting that the kids of the cool TV generation want to be so involved and so much a part of what's happening.

4 We shaped the alphabet and it shaped us. In keeping with the McLuhan postulate that "the medium is the message," a literate culture should be more than mildly eager to know what books do to people. Everyone is familiar enough with all the enrichment to living mediated through fine books to allow us to pass on to the subtler effects which might be attributed to the print medium, independent of the content involved. Whether one uses the medium to say that God is dead or that God is love (--- -- ----), the structure of the medium itself remains unchanged. Nine little black marks with no intrinsic meaning of their own are strung along a line with spaces left after the third and fifth marks. It is this stripping away of meaning which allows us to X-ray the form itself.

As an example, while lecturing in a large audience in a modern hotel in Chicago, a distinguished professor is bitten in the leg by a cobra. The whole experience takes three seconds. He is affected through the touch of the reptile, the gasp of the crowd, the swimming sights before his eyes. His memory, imagination, and emotions come into emergency action. A lot of things happen in three seconds. Two weeks later he is fully recovered and wants to write up the experience in a letter to a colleague. To communicate this experience through print means that it must first be broken down into parts and then mediated, eyedropper fashion, one thing at a time, in an abstract, linear, fragmented, sequential way. That is the essential structure of print. And once a culture uses such a medium for a few centuries, it begins to perceive the world in a one-thing-at-a-time, abstract, linear, fragmented, sequential way. And it shapes its organizations and schools according to the same premises. The form of print has become the form of thought. The medium has become the message.

For centuries now, according to McLuhan, the straight line has been the hidden metaphor of literate man. It was unconsciously but inexorably used as the measure of things. It went unnoticed, unquestioned. It was presumed as natural and universal. It is neither. Like everything else it is good for the things it is good for. To say that it is not everything is not to say that it is nothing. The electronic media have broken the monopoly of print; they have altered our sensory profiles by heightening our awareness of aural, tactile, and kinetic values.

5 1967 A.D.--All the senses want to get into the act. Print repressed most sense-life in favor of the visual. The end of print's monopoly also marks the end of a visual monopoly. As the early warning system of art and popular culture indicates, all the senses want to get into the act. Some of the excesses in the current excursions into aural, oral, tactile, and kinetic experience may in fact be directly responsive to the sensory deprivation of the print culture. Nature abhors a vacuum.

3 Conclusion

At a recent Fordham media conference McLuhan startled some 600 teachers by denying the existence of a generation gap. He went on to explain that in our total information environment both students and their teachers and parents have unlimited access to the same ideas, attitudes, and experiences. This is a brand new situation. In former times the adults of the tribe pretty much programmed the information which got into the student's world. A combine of the home, church and school was fairly effective as an information monopoly sixty years ago. Then there was a real gap between what adults knew and what students knew. That world of students, races, nations, groups as the objects of transitive verbs, as people to be dealt with or trained or contained is all over with. As the song says: "People everywhere just want to be free." The new media have had much to do with this revolution of rising expectations. Understanding media can be a quick way of understanding the present. And McLuhan's business is understanding media.

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The word "propaganda" in its older literary meaning simply meant the distortion of data in one medium at a time. It is this outlook which tends to assume that a message is true or false. Today we know that any medium whatever creates a special mask or vortex of energy and power. That is why Ellul is right in saying:

> *Propaganda must be total. The propagandist must utilize all of the technical means at his disposal — the press, radio, TV, movies, posters, meetings, door-to-door canvassing. Modern propaganda must utilize all of these media. There is no propaganda as long as one makes use, in sporadic fashion and at random, of a newspaper article here, a poster or a radio program there, organizes a few meetings and lectures, writes a few slogans on walls; that is not propaganda. Each usable medium has its own particular way of penetration — specific, but at the same time localized and limited; by itself it cannot attack the individual, break down his resistance, make his decisions for him. A movie does not play on the same motives, does not produce the same feelings, does not provoke the same reactions as a newspaper. The very fact that the effectiveness of each medium is limited to one particular area clearly shows the necessity of complementing it with other media. A word spoken on the radio is not the same, does not produce the same effect, does not have the same impact as the identical word spoken in private conversation or in a public speech before a large crowd. To draw the individual into the net of propaganda, each technique must be utilized in its own specific way, directed toward producing the effect it can best produce, and fused with all the other media, each of them reaching the individual in a specific fashion and making him react anew to the same theme — in the same direction, but differently.* (pp. 9-10)

What Ellul notes about mass propaganda had been discovered earlier by Fred DeMara, "The Great Imposter" in the book of that title by Robert Crichton (Random House, 1959): "I am a superior sort of liar. I don't tell any truth at all, so then my story has a unity of parts, a structural integrity and this way sounds more like the truth than truth itself."

DeMara found every situation in life to be so full of unused potential that he simply adopted a role rather than a goal as the means of "putting out" of his work. The "well adjusted" person specializes. He has a goal. He sticks to a specific region. DeMara, being imaginative and resourceful, could not help but translate these specialisms into large and comprehensive roles. Had he been more ruthless and less involved in his passion for being helpful, he could have become a tycoon of the old stamp. His career and the wide-spread interest it created, underlines the fact that we are in rapid transition from jobs to roles.

Network TV's biggest spenders

		1970 Investment	% change '70 vs. '69
1.	Procter & Gamble Co.	$128,476,300	+ 6.6
2.	Bristol-Myers Co.	57,078,600	— 2.7
3.	R. J. Reynolds Industries	52,416,500	+ 3.3
4.	Colgate-Palmolive Co.	46,518,400	—13.4
5.	Warner-Lambert Pharmaceutical Co.	46,210,900	+22.4
6.	General Foods Corp.	44,642,000	—10.1
7.	Sterling Drug	41,324,000	+ 8.2
8.	American Home Products Corp.	40,844,900	— 3.1
9.	Level Brothers Co.	38,581,400	+36.7
10.	Philip Morris	36,685,800	+12.9
176.	Wolverine World Wide	1,226,200	
414.	Woodhill Chemical Co.	23,300	
165.	Xerox Corp.	1,445,200	
169.	W. F. Young, Inc.	1,420,100	
370.	Zale Corp.	102,600	
110.	Zenith Radio Corp.	2,869,800	

* New to network TV.

Source: Television Bureau of Advertising [based on Broadcast Advertisers Reports (BAR)].

The 10 largest spenders among the newcomers

Rank	Company	Dollars
1.	Hershey Foods Corp.	2,727,100
2.	Avon Products, Inc.	2,324,200
3.	Airwick Industries, Inc.	812,800
4.	A.D.A. Oil Co.	550,400
5.	Railway Express Agency, Inc.	544,800
6.	Hilton Hotels Corp.	520,000
7.	State of Georgia	416,600
8.	Internat'l Pizza Hut Franchise Assn.	399,600
9.	Raytheon Co.	369,000
10.	AAMCO Industries, Inc.	350,900

MEDIOGRAPHY

PERIODICALS HELPFUL TO THE MEDIA TEACHER

Film Comment

Film Comment
838 West End Avenue
New York, New York 10025

4 issues a year - $3.75

Cinema

(A quarterly, it covers film in England, France, Germany, Japan and the U.S.)

Spectator International
9667 Wilshire Blvd.
Beverly Hills, Calif. 90241

6 issues - $6.00

Today's Filmmaker

American Filmmaker, Inc.
250 Fulton Avenue
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REQUIRED TEXTS

Film World, A Guide to Cinema, Ivor Montagu, Penquin Books, Baltimore, 1964

Guide to Filmmaking, Edward Pincus, Signet Books, New York, 1969

The Five C's of Cinematography, Joseph V. Mascelli, Cine/Graphic Publications, Hollywood, 1965

Behind the Screen: The History and Techniques of the Motion Picture, Kenneth MacGowan, Delacorte Press, New York, 1965

Radio Broadcasting, Robert L. Hilliard, Hastings House, New York, 1967

Television Production Handbook, Herbert Zettl, Wadsworth Publishing Company, Inc., Belmont, Calif., 1968

These books should be available for your library and the following for the students. Naturally these are minimum requirements. (See Bibliography)

NOVELS INTO FILM

Adventures of English Literature, Inglis Spears
Technique of Film Music, Roger Manvell, John Huntley
How to Choose Music for Amateur Film, F. Rawlings
The Technique of Television Production, Gerald Millerson

REQUIRED FILMS

Why Man Creates, Pyramid Films
Citizen Kane, Films, Inc.

OPTIONAL FILMS

Truth and The Dragon, Perennial
The American Film, Teaching Films Custodian
Battleship Potempkin, Blackhawk Films
Nanook of the North, Contemporary Films
The River, Contemporary Films

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THE BOILED EGG (L,Oeuf a la coque), By Marc Andrieux and Bernard Brevent. (Color, 5 min; CF-$10.00)

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SEVEN AUTHORS IN SEARCH OF A READER, By Frans Weisz. (B&W, 21 min; CF-$15.00)

TO SEE OR NOT TO SEE, By National Film Board (Color, 15 min; LCA-$20.00)

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REFLECTIONS ON TIME (EBE, 22 MIN, COLOR)
RISE AND FALL OF THE GREAT LAKES, THE (NFBC, 16 MIN, COLOR)
ADVENTURES OF * (McH, 10 MIN, COLOR)
THE AMERICAN ROAD (FMC, 39 MIN, B&W)
ANCIENT PERUVIAN (IFF, 27 MIN, COLOR)
BOUNDARY LINES (IFF, 10 MIN, COLOR)
BUILDING A HOUSE (EBE, 12 MIN, COLOR)
BUILDING A HOUSE ON THE NIGER RIVER (IFF, 7 MIN, COLOR)
COLOR OF MAN (SF, 11 MIN, COLOR)
DAILY LIFE OF THE BOZO PEOPLE (IFF, 15 MIN, COLOR)
DAYS OF WHISKEY GAP (McH, 29 MIN, B&W)
DUST BOWL (McH, 26 MIN, B&W)
FARMER: FEAST OR FAMINE (McH, 24 MIN, B&W)
FILM FIRSTS-PART I (SF, 25 MIN, B&W)
FILM FIRSTS-PART II (SF, 25 MIN, B&W)
FISHING ON THE NIGER RIVER (IFF, 17 MIN, COLOR)
FUN FACTORY (SF, 27 MIN, B&W)
GOOD NIGHT, SOCRATES (CON F, 34 MIN, B&W)
GREAT ADVENTURE, PART I (SF, 75 MIN (BOTH PARTS), B&W)
GREAT ADVENTURE, PART II (SF, 75 MIN (BOTH PARTS), B&W)
GREAT AMERICAN FUNERAL, PART I (McH, 27 MIN, B&W)
GREAT AMERICAN FUNERAL, PART II (McH, 27 MIN, B&W)
GREAT BRITAIN (IFF, 22 MIN, COLOR)
W. C. HANDY (BFA, 14 MIN, COLOR)
HARVEST IN JAPAN (IFF, 10 MIN, COLOR)
HERDING CATTLE ON THE NIGER RIVER (IFF, 7 MIN, COLOR)
HERBERT HOOVER (McH, 26 MIN, B&W)
HUNTING WILD DOVES (IFF, 7 MIN, COLOR)
LEGACY OF ANNE FRANK (McH, 29 MIN, COLOR)
DAVE BRUBECK (AFI, 27 MIN, B&W)
MAGICIAN (SF, 12 MIN, B&W)
MINER (EBE, 20 MIN, COLOR)
NANOOK OF THE NORTH (McH, 55 MIN, B&W)
OCCURRENCE AT OWL CREEK BRIDGE (CON F, 27 MIN, B&W)
ONION FARMING (IFF, 7 MIN, COLOR)
PICTURE IN YOUR MIND (IFF, 16 MIN, COLOR)
THE REAL WEST (McH, 54 MIN, 2 REELS, B&W)

RIVER, THE (DA, 32 MIN, B&W)
WILL ROGERS, HISTORY OF THE MOTION PICTURE (SF, 27 MIN, B&W)
TIME OUT OF WAR (CON F, 22 MIN, B&W)
TRIP DOWN MEMORY LANE (McH, 12 MIN, B&W)
TRUE STORY OF THE CIVIL WAR (McH, 33 MIN, B&W)
23 SKIDOO (CON F, 9 MIN, B&W)
VICTORY AT SEA, I (EBE, 84 MIN, B&W)
VICTORY AT SEA, II (EBE, 84 MIN, B&W)
VICTORY AT SEA, III (EBE, 84 MIN, B&W)
DOWN ON THE FARM (CAV, 12-20 MIN)
FROM KITTY HAWK TO JUMBO JET (CAV, 12-20 MIN)
AMERICA, 1970 (CAV, 12-20 MIN)
WORLD OF HENRY FORD (FMC, 35 MIN, COLOR)
BOOMSVILLE (LCA, 21 MIN, COLOR)
CHARLEY SQUASH GOES TO TOWN (LCA, 5 MIN, COLOR)
GERONIMO JONES (LCA, 21 MIN, COLOR)
RED CHINA DIARY WITH MORLEY SAFE, I (BFA, 54 MIN, B&W)
RED CHINA DIARY WITH MORLEY SAFE, II (BFA, BOTH REELS, 54 MIN, B&W)
BLACK HISTORY: LOST, STOLEN OR STRAYED, I (BFA, 54 MIN, B&W)
BLACK HISTORY: LOST, STOLEN OR STRAYED, II (BFA, 54 MIN, B&W)
COUNTRY STORE, THE (BFA, 12 MIN, COLOR)
PROBLEM, THE (CCM, 12 MIN, COLOR)
ROBERT KENNEDY REMEMBERED (GP, 32 MIN, B&W)
BUILDING A BOAT ON THE NIGER RIVER (IFF, 7 MIN, COLOR)
8 MM FILM, THE: ITS EMERGING ROLE (DA, 30 MIN, B&W)
USING VISUAL AIDS IN TRAINING (DA, 14 MIN, B&W)

DISTRIBUTOR CODE AND ADDRESSES

(AFI)
Association Films, Inc.
512 Burlington Avenue
La Grange, Illinois 60525

(BFA)
Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

(CCM)
CCM Association Films
866 Third Avenue
New York, N.Y. 10022

(CAV)
Central Audiovisual of
Des Moines
Hearst Metrotone News, Inc.
450 West 56th Street
New York, N.Y. 10019

(CF)
Churchill Films
662 North Robertson Blvd.
Los Angeles, Calif. 90069

(CON F)
Contemporary Films
828 Custer Avenue
Evanston, Illinois 60202

(COR F)
Coronet Films
Coronet Building
65 East South Water Street
Chicago, Illinois 60601

(DA)
Du Art Film Laboratories, Inc.
245 West 55th St.
New York, N.Y. 10019

(EBE)
Encyclopedia Britannica Educ. Corp.
425 North Michigan Avenue
Chicago, Illinois 60611

(FC)
Film Center
Division of Brandon Films, Inc.
244 Kearney Street
San Francisco, Calif. 94108

(FE)
Focus Education, Inc.
3 East 54th Street
New York, N.Y. 10022

(FMC)
Ford Motor Films
Motion Picture Department
The American Road
Dearborn, Michigan 48121

(GMC)
General Motors Company
Film Library
General Motors Building
Detroit, Michigan 48202

(GJP)
Grover-Jennings Productions
P. O. Box 303
Monterey, California

(GP)
Guggenheim Productions
815 17th Street, West
Washington, D.C.

(IFF)
International Film Foundation
475 Fifth Avenue
New York, N. Y.

(JF)
Journal Films
909 W. Diversey Parkway
Chicago, Illinois 60614

(LCA)
Learning Corporation of America
711 Fifth Avenue
New York, N.Y. 10022

(LCSS)
Lutheran Church Supply Stores
2900 Queen Lane
Philadelphia, Penn. 19129

(McH)
McGraw-Hill
330 West 42nd St.
New York, N.Y. 10036

(NFBC)
National Film Board of Canada
Suite 819
680 Fifth Avenue
New York, N.Y. 10019

(SF)
Sterling Films
241 East 34th St.
New York, N.Y. 10016

(US DEPT AG)
U. S. Department of Agriculture
Motion Picture Service
Washington, D.C.

(UWF)
United World Films
Educational Division
221 Park Avenue South
New York, N.Y. 10003

(WD)
Walt Disney
666 Busse Highway
Park Ridge, Illinois 60068

MEDIA TAPES FOR THE SHELF

GETTING THE MOST OUT OF RADIO (INTERPRETATION)

HOW MOVIES ARE MADE (PRODUCTION, AESTHETICS)

HOW TO SEE A MOTION PICTURE (INTERPRETATION, EVALUATION)

LANGUAGE OF THE UNIVERSE (EVALUATION)

MANY KINDS OF MOVIES (EVALUATION)

RADIO AND TV COME INTO THE HOME (EVALUATION, INTERPRETATION)

SOUND STORY: SOUNDS, LIGHTING AND MOODS (PRODUCTION, AESTHETICS)

TELEVISION: MIRACLE OR MENACE (EVALUATION, INTERPRETATION)

WHAT SHALL WE LISTEN TO (EVALUATION)

WHEN SOUND MAKES SENSE TO INCREASE AWARENESS (EVALUATION, INTERPRETATION)

WHO IS TO CENSOR WHAT OBSCENE LITERATURE (EVALUATION, INTERPRETATION)

THE ABOVE TAPES ARE AVAILABLE FROM:

NATIONAL CENTER FOR AUDIO TAPES
UNIVERSITY OF COLORADO
BOULDER, COLORADO 80302

T E S T I N G

A N D

E V A L U A T I N G

THIS COURSE HAS BEEN COMPLETELY TESTED AND VALIDATED. YOU MAY BE INTERESTED IN THE EVALUATION MODEL USED IN THE DEVELOPMENT STAGES. IT HAS BEEN INCLUDED HERE FOR YOUR STUDY. INSTRUMENTATION IS AVAILABLE FOR THOSE SCHOOLS DESIRING TO FOLLOW THE ORIGINAL EVALUATION MODEL

CONTACT: RON CURTIS, PROGRAM DIRECTOR
PROJECT MEDIA NOW
SOUTHWEST IOWA LEARNING RESOURCES CENTER
RED OAK, IOWA 51566

TESTING

POST-TESTS CAN BE MADE BY CHANGING THE ORDER OF THE PRETESTS AND GIVING THEM AGAIN. IF THIS IS DONE, THE ITEM ANALYSIS OF THE TESTS SHOULD SHOW A SHIFT TOWARD MORE CORRECT ANSWERS.

SOME POST-TESTS, NOTABLY IN THE HARDWARE MODULE, CAN BE CHECK-SHEETS OF SKILLS.

YOU MIGHT DEVISE YOUR OWN POST-TEST BASED ON THE TYPE OF EMPHASIS YOU DEVELOPED DURING THE YEAR. THE TEST QUESTIONS SHOULD REFLECT THOSE THINGS TAUGHT WITH A FEW QUESTIONS FOR MEASURING SPIN OFF.

IN THIS SECTION THERE ARE A NUMBER OF FORMS. YOU CAN USE THEM OR DEVISE YOUR OWN TO EVALUATE STUDENT'S WORKS.

A MAGAZINE ANALYSIS FORM IS INCLUDED SHOULD YOU WANT TO MAKE A STUDY OF MAGAZINES AS MASS MEDIA.

A COMIC EVALUATION FORM IS ALSO PROVIDED FOR FURTHER EXPLORATION.

AND A PACKAGE EVALUATION FORM FOR EITHER EVALUATING EXISTING PACKAGES OR AS A GUIDE TO DEVELOPING ADDED PACKAGES.

MAGAZINE ANALYSIS

Name _____

1. Name of magazine _____

2. Date of issue _____

3. Publishing company/address _____

_____

_____

4. Publisher _____

5. Editor/Editor-in-chief _____

6. Circulation _____ Source _____

7. Is there a statement of editorial policy for choosing articles? If so, quote significant sections. _____

_____

_____

_____

8. Is there any statement of opinion by the editors? If so, name the topic and quote significant sections. _____

_____

_____

_____

9. Name two current issues discussed in the magazine. Issues may be domestic or foreign, moral, legal, social, political, religious, economic, military, etc. _____

_____

_____

10. What stand does the magazine take on each of the issues?_____

_____

_____

_____

11. What political affiliations does the magazine have? What is your proof?_____

_____

_____

_____

_____

12. Describe the audience for which the magazine is written. Include the following categories: age, sex, education level, social class, race, economic level, religious orientation, political orientation._____

_____

_____

_____

13. What social philosophy does the magazine have (in terms of "liberal" and "conservative")?_____

_____

_____

_____

14. Using an "X", place the magazine on these scales:

LEFT		RIGHT
Liberal		Conservative
Democrat		Republican

STUDY QUESTIONS FOR TV EVALUATIONS

USE OF CAMERA

1. NAME OF PROGRAM: _____

   A. Were there any close-up shots? _____ What was the effect created? _____

   _____

   _____

   B. What effects were created by high shots? _____

   _____

   C. What effects were created by low shots? _____

   _____

   D. Was a series of short shots used? _____ Why? _____

   _____

   _____

   E. How important were music and setting to the total effect? ___

   _____

   _____

MEDIA LOG

ON THE REVERSE OF THIS PAGE IS A SAMPLE OF AN INSTRUMENT USED TO SAMPLE THE USES OF MEDIA BY THE STUDENT. IT CAN BE USED TO MEASURE THE SECONDARY OBJECTIVE OF USE OF MORE AND VARIED MEDIA.

RESEARCH TO DATE SHOWS THAT "MEDIA NOW" STUDENTS ARE LESS TOLERANT OF CENSORSHIP, USE A GREATER VARIETY OF MEDIA AS THE COURSE PROGRESSES AND TEND TO CONSUME MORE MEDIA MESSAGES. YOU MAY WISH TO CHECK YOUR STUDENTS AGAINST THESE FINDINGS.

FOR A COMPLETE REPORT ON "MEDIA NOW" RESEARCH, CONTACT:

RON CURTIS, PROGRAM DIRECTOR
PROJECT MEDIA NOW
SOUTHWEST IOWA LEARNING RESOURCES CENTER
RED OAK, IOWA 51566

OR

DR. HOWARD LEVIE
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA 47401

MEDIA LOG

TITLE _____

NUMBER 20 -

MEDIA -- WHERE

1. MEDIA (CHECK ONE)

- ○ Live
- ○ TV
- ○ Film
- ○ Radio
- ○ Record/Disk
- ○ Tape
- ○ Newspaper
- ○ Magazine
- ○ Book

8. WHERE (CHECK ONE BELOW)

- ○ Your home
- ○ Friend's Home
- ○ Automobile
- ○ Public Place
- ○ School

HOW LONG -- WHEN

9. DATE ____/____/____. (M / D / Y)

10. TIME OF DAY (CHECK ONLY ONE BELOW)

- ○ Early Morning (6:-8:30 AM)
- ○ Morning (8:30-11: AM)
- ○ Noontime (11:AM-1:PM)
- ○ Afternoon (1:-5:PM)
- ○ Evening (5:-9:PM)
- ○ Night (After 9:PM)

11. ATTENDED HOW LONG (CHECK ONE BELOW)

- ○ 5 Minutes
- ○ 10 Minutes
- ○ 20 Minutes
- ○ 30 Minutes
- ○ 40 Minutes
- ○ 50 Minutes
- ○ 1 Hour
- ○ 1½ Hours
- ○ 2 Hours
- ○ 2½ Hours
- ○ 3 Hours

PROGRAM TYPE -- WHY -- EVAL.

...PROGRAM TYPE (CHECK UNDER ONE TYPE)

2. LIVE (CHECK ONE BELOW)

- ○ Play
- ○ Music
- ○ Speech

3. TV AND FILM (CHECK THE ONE OR MORE BELOW WHICH BEST DESCRIBE)

- ○ Comedy
- ○ Musical/Variety
- ○ Game
- ○ Sports
- ○ Religious
- ○ News/Commentary
- ○ Talk
- ○ Children's/Cartoons
- ○ Special/Information

Drama

- ○ Western
- ○ War/Crime/Government
- ○ Science Fiction/Horror
- ○ Social

- ○ Other

4. RADIO, RECORD/DISK, AND TAPE (CHECK ONLY ONE BELOW)

- ○ Country/Western
- ○ Jazz/Rock
- ○ Pop/Show Music
- ○ Classical/Opera
- ○ News/Commentary/Speech

5. NEWSPAPER (CHECK EACH PART READ)

- ○ NATIONAL NEWS
- ○ LOCAL NEWS
- ○ EDITORIAL
- ○ SOCIAL
- ○ COMICS
- ○ SPORTS
- ○ CLASSIFIED/ADVERTISEMENT

6. MAGAZINE (CHECK ONE BELOW)

- ○ General/Popular
- ○ News/Commentary
- ○ Special Interest
- ○ Entertainment
- ○ Comic Book

7. BOOK (CHECK ONE BELOW)

- ○ Text
- ○ Non-Fiction
- ○ Fiction

12. WHO CHOSE (CHECK ONLY ONE BELOW)

- ○ Myself (Also answer 13 & 14)
- ○ Brother or Sister
- ○ Parent
- ○ Teacher
- ○ Friend
- ○ Other

13. IF SELF-CHOSEN, WHY DID YOU SEEK THE EXPOSURE (CHECK ONE OR MORE IN ORDER OF IMPORTANCE)

1	2	3	School Assignment
1	2	3	Public Advertisement
1	2	3	Recommendation of Friend
1	2	3	Recommendation of Family
1	2	3	Media Habit
1	2	3	Other _____

_____

14. WHY SELF-CHOSEN FOR CONSUMPTION (HOW MUCH OF EACH INFLUENCED DECISION)

	LITTLE	MUCH
Amusement	|_____|	
Information	|_____|	

15. YOUR OVERALL EVALUATION (CHECK ONE)

- ○ Very Favorable
- ○ Somewhat Favorable
- ○ Neutral
- ○ Somewhat Unfavorable
- ○ Very UnFavorable

CHECK ONE SHEET FOR ONE MEDIA EXPOSURE..

PACKAGE PREPARATION TEACHING TIPS...

PACKAGE PREPARATION

EACH PACKAGE IN THIS COURSE FOLLOWS A SPECIFIC FORMAT---

RATIONALE--THE REASON FOR STUDY OF THIS CONCEPT OR PACKAGE

OBJECTIVE--BEHAVIORALLY STATES WHAT THE STUDENT WILL ACCOMPLISH

MATERIALS--A LIST OF THE ITEMS CONTAINED IN THE PACKAGE

HOW TO USE--A STEP BY STEP PROCEDURE FOR WORKING THROUGH THE PACKAGE

SINCE NO INDIVIDUALIZED COURSE CAN EXIST WITH ONLY A LIMITED NUMBER OF PACKAGES, YOU SHOULD USE THE FORMAT DEVELOPED FOR "MEDIA NOW" TO PREPARE PACKAGES OF YOUR OWN. A SHARING PROCESS CAN BE DEVELOPED WITH OTHER MEDIA TEACHERS WHO HAVE DEVELOPED PACKAGES. WHY NOT TRY YOUR HAND AT PACKAGE DESIGN BY STARTING WITH THE UNFINISHED PACKAGE IN THE GENRE MODULE GENRE CHART.

IF YOU DESIRE TO OBTAIN MORE INFORMATION, YOU MAY DO SO BY WRITING:

RON CURTIS
PROGRAM DIRECTOR
PROJECT MEDIA NOW
SOUTHWEST IOWA LEARNING RESOURCES CENTER
401 REED STREET
RED OAK, IOWA 51566

PACKAGE EVALUATION FORM

1. MEDIA FORM: M.P. Film___. Slides or Filmstrip___. TV___.
   Sound___Yes___No

2. TITLE: _____

3. PURPOSE: (As you interpret the producer's intent, list one or more purposes for this package. Also rate, by number, how effectively you judge the media accomplishes each purpose.)

	LOW********HIGH
To inform about _____	1 2 3 4 5
To persuade to _____	1 2 3 4 5
To teach how to _____	1 2 3 4 5
Other: To _____	1 2 3 4 5

4. SUBJECT OR CONTENT AREA: _____

5. AUDIENCE RECOMMENDED SCHOOL LEVEL(S) (As many as appropriate):

   K-3___. 4-6___. 7-9___. 10-12___. College___. Adult___.

6. To what kind of audience is this package directed (As many as appropriate):

   Student___. Teacher___. Educator___. Administrator___.

   Businessman___. General audience___. Other(_____)___.

MEDIA ATTRIBUTES	LOW********HIGH
7. Structure (i.e., organization, continuity, editing, order)	1 2 3 4 5
8. Picture quality (i.e., clarity, freshness, framing, color)	1 2 3 4 5
9. Sound quality (audibility, fidelity, music, effects)	1 2 3 4 5

CONTENT	POOR********GOOD
10. SELECTION (e.g., appropriate, fair, meaningful)	1 2 3 4 5
11. ORGANIZATION (e.g., logical order, clear, meaningful)	1 2 3 4 5
12. TREATMENT (e.g., fresh, up-to-date, or stale, out-of-date)	1 2 3 4 5

13. ACCURACY (e.g., overt errors, unstated bias on a controversy) 1 2 3 4 5

14. COMMENTS AND GENERAL IMPRESSIONS: (Note here a brief statement of how the media affects you and any special strengths or weaknesses of the package)

---

15. Estimated overall value for your purposes with your situation:

Poor___. Fair___. Good___. Very good___. Excellent___.

16. If appropriate to your purposes, content area, and situation, would you use this media package on a regular basis:

Yes___ No___

Do you feel others in similar situations would use this media package:

Yes___ No___

17. EVALUATOR:_____. SPECIALIZATION_____

_____.

18. On a separate sheet, state briefly what objective you were seeking to satisfy by viewing this media package.

MAKING YOUR OWN TAPE RECORDINGS

Producing your own teaching tapes can be an exciting project. However, the results of your first attempt may not be all that you had hoped for. As you listen to your recording you may discover background noise, clicks from stopping and starting the tape during the recording session, a poor voice level or quality, or vibrations mysteriously picked up by the microphone.

Don't give up yet! If you really would like to make some professional sounding tapes, try these TIPS. We can't guarantee perfection, but improvement is almost certain.

1. Find a quiet spot. Close all doors and windows and place "Recording - do not disturb" signs on the doors. Turn off fans, heaters, buzzing fluorescent lights, or any other apparatus that makes noises which the microphone could pick up. This will help to get rid of that background noise which you found so annoying.

2. Bring the microphone close to you - within 10 to 12 inches. This will help to avoid that hollow-big room sound.

3. Put the microphone in a stand or rest it on a table. Try placing a handkerchief or sponge under the microphone for padding. This will cut down on vibration.

4. Set your volume control so that it provides a good recording level. Watch the recording indicator to see that it is reacting (but not to the level of distortion) since too little volume increases the background noise.

5. You may find that speaking with a lower and more forceful voice will make your recorded voice sound more natural. Slow down - but not too slow. Vary your pace and tonal inflections.

6. Speak past the microphone, rather than directly into it. This should eliminate the puffs and hissing sounds.

7. When stopping the tape during the recording session use the "pause" button rather than the function control when possible. This allows a silent stop instead of picking up the click of the function control. After the pause stop, the function control can be used. Use the pause button when starting to record again.

8. Always allow a few feet of lead tape before recording. Ease in threading the tape on the machine will thus be facilitated.

Tips on writing and recording tapes

First of all, you must hold fast to the broadcasting adage that a good script will only be heard and never, never seen. Words alone must create images, develop sequence and impart facts. Words must motivate, inform and reinforce. Words must work to stir both the interest and the imagination of the listener.

First attempts at script writing should allow you to perform alone. A large cast of characters may cause confusion and require additional direction or rehearsal. Writing for yourself permits you the privilege of personal expression. Directed reading, math or science lessons which may involve timed pauses for listening activities will follow as your confidence increases.

Re-Write It! - Don't Just Read It!
A familiar literature story provides wonderful material for a "first" recording session. But--beware of the ready-to-read trap! Even the simplest fairy tale in its easy-to-read form may not be geared to oral interpretation. Remember! Words printed for reading do not necessarily consider the rules for recording. Try recording "Simple Simon" - with all its "s" sounds - as it is written in children's nursery books if you doubt this wisdom. Charles Dickens, the master of children's classics, provides a wealth of material for recording--but, the olde English prose will also provide tongue twisting stumbling blocks if read orally and verbatim in its original style. Remember, only a John Gielgud would attempt pure Shakespeare.

Wide Open Spaces
Double spaced typewritten scripts are best. A script for recording should be typed in play form with musical entrees and/or sound effects noted.

i.e. MUSIC: Up and under
Sound Effects: Door squeaks closed.

Good Timing
As a guideline it is helpful to know that 20 typewritten lines (approximately 10 words per line) will take about 1½ minutes to read at a moderate to slow broadcast rate.

Finale
Try writing tomorrow's lesson today!

How to edit and splice tape

Splicing - Use only an acceptable splicing tape for making splices. Ordinary transparent adhesive tapes are not recommended and can actually "gum up" or harm the tape recorder.

Splice diagonally, rather than square or vertically. A diagonal splice is stronger and eliminates annoying "click over" noise between parts. Be careful--do not use magnetized scissors when splicing. The inside of most tape cartons gives an illustrated step-by-step procedure for splicing. However, special splicing blocks are available for your best results.

By utilizing special signals on your tape it is possible to operate your slide projector automatically.

The simplest form of synchronization goes back to the old days--with the use of a bell sound or cricket to indicate when a slide is to be changed. This is recorded on the tape between pauses in the narration and the slide projector is operated by hand on this signal.

Even with a simple set-up like this the results are superior to making an extemporaneous talk in the dark while showing slides. In addition, the use of taped narration permits the use of background music and identical show repeats.

There are many devices on the market today that use periods of silence, metallized tabs, or audible or inaudible signals to change the slide projectors.

The Southwest Iowa Learning Resources Center has found the Kodak Sound Synchronizer (list price $29.00) to be very good with the carousel slide projector.

This unit uses one channel of a stereo tape for the projector signals and the other for the commentary and music.

Once the narration script has been satisfactorily written it should be read aloud and timed to make sure it will fit within the limits imposed. If background music is desired, and in many cases it gives a real professional touch to the presentation, it may be added through the use of a mike mixer, combining music from a phonograph or a second recorder, with voice on the same tape track.

In doing the actual recording, the synchronizer is hooked up to the recorder and projector and the impulses recorded as the narration proceeds.

Labeling and coding your tapes

Whether your tape library is 5 or 50, NOW is the time to catalog and rearrange things.

On board the mobile unit we have developed a color-code system to help us locate tapes quickly. We use the following system: brown - for phonics and reading; purple - listening skills, language, speech; yellow - literature; red - math; blue - science; green - social studies; orange - spelling. The title of the tape is embossed on the corresponding colored plastic tape and placed on the edge of the tape container--usually the manufacturer's cardboard box.

For educational media centers in each school, the library supervisors suggest that librarians follow a one-color coding of all tapes rather than a different color for each subject area.

When assigning numbers, follow a simple accession number system as you build your library of tapes. Begin by numbering the tapes you already have, using some chronological or sequential order--e.g. Leeuwenhoek as Science #1, Pasteur-2, Salk-3. Keep in mind, the main purpose of numbering is for teachers to be able to locate the tapes by title or number, and for inventory purposes.

We have prepared annotated write-ups for all of our tapes "on board." The annotations have been dittoed, one copy clipped and pasted on the back of the tape box, other copies distributed to teachers in the schools visited by the unit. The annotated write-up contains the following information: subject area, tape title, grade level, running time, assigned number, tape speed (usually 3 3/4 ips), summary of the tape, name of the distribution center or originator of the tape, and any copyright restrictions. If the tape is other than single track, monophonic, it will be important to also note "dual track" or "stereophonic."

Annotating tapes isn't as difficult as it sounds. Many tape catalogs already have done the job for those pre-recorded. For those tapes that teachers may produce, have a small faculty committee review the tape and determine the main subject category and do the annotation.

A file card pocket may be taped inside the reel box. This book card and due-back slip will facilitate "checking tapes out."

It may sound complicated, but it is best to label the tape box, the reel, and the tape!

Copies of original tapes of speeches and dramatizations are available from tape depositories. For a nominal fee, and sending good quality blank tape, some of these agencies will return to you copies of tapes you request--recorded on your tape, at the speed you indicate. Below is a listing of just some of these tape depositories.

Educational Films and Tapes
Oregon State System of Higher Education
Audio-Visual Services
Coliseum 131
Corvallis, Oregon 97331

Iowa Tapes for Teaching
Bureau of Audio-Visual Instruction
State University of Iowa
Iowa City, Iowa

National Tape Recording Catalog
Regular $1.50
Supplement $1.00
National Tape Repository
Bureau of Audio-Visual Instruction
Stadium Building, Room 346
University of Colorado
Boulder, Colorado

Tape Laboratory Bulletin
Audio-Visual Extension Service
University of Minnesota
2037 University Avenue, S.E.
Minneapolis, Minnesota 55455

Tape Recordings
Audio-Visual Education Center
The University of Michigan
Frieze Building
720 East Huron
Ann Arbor, Michigan

Tapes for Teaching
Audio-Visual Aids Service
Division of University Extension
University of Illinois
704 South Sixth Street
Champaign, Illinois

For further tips on taping, you may wish to write to the 3M Corp. 2501 Hudson Road, St. Paul, Minnesota and request the free booklet, "Creative Teaching with Tape."

FILM STUDY TIPS

1. Use stop-action projector to project images needed for study on large poster board, enabling simple line drawings to be made.
2. Take slides of frames significant to study of film.
3. Short clips or excerpts with 8mm film for use in film study. (Tri X)
4. Use cartoons and comic strips when applicable to illustrate theme, symbolism, cutting, basic two-shot, etc.
5. Shut off sound to illustrate good photography that carries the story line--need for sound track and have students write their own script. Shut off picture.
6. Borrow athletic departments' old film for editing--narrative--film familiarization.
7. Bring in old home movies to edit and increase value.

AIDS TO "BREAKING OPEN" A FILM

Even if a specific discussion guide prepared for a particular film is not available, groups may still be able to dig into a film by using a system of questioning which will fit any relevant film. These questions, on three successive levels, are designed to lead the group from unthreatening recollection of the content and form of the film, in which everyone gets the feel of participation toward a genuine searching for relevance and self examination.

A. Questions to help participants recall and examine objectively the film's form and content:

1. Which scene do you recall most vividly?

2. Were you ever aware of unusual transitions between scenes? Were they appropriate?

3. What use of music do you recall? Did it improve or hinder your experience of the film?

4. Were the actors well suited to their parts? Were you often conscious that these were actors acting?

5. Which minor character do you remember strongly?

6. Which setting do you remember vividly? Why?

7. Was the film mainly reliant upon the visual for its impact, or was it mainly verbal?

8. Were you ever disturbed or distracted by various camera angles or movements? Or the lack of them?

9. Was the lighting adequate and appropriate to the moods? (Effective wrestling with questions like these presumes the discussion leader's ability to interpret briefly to group members the criteria for film forms, if they are not already familiar with such norms. By the time these questions have circuited the group a few times, almost the entire picture will have been brought back into the group's consciousness and everyone will have had the chance to get the feel of participation.)

B. Questions that help the group members to clarify their subjective reactions to characters and situations:

1. Do you recall your own moods while watching?

2. Do you recall any times when the group laughed nervously? Wholeheartedly?

3. To which character were you drawn, at what place in the film? Did your attitude change at any point?

4. Did you become angry with any of the characters? Why?

5. Were you ever uneasy with any of the characters? At what point?

6. Were there any characters or scenes that strongly repelled you? Which ones?

SOUTHWEST IOWA
LEARNING RESOURCES CENTER

PROJECT - "MEDIA NOW"

FILM STUDY INFORMATION

The following questions may be helpful to film study groups:

1. Is this an original screenplay, or an adaptation from a novel, a short story, a stage play, or a teledrama?

2. Name the director, the producer, the writer.

3. What is the theme?

4. Is the story line so simple that you could tell it in a few sentences, or is it so complex that the writer is trying to say too many things in his allotted amount of screen time?

5. Is the film so unified that nothing can be added to it or subtracted from it without doing it harm?

6. Does the beginning get attention in the right way, or is it out of key with the rest of the picture?

7. As for the sub-plot, does it loom too large? Is it so woven into the main plot that it enriches the main plot and advances it?

8. Does the conflict build to an inevitable climax? Does the climax resolve the conflict effectively?

9. Does the ending have a feeling of ending about it? That this is a good place to get off?

10. If the film is non-fiction, are the facts presented in large blocks of material, like-things grouped with like-things? What is the framework on which these facts are hung?

11. Was the tempo in editing exaggerated at any place for an emotional effect?

12. Are scenes ever placed in juxtaposition to give an emotional effect?

13. Are there any cliches in dialogue, in characters, in props, in situations?

14. Are the characters creatures of flesh and blood drawn in the round with faults, impulses, hopes and fears like ourselves?

15. Are there any inconsistencies in the actions of the characters?

16. Are minor characters as believable and as real as the main characters?

17. How are visual symbols and outward signs used to tell of a character's emotions and attitudes?

18. Does the dialogue have the ring of conversation?

19. Were there any interesting bits of "stage business"?

20. Do the sets and the costumes and the make-up all help in telling something about the characters?

21. Does the film lean toward realism or toward romanticism?

22. Is the style of acting suitable to the type of story being told?

23. Are actors and actresses properly cast? Did all roles need professionals or could some of them have been played by people in the walk of life depicted in the story?

24. If the sound system broke would you still be able to follow most of the story through the action on the screen? Is the picture too talky? Are there places where action might be substituted for dialogue?

25. Which sequence depends most on "build-up" for its effectiveness?

26. Does the narrator say only what he needs to say, or does he talk too much? What about his delivery? Does it have the good taste that comes with proper dignity of spirit, or is it too cute or too pompous?

27. In adapting the story from a novel or a stage play, were there many changes made? Were those changes necessary? Should others have been made?

28. Is the music functional?

29. Are sound effects ever exaggerated to give an emotional effect?

30. Is color used for an emotional effect? Does this story lend itself to black-and-white or to color?

31. Are such strong emotions as grief and joy well handled or were they at times lacking in restraint? Did sentiment ever slop over into sentimentality?

32. Does the audience learn of acts of violence through what Henry James called "strong specification"?

33. Are there any instances of a director writing an editorial with his camera through the way he composes his shot?

34. Is movement ever speeded up or slowed down for an effect? Is there any instance in which a director prolonged time in a sequence, or shortened it, for a psychological effect?

35. Can you sense artistic truth in this picture? Does it have in it the texture of life, what Henry James called "felt life"? Does it help you live beyond what your own living can be? Does it make you "see" more and understand more and feel more deeply so that you better realize some aspect of life if only momentarily? Does it bring an aesthetic experience to the point that the senses are heightened and sharpened?

36. Does this picture tend to refine the spirit or to coarsen it? If a tragedy, does it give easement to the spirit by purging the emotions or does it leave you edgy with unreleased feeling? If a comedy, does it spring from an imagination that has freshness and refinement or from one that is gross and fumbling? Is the humor slapstick, or of a more civilized kind; that which laughs when it sees a sense of values go askew?

37. Does the picture try to propagandize?

38. Does the picture tell honestly about a culture, a way of life, a set of values, other than our own?

39. Does the story seem not only possible but probable? In other words, does it lead the audience to a willing suspension of disbelief?

40. Did the writer use coincidence just to make things easy for himself?

41. Is there any tactility in the film? Does it make you "feel" anything in the mind---wetness, cold, heat?

42. Is the subject matter such that it might prejudice you in favor of or prejudice you against the picture?

43. Does the title of the picture mislead? Were the newspaper ads misleading? Were the scenes selected for preview purposes misleading?

44. If you were rating this picture on a four-star system, how many stars would you give it? Was it worth your time? Would you care to sit through it again? Would you need to see it more than once to write an adequate review?

45. Do you expect that you might think more highly of this picture ten years from now? Would you have thought better of it a few years ago?

GUIDELINE FOR PREPARING LESSON PLANS

A. Rationale

1. Introduction to the lesson

2. Why (in behavioral terms as opposed to a philosophical statement)

3. What are the prerequisites (if any)?

4. What do you expect of the learner?

5. What will be the learner outcomes (in general terms)?

B. Objectives - each statement should contain:

1. Behavior to be demonstrated by the learner

2. The conditions under which the behavior will be expected to occur

3. Criteria of acceptable performance

C. Activities

1. While a single activity may be designed to accomplish more than one objective, there should be an activity for each objective

D. Evaluation

1. Materials must be prepared to assess the attainment of each objective.

E. Instructional Materials and Resources

F. Notes

ALTERNATE AND EXTRA CREDIT ACTIVITIES

1. Contact your local appliance dealer and obtain information (brochures, pamphlets, booklets, etc.) on several brands of cassette player/recorders. Compile a list of advantages and disadvantages of each.
2. Make a list of what you consider are 20 uncommon sounds and record 10 of these. Then have one of your classmates listen to them and note how many he or she can correctly identify.
3. Read pages 188-202 in the book "Understanding Media" by Marshall McLuhan. Write a brief paragraph or two summarizing what it says about photographs.
4. See the film "Why Man Creates". Note carefully who directed it. Write an evaluation of his creativity.
5. Read several reviews and make a list of some of the things critics comment about (either good or bad) in the films they review. Be sure to identify the magazine and issue number.
6. Write a short analysis of a one minute public service spot or commercial. You may observe it on television.
   a. Describe the product and the reaction of persons in the TV commercial to the product.
   b. In the TV commercial what desires are appealed to? Social acceptance? Popularity with opposite sex? Health? Comfort? Time saving?
   c. In the TV commercial what will be the result for you if you purchase the product? If you don't purchase it?
   d. If well-known people are hired to do the commercial what does their suggestion add to the desirability of the product

to you?

e. Is the TV commercial in good taste? To what group is it appealing? Is the time appropriate?

f. In the TV commercial what techniques of propaganda were used?

7. Prepare a well-balanced, artistic photograph properly matted to enhance its appearance. The photograph should be titled, and this title placed on the matte with your name beneath it.

8. Prepare a series of no more than 10 or not less than 4 pictures which either tell how to perform an action or relate an occurrence.

9. Present a slide/tape show with 20 slides. The presentation should have a commentary written by you, music appropriate to the mood, and titles which aid the communication.

10. Film and edit a sound movie with a story containing at least 3 characters and having a definite climax. It may be humorous or serious. It must be fictitious and it must be complete with titles and credits, and have a minimum length of 12 minutes.

11. Film and edit at least a 4 minute documentary which captures the spirit or emotional qualities of the subject as well as presenting the factual account of the subject. The film should be as free from bias as you can make it. It can be done on VTR.

12. Film at least 4 minutes of animated film (include the titles and time) which relates a story. The movement should be smooth unless jerky movements are called for either by character or story line. The art work should be unified and proportional in keeping with the style of the story.

3. Film and edit an 8mm or Super 8 film which teaches a task or illustrates a single concept relating to media. The produced (film) you complete should compare favorably with those produced commercially in clarity of image, message content, and attention to reaching the objective.

4. Participate in a panel with 3 or 4 other students at a given time before the teacher to analyze the film "Citizen Kane". The fifteen minute panel discussion will be followed by a five minute oral quiz session conducted by the teacher to determine the student's skill in appraising the function of each of the elements of film. (Movement, editing, sound...)

5. The student will distinguish between today's popular filmic technique and social mores and those of the year 1941 (production date of "Citizen Kane") so as to compare message treatment then to how it might be handled today, by changing the script treatment of a segment of "Citizen Kane's" film script provided for that purpose.

6. Identify:

   a. the narrator

   b. the protagonist

   c. the antagonist

   d. the setting

   e. at least two levels of conflict within the protagonist

   of the film "Loneliness of the Long Distance Runner". Film available from Films, Inc., Evanston, Illinois.

7. Prepare a set of flip cards introducing a television program.

8. View "Hunter in the Forest" and "The City". Select image patterns that are similar in each. These films are by the

same filmmaker. What is his style? Draw up an analysis of his characteristics.

19. Using a series of pictures of the class at work, create a collage of the activities of a media class or of an activity of the class. Plan before you take the pictures or do one using pictures already taken.

20. Using the medium of "light", together with any filmic and audio technique, develop a light show based around the same theme--such as "awareness" or "joy".

21. Plan and take a collage of pictures of your home town. Present the town favorably or unfavorably. Display the collage and tape record comments about it.

22. Create a slide tape presentation which is based on color.

23. Write (produce if you wish) a script for a television show based upon a fairy tale.

24. Project film on things other than screens--use people, balloons, patterned walls, etc. Discuss with others in the class what a projection surface does to the pictures.

25. Try to listen to the radio, using an earphone, while you are watching television. Then listen to radio only and then television only. Write a brief essay describing what you found from this experience.

26. Choose the top five movies of the last two months. As one criteria, make sure that you have seen them. Tell in essay form why these are top. Rate them as 1, 2, 3, etc., and give reasons.

27. Discuss how the sheer quantity of information conveyed by press, magazines, film, TV, or radio far exceeds the quantity of infor-

mation conveyed by school instruction and texts. This challenge has destroyed the monopoly of the book as a teaching aid and cracked the very walls of the classroom. From Edmund Carpenter and Marshall McLuhan, editors, Exploration in Communication.

28. This age has been named "the Information Age". Make a list of all the sources of information available to you, which are immediately available in your home, school, car, at your job. Which sources do you use most often?
29. Discuss and show or relate historical examples....the misuse of any medium may turn a beneficial tool into a dangerous weapon.
30. Find out about and predict their effects on humanity:

Videophones
Holograms
Holovision
Computers
Cable Television
Cassette or Cartridge TV
Instant Movies (Polaroid type)
Moog Synthesizer
Fortron (formula translator)

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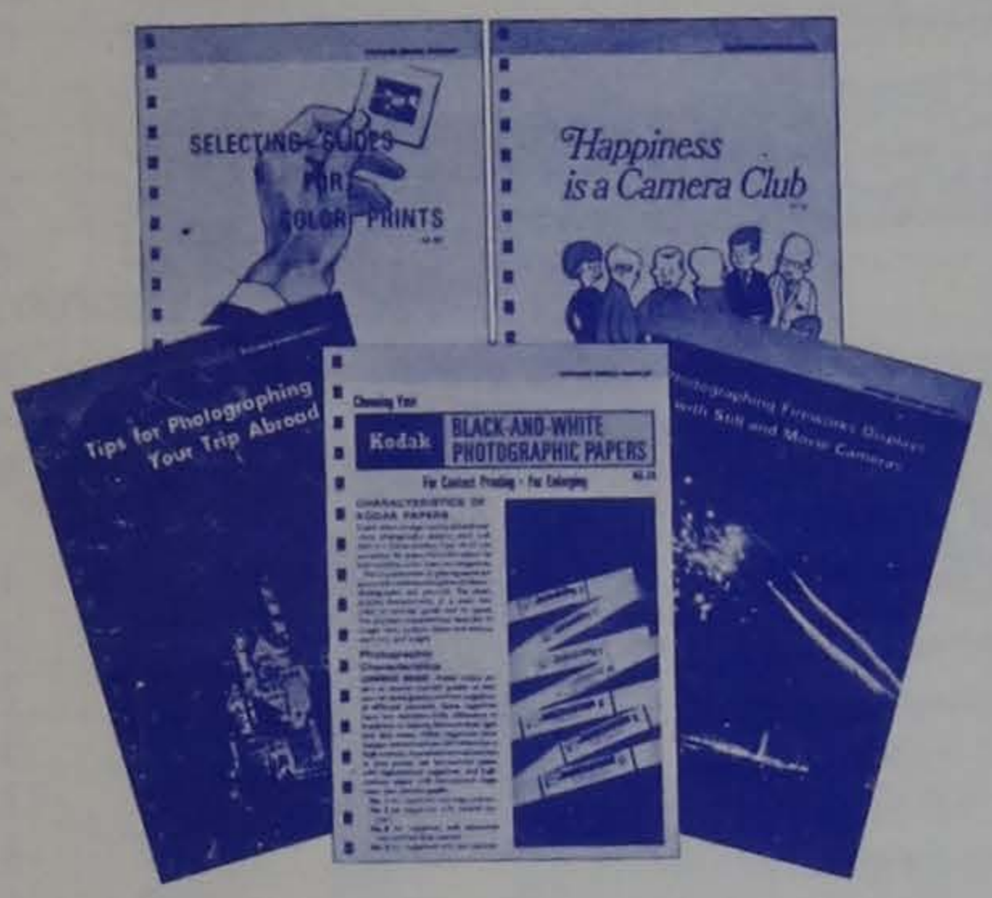

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Basic Recorder	"Recording Basics" Booklet Practice reel to reel tape (blank) Practice cassette (blank) Audio tape samples "A Cassette Tape" chart "How to Thread a Recorder" chart "A Basic Recorder" chart "Statement: Magnetic Properties of Electric Current"
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Advanced Lighting	Booklet Orange cardstock guide
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RDWARE (CONT.)

Splicing	Splicing Kit Splicing tape samples Booklet
Patching	Instruction cards (8) Patch cord hardware samples

ODUCTION

Discovery	Booklet
Rhetoric of the Movie	Teacher's Guide (6) Super 8 films
Storyboard	Pad Storyboard cards Instruction sheet "Storyboard" Booklet Storyboard card Storyboard scripting card "George M" filmspot "George M" storyboard booklet
Photo Essay	20 mounted slides Black and white prints of slides (4"x5") Sample photo essay - pictures and print Kodak service pamphlet - AT-39
Making Slides Without A Camera	Slide mounts Piece of Transpaseal Instruction booklet
Stretching Recorded Sound Effects	Instruction card
Radio Production	KMA Log book Cassette - "Radio Production" WHO Brochure Radio Production Handbook Empty Log book
TV Production	WOI Log book Cassette - "TV Production" WOW Brochure WOW Rate chart TV Production handbook Empty Log books Electography Producers Manual WOI AM/FM TV Brochure WOW Program schedule

PRODUCTION (CONT.)

Radio and TV Speaking	Wire copy in book form Cassette - "Radio and TV Speaking" Shorter pieces of wire copy Print on Radio and TV Speaking
Scripting	Instruction sheet Cassette - "Street Scene" Reel to reel tape - "Story of a Writer" Super 8 film - "Bus Stop" 3 sample script forms
Visualizing A Script	Booklet Set of movie stills Basic shot illustrations Inquiry sheets
Graphics	4 Cardstock templates "Legibility - Artwork to Screen" Booklet Typographic studies sheet Instruction sheets Lettering and Layout Guide Legibility Calculator
Special Effects	2 colored vinyl sheets (red & blue) 2 mirrors 2 black cardboards 3 cardboard cucoaloruses "How to Make a Kaleidoscope" instructions
Acting	Cassette - "Closeup on Rod Steiger" Booklet on acting with exercises Camera photograph Cassette - "Notes on Acting" 3 cardboard masks Director's viewfinder
Animation	"Animation" book "Animated Cartoons for the Beginner" book "Simple Sketching" booklet Creativity tests Evaluation form
Editing	15 slides Information on sliding, sorting and editing Information on editing sound Slide sho pages
Required Scripts	Book

RE

Genre Filmstrip	Filmstrip Cassette - "Genre" #999 Viewer Instruction card
Genre Scrapbook	Scrapbook
Genre Chart	Cards

UATION

Before You Trust The Critics	4 Reel-to-reel audio tapes (8 programs)-- "Before You Trust The Critics"
Visual Effectiveness	Visual effectiveness handbook Pad of answer pages Pad of questionnaires (2) - 16mm filmspots (Elke Sommer & Eddie Albert)
Department of Standards	Booklet
News Media Comparison	Cassette - "News Media Comparison" Booklet "News Media" Worksheet
Evaluation of Production	16mm filmspot - "Halfway Measures"
Evaluating Media	Film Code of '56 March, '72 Rating system Super 8 film (for censorship) Media Evaluation information sheet - "Obscenity"

AGE INTERPRETATION

Truth and the Dragon	#999 viewer Filmstrip - "Truth and the Dragon" Cassette - "Truth and the Dragon"
What Will You Be?	Filmstrip #999 viewer Cassette - "What Will You Be?" Propaganda Worksheet Booklet
Propaganda Devices	Booklet

MESSAGE INTERPRETATION (CONT.)

Freedom in Broadcast Journalism	Information card Cassette - "Issues '72" Copy of the First Amendment Media involvement sheets
The Medium is the Message	Pretest card 4 printed cards: Messages and Comment by John Culkin Cassette - "The Medium is the Message" Instruction card
Media Attitudes	Media survey pamphlet Media survey sheets (in pad form) Instruction sheet "What People Really Think About Television" - Reprint from the Des Moines Register

AESTHETICS

Creativity	Instruction card Mini filmstrip #973 viewer Cassette - "Creativity" Set of (4) cards
Persistence of Vision	Instruction Book Laminated sample of 16mm film Sample flip book (86) flip cards (blank) (7) cardboard discs
Lighting for Mood	Mannikin Head "Mood Lights" booklet (5 photos)
The Box	Cassette - "The Box" Poem - "The Box"
Why Man Creates	"The Edifice" - Print representation Media involvement sheets pad "Why Man Creates" booklet
Listening Emotionally	Instruction card Pretest card Cassette - "Listening Emotionally"
Seeing Emotionally	5 photos Instruction sheet 2 cropping angles

PRESENTATION

Presentation	3 packets Packet 1: Report on "The Planning and Administration of the Houston Film Conference" Report on the "Kent School Film Conference" Packet 2: Screen size chart Super 8 film information page Da-Lite calculator Packet 3: 16 sample materials for a workshop, competition, festival or conference
Basic Media Presentation and Display	1 card

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