

BASIC PRINCIPLES INVOLVED IN PRESENTING HOME
SERVICE PROGRAMS ON TELEVISION

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CHAPTER I

THE GROWING POPULARITY OF TELEVISION

Throughout the years, man's curiosity and ingenuity have prompted him to consistently investigate the unknown. These explorations have led to many inventions of importance, one of the most recent of which is television.

David Sarnoff, President of the Radio Corporation of America, stated, "Since the beginning of time, man has sought to extend the power of his senses and to enlarge his capacity to perceive and respond to the world around him."¹ On April 30, 1939, Sarnoff, standing in the light of the noonday sun at the New York World's Fair, announced the birth of a new industry----television!

Sight had been added to sound through engineering skills which brought the world to the home and brought a new American industry to serve man's material welfare. Television has become an important factor in American Economic life through informing the public of new materials and markets, of new advances in industry, and of the world and its happenings as well as bringing worthwhile entertainment into the home. Recently, numerous agencies and institutions have recognized the possibilities of educational television and have experimented with various types of programs in an effort to study their appeal to different age

¹Orrin E. Dunlap, Jr., The Future of Television (Rev. ed., 1949), p. 16.

groups. Both television personnel and educators are fast realizing the enormous potential of television and its significance as a tool in the total educational process.

The birth and phenomenal growth of the television industry has opened the door of opportunity not only to countless entertainers and technicians but also to professional educators. It has broad possibilities and untapped potentialities. It has most of the qualities of other media of communication (the motion picture, the radio, the theater, the press) but is more versatile than any one of them and is as effective as the totality of the qualities it has obtained from them. In the field of home economics, television has created additional opportunities for those who can plan a role, model, demonstrate products or practices, teach youth or adults, and/or plan and direct educational programs. Television exists today as a challenge and an opportunity for the professional home economist.

For several years, television has been a powerful force in many fields, for the enlightenment of the viewer. Not only has television offered opportunity for people to see things they have never before seen but also it has opened a field for teachers and other educators. Television gives the viewer the feeling he is an onlooker at an event or that he is actually a part of the event at the moment it is taking place. It is true that the same information given over educational television programs might be presented in readable form but it would be much less effective than an educational television program because such programs make a more direct and personal approach than is possible on a printed page. This intimacy is enhanced by the fact that television is usually received in the home and in the living room when the viewer is ready to listen and observe.

The qualities of television which have the greatest value to educators are its method of distribution, its versatility, its immediacy and intimacy, and its power for expertly informing, persuading and suggesting. Television, although usually financed by advertising, has been undertaken by educational institutions which carry no advertising. The National Citizens Committee for Educational Television see it as a great national asset which liberates millions of people from the bondage of ignorance and sets free their talents for fuller expression; increases the real income of farmers and workers and thus raises the prosperity of the whole nation; invigorates the democratic process at the community, state and national levels; and opens up a great new national university available for all to attend--the university of one's own living room.² Educationally, television will enable the best of current thinking about human affairs to be presented more vividly to millions of people in their homes, as well as to children in schools. Television cameras can tap vast reservoirs of information and instruction.

The family circle is the favored audience of the cultural agencies and institutions of American communities because of its interest in the all important problems of home and family life that are so vital to living. Home economists are trained to deal with these problems and are in a position to help families. They have the opportunity to assist with family living by transmitting experiences and providing learning situations for the youth and adults in the local community. Television, through educational programs, can disseminate the important information these experiences present to many people simultaneously. Through television the knowledge and techniques of master home economics teachers and

²This is Educational Television, National Citizens Committee on Educational Television.

other expert authorities in the field can be tapped at one originating point and spread to multiple and separate outlets simultaneously, thus reaching far more people than is possible for an initial broadcasting station. By means of television people, objects and events can be utilized more efficiently for educational purposes, therefore making television more than just another medium of audio-visual education. Home economists, because of the very nature of their work and its emphasis upon home and family life, can do something, make some kind of fruitful professional use of possibly the most powerful medium of common communication yet devised. The door is wide open for home service programs on television. Educational television is a great community service, it helps children both in and out of school, it is educational and entertaining for adults, it is an investment in self-improvement that pays off immediately, and it provides a real opportunity for teachers and other home economists.

Television is different from most other means of mass communication, in as much as, it combines the most accepted and profitable assets of all other means. Television differs from a face-to-face meeting in that the performer cannot see the effect of what is said by observing the expressions of the audience and in that he must be more conscious of time and the space in which he works. Television differs from radio broadcasting in that one must learn not to talk all the time, but to use vital means of communication. An experienced radio person often finds the adjustment from verbal to visual expression quite difficult. However, one soon learns on television that "actions speak louder than words."

Television is based upon qualitative as well as quantitative criteria although visual methods of presentation limit the amount of material that

can or should be covered in a given period of time. Programs are designed to inform, to develop appreciations, to stimulate action and to entertain.

When the differences between television and other means of communications are understood and accepted as a challenge to the ingenuity of educators, television becomes a fascinating medium for education in that it gives citizens a better understanding of the world in which they live. It helps the individual to know and appreciate the dreams men have had for a better world, enables them to arrive at valid ideals and objectives, and provides the techniques for achieving their goals. Television programs attempt to help viewers achieve goals by demonstrating how to develop individual abilities and stimulating persons to engage intelligently and logically in the thinking process.

The demand for home economics programs is evident in the number and type of home products advertised, and the popularity through the years of radio programs dealing with home and family life problems. The increasing number of requests to participate in educational programs received by individual home economists poses a challenge to educators in this field.

Some of the areas and agencies using television as a teaching medium are programs for children of nursery school and kindergarten age, and programs for older children offering constructive entertainment-plus-instruction in games, crafts, music and play-acting. Talks by authorities also are scheduled in various fields to cover a variety of special interests. Programs are presented that bring forth new career horizons to highschool students and other television viewers. All areas of home economics are rich sources for television programs. For homemakers as well as for professional people, one finds programs on the subjects of nutrition, diets, meal-planning, clothing, household equipment and home

furnishings. Those dealing with techniques include 'how-to-do-it' programs for both men and women. This type presentation includes hobbies, sports, all the things that help people do their work, enjoy their avocations, and spend their leisure time. Homemaking programs also include such productions as understanding the young child, selecting meats, buying fruits and vegetables, food fads, maple syrup uses, broiler meals, your sink center, protein pointers, floor coverings, summer snacks, patterns for chubby children, carefree clothes, household hints and the like.

Advertising is an outstanding factor in American business. It is the pump primer of industry, creating new and greater markets. The advent of a new advertising medium of the potential stature of television is an economic milestone of profound significance. To bridge the gap between producer and consumer is to lay the strong foundation of national prosperity. If the television advertiser depends upon a straight spoken commercial announcement to advertise his product, he constructs it carefully. A large percentage of the advertising will be visual and much of it may be an integral part of the main program structure. The spoken commercial on television, when most effective, is delivered without a script, and by a person who radiates sincerity. In spite of all the well-chosen words used to describe a package offered by a sponsor, the familiarity developed with the home audience is infinitely greater. This opportunity permits the advertiser to have his best salesman and to use the most effective combination of selling ideas directly in many homes simultaneously.

People untrained in television techniques are entering the field in increasing numbers because of the rapid development of this medium of communication. Home economics is one of the popular areas from which people come, but one in which there are few trained for television. These

people also are relatively untrained in demonstration techniques and methods. The mistakes oftentimes observed prove the need for making available more training and experience. Mistakes frequently observed are the making of unnecessary motions, awkwardness in working in a small area, wearing improper clothing for the type program being presented and making unnecessary noise. Other program deficiencies point toward the lack of specific training in planning, organizing, staging and script writing. During recent years, the need for preparing home economists for television work has increased but there is little evidence that studies have been made regarding the effect of the education and the experience of the performer in presenting successful homemaker programs. Chances are that no matter how television-unconscious a home economist is, more than likely she will at some time be called upon to fill in, to plan and develop or to present a television program. Such a call can and frequently does come with little forewarning, leaving the home economist faced with the problem of gaining her working information on a new means of mass communication in a few hours' time. The usual source of help--the textbook--cannot be relied upon. Seldom does a textbook contain specific information of techniques for homemaker programs but rather an over-all view of historical and scientific information which is seldom usable because of the changes in industrial facilities for improving programs. The show itself, to keep from being obsolete, must be built on a solid factual foundation, have entertainment value and an abundance of visual appeal. Sources of blueprint specifications for good programming are the professional periodicals. Current literature attempts to keep up with changes in the television industry and to deal specifically with professional problems.

Home economists may prepare themselves for the field of television by formal education and practical experience. Prospective television personnel need specific helps in planning, developing and presenting programs. The person who is successful as a television performer must be able to assist the director in developing, planning and presenting a program that will most effectively put across the ideas selected. This kind of training is relatively easy for people in the field of homemaking education and they are frequently more able to explain, plan and direct programs than those who have had no training in teaching methods and techniques and the planning of learning situations and experiences, even though they have had much training in television.

Little is known of the development of television programs for homemakers in spite of the remarkable progress that has been made in this field. This new industry is drawing recruits from numerous backgrounds. Certainly a home economist, specializing in any area of the field, should be aware of how television might be used to advantage. Demonstrations are sometimes not up to standard, enthusiasm is frequently lacking, and all too often programs are dull and monotonous, voicing platitudes only. To compete with entertaining 'soap operas,' the educational homemaker show must be both new and dramatic.

Television demonstrating provides opportunities for creative experiences of all kinds, and necessitates an understanding and awareness of the basic principles involved in presenting a homemaker's program, as well as the ability for making, producing and presenting new ideas and experiences. The potentialities of educational television programs are just beginning to be realized, in an area which needs professional and trained home economists. Now is the time to lay the groundwork, cautiously looking to the core of each phase of home and family life for its

visual and aural possibilities. If television programs can be built around facts which help to meet the problems of today's world, participation in home and family life programs will build basic skills and understandings and provide experiences which will help individuals take a responsible place in society.

At the present time the primary purpose of many homemaker programs is to extend the services of the professional home economist. These services include the demonstrating of steps in various homemaking tasks, the use of products and equipment and the distribution of information of particular interest to homemakers. Home economists, thus engaged, may be regular employees of the television broadcasting station, employees of a cooperating company or agency, or of persons or business firms financing the program. Publicity may or may not be a by-product, but programs including subjects of interest with specific helps and ideas for the viewer are generally used to reach this objective of service. The writer is one of those economists who, because of the responsibility of her position, was called upon to participate on television programs without previous training, thus necessitating learning on the job. The vividness of these experiences, the memory of problems faced and the recognition of the need for a more thorough understanding of the basic principles observed by authorities and current performers prompted this study. The purpose of the study is to determine what information is needed by home economists for presenting effective homemaker programs, and to ascertain current trends, practices and techniques used by professional demonstrators and television personnel.

The study, Basic Principles Involved in Presenting Home Service Programs on Television, was selected because of the lack of specific informations in this field and the realization that inadequate emphasis has been

placed on the training of home economists. If home economists are to be trained to engage in television, a clear picture of the nature and range of the attitudes, responsibilities and problems of home and family life programs on television must be obtained.

The writer believed the basic principles involved could be determined by a study of the literature on techniques and practices and a survey of the opinions and attitudes of professional people in television. Since home service programs on television are still in a stage of development, the experiences and procedures used by successful professional people would be of assistance to persons entering or planning to enter this field.

CHAPTER II

A PROPOSAL FOR STUDYING TELEVISION PROGRAMS

The television industry has expanded rapidly during the past two decades. During that time professional television personnel and educators were called upon to face a great variety of changing problems. In this same period, there arose an increasing demand for data of a useful and informative nature. Today, in order that a television program may be presented successfully and intelligently, every performer must be in possession of vital facts regarding all phases of program presentation.

Specific information regarding planning, organizing and producing television programs in general can be found in recent literature, but little information is found concerning the presentation of home service programs. Some of the sources of general information are found in magazines such as the Journal of Home Economics, Practical Home Economics and the Kelvinator Institute Kitchen Reporter, while books on broadcasting deal with writing for radio and television with creative broadcasting and demonstration techniques and methods presented. Much helpful information can be obtained from state agricultural extension services which have television programs and from individual equipment and manufacturing companies. These are in the form of pamphlets, handbooks and mimeographed releases. Information concerning radio production can be helpful because many of the same techniques are used on television. This particular study was undertaken to determine methods, techniques and procedures of professional home economists and television personnel in presenting home-

maker programs; to select a descriptive listing of basic essentials that would be of value; and to provide some helpful suggestions for those involved in television broadcasting.

It was hoped that a record of the basic principles and facts pertaining to the development of a successful home service program on television could be prepared. Information was obtained through interviews with professional people, observations of current television programs, and references to professional literature.

To obtain information, it was necessary to solicit the help of a group of professional people in the field of television and demonstration. Contacts were made with those persons believed to be most capable of furnishing the materials and facts needed. These included those professional home economists who present, direct and/or participate in regular television for programs for homemakers; employees of home service departments of public utility companies who serve as counselors and directors, and television studio personnel who assist with such programs.

Preparatory to making interviews, all persons were contacted by letter and given a brief explanation of the purpose of the visit. In order to use the time for interviewing effectively, a set of questions to be used as a guide was formulated.¹ The major questions used had to do with homemaker program production and presentation. It was hoped that these questions would lead to further statements of opinions and attitudes.

It was realized that much of the information received from each person would be opinions, ideas and attitudes gained through personal experience in planning, producing and presenting television programs rather than that gained from authorities in the field. Actually, there were no

¹See set of questions, Appendix B, p. 77.

authorities contacted except those persons actively engaged in presenting educational programs for homemakers; they are the authorities in this study.

A form was prepared for use in making observations.² This included space for reporting the methods, techniques and procedures observed in various television programs for homemakers. Observations also were made to obtain information regarding successful and unsuccessful practices and techniques of individual demonstrators.

It was hoped that this study would help home economists in preparing for television programming and through educational television and home service programs, a broader outlook could be presented, new teaching methods used, different phases of work stressed and the wide field of homemaking extended to include more people.

² See Form for Observations, Appendix A, p. 76.

CHAPTER III

INFORMATION REGARDING TELEVISION PROGRAMS OBTAINED FROM INTERVIEWS

A knowledge of the basic essentials as well as a knowledge of methods, techniques and procedures in current use was necessary for an understanding of present and future trends in home service programs on television. The primary source of data for the study was that of the attitudes and opinions of professional people in television. The writer believed that the attitudes and opinions of professional home economists and other television program personnel regarding the type of programs used in their presentations would be of immediate and future value, especially to those entering or planning to enter this field.

Five television studios were visited and six professional performers and eight home service and television personnel were interviewed.¹ The six persons first interviewed were professional home economists who maintain regular television programs for homemakers. They, throughout this paper, are referred to as professional performers. Home service is the term used to describe persons employed by public utility companies and whose duty it is to direct and/or maintain programs for teaching homemakers to use commodities and services such as gas and electricity. Television studio personnel include all other persons involved in presenting a program; electricians, cameramen, stage directors and assistants.

¹List of interviewees, Appendix C, p. 78.

The questions asked were an attempt to obtain information regarding (1) the understanding of fundamental principles involved in presenting a homemaker program on television, (2) the basic essentials necessary for a successful program, (3) the fundamental skills of communication and expression needed, (4) and the opportunities available for self-expression through the creative activities involved.² Only those questions that the interviewees could answer readily and those which the writer believed would arouse interest in the study undertaken were included.

It was believed that more could be obtained through the interview method than would be possible through the less personal procedure of requesting answers to a questionnaire. This proved likely for the people contacted seemed eager to talk with the interviewer and the personal interest stimulated resulted in much information. The procedure used gave the interviewer an opportunity to ask additional questions, taking advantage of the clues presented.

Since over-all impressions are sometimes more or less inaccurate, the records made of the answers given by all interviewees were studied, summarized and tabulated in the order of frequency.

Although time and space do not permit a detailed discussion of the specific items learned, both regarding the personnel needed and the programs presented for homemakers, reference to the tabulated data shows that there are certain general principles that the majority of the interviewees agreed upon. The summarized answers are presented in Table I and Table II.

²List of questions used in interviews, Appendix B, p. 77.

TABLE I
SUMMARIZED STATEMENTS OF TELEVISION PROGRAM PRESENTATIONS
MADE BY SIX PROFESSIONAL PERFORMERS

Types of Statements Made	Number of Times Repeated
Personal Requirements of a Demonstrator	
Attitude of visiting neighborly with audience	6
A liking for people and sensitivity to their needs	6
Pleasing personality	6
Good habits of grooming	5
Pleasing mannerisms	5
Courteous manners	4
Ability to express ideas effectively	4
Means of Determining Viewers' Needs and Interests	
Requests and criticisms received by mail	6
Requests and criticisms received by telephone	6
Home calls and contacts with homemakers	4
Miscellaneous methods of determining popularity	2
Expressions of opinions and attitudes by studio personnel	1
Polls and surveys of people's needs, interests and reactions	1
College Subjects Suggested As Important Preparation	
Principles and techniques of demonstrations	6
Bachelor Science degree in home economics	6
General principles in food preparation	6
Broad background in English	6
Speech, training in expression	6
Skill in food preparation and service	4
Photogenic properties of colors and textures, photography	2
Psychology and human relationships	1
Journalism, script writing and publicity materials	1
Important "Tricks of the Trade"	
Know and like television	4
Be liked by the television crew	4
Appreciate background and circumstances of audience	4
Realize demonstrator is a minor person in program presentation	1

TABLE I (Continued)

Types of Statements Made	Number of Times Repeated
Characteristics of Current Television Programs	
Content usually foods and nutrition, planning and preparation	5
Emphasis upon meal planning and cooking of complete meals	5
General shopping and buying hints included with cooking	5
One main subject for each program	3
Miscellaneous use of information for the homemakers	1
Talent Used on Current Television Programs	
A regular experienced demonstrator	5
Home economists as fill-ins for regular performer	2
Regular performers and occasional home economists	2
Special guests regularly	1
Reasons for Selecting Program Material	
Practical, down-to-earth home economics topics	5
Usable information on economic level of viewer	5
Topics following mood of demonstrator	1
Types of Homemaker Programs Best Received	
Those consisting of cooking methods and procedures	5
How-to-do-it show	3
A variety of topics	1
Props or Sets Used in Program Presentation	
Permanently installed kitchen	6
Kitchen arranged for camera, well planned	6
Kitchen with variety of props and displays	2
Kitchen with visual aids to emphasize points	1
Needed Mastery of Materials	
Basic cooking techniques and application of principles	6
Use of all types of home equipment	6
Knowledge of the products and their uses	5
Use of available printed materials	3

TABLE I (Continued)

Types of Statements Made	Number of Times Repeated
Program Schedules	
Varies weekly according to topic selected	3
No permanent theme, but day by day planning	2
Varies weekly, maintains regular daily schedule	1
Monthly theme, daily topic selected accordingly	1
No particular theme used	1
Most Effective Duration of Programs Presented	
A 30-minute period, 5 days a week	4
Fifteen minute periods, 5 days a week	1
One hour daily for the five day week	1
Best Time for Homemaker Programs	
Hour selected after studying needs	6
A popular time of day important for success	5
Number People Appearing on the Program	
As few as possible, few exceptions	6
Too many, cause confusion	3
Too many situations cause confusion	3
Advocated 1 or 2 persons, never more than 3	3
For demonstrations, only the demonstrator	2
The performer and one guest	2
Methods of Handling Commercials	
Maintain continuity of programs	6
Program with only one sponsor, better	6
Studio takes care of advertising	3
Demonstrator presents commercials	2
Commercials are worked into the program	2
Type of Script Required	
Good educational medium, but time-consuming	6
Written script as detailed outline	3
Script not required for experienced personnel	2
No script, demonstrator ad libs	1

TABLE I (Continued)

Types of Statements Made	Number of Times Repeated
Preferred Clothing for Program Performer	
Type of program determines costume	6
Simple accessories best	5
Tailored street clothes	4
Costume must not detract from program or performer	2
White or company uniforms	1
Doesn't make any difference, clothing a minor item	1
Program Presentation with Guests	
Special guests usually interviewed	3
Guests demonstrate, if trained in program presentation	2
Program Planning Used	
Includes showing finished product	6
Follows outline listing detailed steps of presentation	4
Planning and organizing program important	3
Includes program rehearsals	2
Includes program rehearsals before camera	2
Points Believed Important in Program Presentation	
Work so audience can see what is being done	6
Learn to consult director, lighting men and other crew	6
Practice timing words with actions	6
Avoid distracting noises	6
Keep in mind camera space limitations	6
Use normal voice, speak clearly	6
Self-confidence in handling food and equipment	6
Learn to work in close quarters	5
Be natural, sincere and at ease	5
Move slowly so camera can follow	4
Learn to work with the camera	4
Personnel should be familiar with studio used	3
Use simple terms and words	3
Program must be well organized and timed	3
Keep work area uncluttered and clean	3
Complete all things undertaken	2
Talk to camera, not to the table	2
Always face the camera	2
Make only the necessary, deliberate movements	1
Be practical, interesting and challenging	1
Maintain a neighborly, visiting attitude	1

Information Obtained from Six Professional
Television Performers

When the six professional home economists, persons who gave regular television programs for homemakers, were interviewed regarding the personal requirements of a demonstrator, it was found that they unanimously agreed upon three items. All six stated that the performer should have a friendly attitude while visiting with the homemaker audience. They also said that the performer should have a liking for people and be sensitive to their needs. All thought that a pleasing personality rated high in the performance of a successful demonstrator. Five said they believed that good habits of grooming and pleasing mannerisms played a vital part in a successful program. Only four of the six listed courteous manners and the necessity of being able to express ideas effectively.

The persons contacted also agreed upon the means used to determine television viewers' needs and interests. All reported that requests and criticisms received by mail and telephone were their main sources of contact with the public. Four of the group, those connected with utility companies, use information obtained by home service consultants when making home visits and discussing homemaker programs. Two persons said that they used no one certain method in determining program content. Both of these people build their programs by months and explained that they used holidays, seasonal interests or special events occurring in the locality as their center of interest. One performer made the statement that her program presentation was rated by studio personnel (persons assisting or observing). She further stated that they were particularly interested, much in earnest and very constructive in their criticisms. Another interviewee reported that the studio made a regular scheduled survey, seeking the popularity status of programs.

Although the persons interviewed have grown up with the industry and may not have been able to represent the present day possibilities of college courses, when asked what they considered as basic educational preparation, the information gained from them was general in nature, suggesting many things to be learned through class experiences.

One of the basic educational needs considered by all as important preparation for prospective television performers included specific training in principles and techniques in demonstration. General principles of food preparation also were listed. A broad background in English, covering literature and composition, was considered imperative by the entire group of interviewees. Everyone seemed to place emphasis on the need for speech courses, including voice placement, public address and dramatic preparation, especially, with training in expression. Four of the performers agreed that skills in food preparation and service were necessary. Two mentioned the importance of a knowledge of the photogenic properties of colors and textures. They referred to textures in materials as well as in food products, particularly those used for display. Skill in planning, designing and visualizing the "perfect" picture should be acquired through a course in photography. One person suggested a course in journalism, especially one in script writing and the use of publicity materials. This, he said, should include reporting, feature writing, radio and television script writing. Some technical training in psychology and human relationships was also cited as important by one person.

Most of the experienced performers interviewed learned methods and techniques of program presentation used on the job and seemed to take

this information for granted. Their experiences are so much a part of them that they do not seem to be aware of the specific knowledge gained. This may be why no more specific techniques were mentioned, and a lack of awareness of the many things learned through experience seemed to exist.

Some of the Tricks of the Trade, believed by the people interviewed as important, included knowing and liking the television crew. Four persons said that since those who work in television are always working with others, especially engineers and directors, harmonious relationships are very important. Four of the performers said that good rapport must come before any degree of success can be obtained. Typical remarks were: "Be liked by the television crew (the wise performer is one that will want to listen to the advice of the crew)"; "be friendly, cater to their likes and dislikes as much as possible"; and "take time to know one and all of them personally." They seemed to believe that special effort should be made to make friends with the crew, regardless of whether the performer was on the air once or many times. Even though the people interviewed placed the rapport of the crew as basic, they called attention to other things which make for the success of television programs. All four seemed to believe a thorough knowledge of the community would enable the performer to present programs which met the needs of the public. They said the knowledge needed included, not only the habits and mores of the people, but something of their background, their social and economic status, and their religious and political beliefs. One mentioned that without real understanding and interest in the audience and the cooperation of the television crew, the performer had failed before he began. She also called attention to the following points as important

factors in building a successful homemaker television program:

Know what the homemaker in the particular vicinity or locality wants.

Keep uppermost in mind at all times to plan for the mass--to reach the masses.

At the same time, remember that programming is for an individual or a "living room" group.

Another individual agreed not only to the importance of good rapport among television personnel and a thorough knowledge of the public, but also stated that the demonstrator is really a minor person in a program.

The six persons interviewed represented five regular television programs for homemakers. These programs represented the viewing possibilities in the range of the writer's reception. When asked to describe the characteristics of current programs, it was found that each of the five usually consisted of food preparation. The people interviewed reported that nutrition, meal planning, new recipes, new foods, new materials and equipment, as well as shopping hints, buying information and reports of trips create a good deal of "viewer acceptance." Three demonstrators have one main topic for each program. Only one program was reported as giving miscellaneous information, including clothing, sewing, new materials and patterns. This program has guests and interviews each day, beginning each program with an interview.

Answers to the question, what talent is used on television programs for homemakers, emphasized the interviewees' previous statements regarding the need for both a good, sound preparation and practical experience in solving homemaking problems. This need was further emphasized when it was found that the personnel interviewed represented five homemaker programs which had regular day-by-day demonstrators. These women do the entire planning, organizing and presenting of their homemaker programs.

They, alone, are responsible for these programs and for any persons they invite to participate. One program has one or more guests, each of its five days on the air. Two of the persons interviewed were "fill-ins,"⁸¹ presenting programs only when asked; while two who were regular performers, had guests only when visiting home economists were available.

The reasons for selecting program material, given by five of the six performers, is that the homemaker will be more likely to take time from her household duties if she feels that her television viewing will make her housekeeping more efficient and help her provide more gracious living for her family. All believed that the program must include down-to-earth suggestions which are on the economic level of the viewer. They believed that the viewer should be stimulated to try the things suggested immediately. One performer stated that her philosophy for presenting a program was to do whatever she felt like doing. This, she thought, resulted in her best programs.

When consulted as to the type of programs most popular, the interviewees reported the 'how-to-do-it' program. They felt that television is a well suited medium for demonstrating procedures and techniques and that it adds the personal dramatic touch which makes learning easy and entertaining. The main type of program presented by those contacted proved to be food preparation shows, with emphasis on the 'how-to-do-it.' One performer stated that the show she presented was made up of various homemaking activities, with no one area predominating.

Since the majority of programs reported dealt with food preparation and the use of household equipment, it was not surprising that the sets used in program presentation by the six professional television personnel interviewed were regular kitchens in the studio. They cited that this

was necessary to establish a living show, to present a homelike stage, to make working more convenient and to emphasize the points they wanted to put across. Their kitchens contained a range, a refrigerator and, usually, a freezer. These pieces of large equipment, in combination with cabinets, were arranged to accommodate the television cameras. All six persons agreed that a stage does not lend itself to an ideal arrangement for a home kitchen but that good kitchen planning should be followed in so far as possible. Two performers said that special props and displays were desired; and one called attention to her use of many types of visual aids to emphasize special points. The terms, "props" and "displays" were used when parts of the stage setting were referred to, while that of "visual aids" was used when referring to small and less permanent things which helped to illustrate a particular point being emphasized.

Included in the discussion of subject matter and training was the importance and need of a mastery of materials when presenting a television program. The six performers agreed that knowledge and ability to use basic cooking techniques is important. Five said that only through the knowledge of products and their uses can principles be applied. All commented upon the need for being able to use all types of home equipment on the market today. Three of the demonstrators mentioned that much printed material is available on all types of equipment and that no home economist need be uninformed.

From opinions expressed, it appeared that programs are scheduled on a weekly basis. Three of the performers stated that they felt the best planning was that of a series where a caption or title held throughout. They had a special weekly theme which coordinated with an overall monthly theme. Only two of the women said they planned day by day. One reported that she

had a certain theme on Mondays and another on each following day of the week. She said she always presented a complete meal and usually worked around seasonal and local interests. One worked only with a monthly theme while one said that she had no plan for continuity and did no complete meal planning.

In discussing the duration of programs presented, all said that the length determined the kind and character of the program. Four of the group contacted presented 30-minute programs and considered those the best length. These were for five days a week. One performer mentioned that the type of program presented depended upon the station and the time allotted for the program. She said the beginning homemaker programs usually start with a 15 or 30-minute period. Another stated that her station had started with a 15-minute daily program but that it was not successful in many respects. The one-hour program now being presented was believed to be the best for a homemakers' program. This person said that she was on the air for a daily visit with the audience and that no announcements regarding future programs were made unless something special was planned.

Although the persons interviewed had different ideas about the best hour for presenting homemaker programs, they all seemed to think that the selection of a program time demanded careful consideration of the interests and needs of the audience served. Five of the performers said that one important factor in presenting a show was the selection of a popular time of day for the audience.

One of the problems always faced by the television personnel is the selection and number of performers appearing on any one program. The authorities interviewed agreed that the number of persons participating in any one program or appearing on the station at any one time should be as

few as possible. Three made the remark that too many appearing at once caused confusion, particularly if there was any movement which the eye followed. They also cautioned against showing too many situations in any one program, advocating that the number be one or two, never more than three. They considered simple demonstrations good, provided the viewer could see, step by step, exactly what was done. Any extra movements, unexpected situations, or any action that does not fit in naturally distract the viewer. Two demonstrators stated that they did not have guests on their programs; they, themselves, were the only ones appearing. Two others said that two or maybe three persons could appear on a program provided a great deal of planning and practice had preceded final presentation.

Many women's shows have spot commercials which are handled in various ways. These may or may not be related to the program presented. In programs of this type, the advertising frequently breaks the line of thought, making it difficult for the performer to hold the attention of the audience. The program personnel interviewed felt it important that such programs be planned so that maximum continuity could be maintained. They said that programs which had a single sponsor usually appeared to be better organized and that much of the advertising was brought in as a regular part of the program. They believed that when this was done, the program flowed smoothly and naturally, never irritating the viewer. Three performers said that their studio takes care of the advertising. Utility and other commercial firms presenting television programs do not have their demonstrators present the commercials. Of the six performers interviewed, it was found that two presented their own commercials. They said that their programs lent themselves very readily to the use and advertising of the sponsor's product, providing what is called an "integrated commercial."

"This planning and organization," said one, "makes for a smooth and more even movement of the program."

All persons contacted regarding the type of script required agreed that television is a wonderful but very time-consuming educational medium, particularly for those who do program planning. The actual presentation requires only a small proportion of the total time needed to produce worthwhile programs. They said that one must have observed or experienced the giving of television programs to be aware of the time consumed by: the location of people's needs and interests; the selection and planning of programs; the writing, editing and timing of scripts; the staging and collection of props, to say nothing of that used in preparation and rehearsals. The majority of the people interviewed were responsible for all of these activities. They recognized the enormity of the time required for preparation, the patience needed and the constant effort used in producing worthwhile programs. They believed that each of these is necessary whether they are the ones who do it or not. One performer did no script writing; thus, her program was all ad lib. Three of the performers wrote out their script and practiced before the show. One said that a good point to remember in script writing is that, "The opening of a program is the show window." It should challenge and hold the attention of the audience. She also stated that the closing of the program was equally important. Two of the group said that only after much experience does a demonstrator feel that she need not write a script. They believed that the more a demonstrator does in preparing, planning and giving programs, the less time they take, because of the acquired experience. Some studios require a written script. One performer said that the person who commands her show presents outlines of the working script to the director and/or

camera men to acquaint them with the moving procedure for that program.

When television was new and in the very first stages of development and experimentation, the problem of clothing worn when on the program seemed to be a very important concern of performers. Now the expression of individuality seems to be the mode, so individual taste and decision is the final word. However, four of the women contacted stated emphatically that a tailored street costume or a comfortable, becoming and simple dress like that worn by the average homemaker was most desirable. Immaculate grooming was considered essential. One woman reported that she wore and required others on her program to wear a uniform-type dress. This was a washable tailored dress. All mentioned that a performer should dress appropriately, and that what is worn should be determined by the type program given. In any case, two of the women said that the costume must not detract from the program, the performer or the action taking place. Jewelry, ruffles and other over-dramatic accessories were believed by five interviewees to draw attention away from the lesson being taught. One performer stated emphatically that the type of costume worn made no difference, that they appreciated knowing that much of the preparation for entertaining could be done after dressing for a party.

One program usually presented with guests begins with a commercial and leads into an interview. This is done because the studio personnel believe that guests want to know exactly the time they appear on the air. Appearing early in the program assures guests of the time needed and does not obligate them to stay through the entire program. One to three guests appear on this program daily. It is a very diversified one which includes commercials, interviews with guests and intermittent, unrelated food pre-

paration demonstrations which portray recent ideas obtained.

Two other studios use guests in a slightly different manner. Three performers reported that when a guest was present, the program was an interview type. However, two persons said that when guests were trained in the techniques of working and presenting ideas on television, they were asked to do some demonstrating. The frequency with which guests are used on demonstration programs seemed to be limited because of the need of advance preparation and rehearsal.

Three of the six performers interviewed called special attention to the importance of planning and organizing when producing programs. Good opening continuity was believed to contain the essential information to introduce the participants, the series and the individual program. All three women believed that good openings arouse interest in programs, stressing their timeliness, appeal and value. These women mentioned a three-point plan of program presentation which is familiar to most performers. This plan includes the following steps:

The short, to-the-point introduction (usually a lead which leads up to the idea without giving away the entire program).

The show-how or 'how-to-do-it' demonstrations.

The finished product.

Everyone interviewed agreed that a finished product should always be shown even if that product had to be prepared before the program. Two of the women stated that they rehearsed each entire program before going on the air, to make sure that correct timing had been planned for all parts of the presentation. They considered rehearsals an excellent way of determining the strengths and weaknesses of programs.

When the six professional people contacted were asked what they believed to be most important factors in program presentation, a variety of

comments were made. However, there were a few things on which they all agreed. These statements, as summarized, were:

Practice timing words with actions.

Work so audience can see what is being done.

Learn to consult the director, the lighting men and other crew members.

Avoid distracting noises.

Self-confidence in handling food and equipment.

Keep in mind camera space limitations.

Use normal voice; speak clearly.

Three comments were made by each person. Whether they were thought insignificant in relation to the others, or whether the persons contacted thought them so evident that they took them for granted, was not known.

These included the following:

Be practical, interesting and challenging.

Make only the necessary, deliberate movements.

Maintain a neighborly, visiting attitude.

Further reference to Table I will point up other beliefs regarding program presentation expressed by the persons contacted.

Information Obtained from Eight Home Service and Television Studio Personnel

It was believed that the opinions and attitudes of professional people employed by the home service departments of public utility companies and television studio personnel who assist in presenting homemaker programs would provide additional information regarding the principles involved. These individuals were not only specialists in their own field, but had had both broadcasting experience and training. Although they were

another group of interviewees, many of their statements were similar to those made by the six professional home economists referred to earlier. The utility company employees who did television programs and all personnel connected with eight homemaker programs were interviewed and the results of these interviews were summarized and tabulated according to their order of frequency. These summarized statements are presented in Table II, on page 33.

The eight interviewees separated the type of homemaker programs best received into two classes: the 'how-to-do-it' shows and the interview. Six persons mentioned that the current television 'how-to-do-it' shows consisted of foods and equipment with some nutrition, meal planning and/or food preparation as a framework for each program. Four believed that the buying of foods and equipment, with related household hints, were vital information for the homemaker. One person stated that he felt that programs presenting a general variety of homemaker interests were best. Three of the interviewees mentioned that they did not have regular guests as did two other directors. They said that only when special guests come to their town, such as visiting home economists, do they have them appear on the program. One person said that his station never had guests, but that they did have a demonstration type program.

TABLE II
SUMMARIZED REACTIONS OF EIGHT HOME SERVICE AND
TELEVISION STUDIO PERSONNEL

Types of Comments Made about Television Program Presentations	Number of Times Repeated
Best Type Program to Be Presented	
How-to-do-it Program	
Foods and equipment	6
Nutrition and meal planning	6
Buying and household hints	4
Variety of subjects	1
Interview	
Special guests	3
Guests daily	2
No guests	1
Length of Program Most Desired	
30-minute	6
One hour	2
Preference of Themes for Presentation	
Weekly sequence	3
Guest demonstrator follow regular theme	2
Day-by-day planning	1
Weekly sequence	1
Popularity of the Program Determined	
Educate as well as interest public	8
Mail and telephone	7
Home calls	5
Research citing needs, non-existent	3
Studio personnel attitudes and opinions	1
Homemakers send in recipes, etc.	1
Continuous investigation needed	1
Mastery of Materials Needed	
Know subject thoroughly; present in interesting manner	7
Basic cooking techniques	7
Skilled use of all equipment	6
Wise use of printed materials	3

TABLE II (Continued)

Types of Comments Made about Television Program Presentation	Number of Times Repeated
Type of Basic Education Suggested	
Demonstration experience	7
Speech	7
Bachelor degree in home economics	5
Food preparation and theory	5
Common sense and experience	5
Demonstration techniques	5
Method of Commercials Presentation	
Demonstrators do not give commercials	6
Studio takes care of all commercials	6
Demonstrator works program around commercials	2
Number of People Desired on Program at One Time	
Only demonstrator; others distract	5
Demonstrator and one guest	2
Few as possible	1
Type Staging Believed Best	
Nondescript flats or backdrops, inadequate	8
Permanently installed kitchen	6
Different scenes	1
Using props and displays to change	1
Noisy, complex settings are distracting	1
Educational Qualifications Required of Demonstrator	
Ability to speak	8
Experience and training in demonstration techniques	7
Training in foods and equipment	7
Their personality	7
Ability to plan program dealing with living	7
Knowledge of the product and service given	7
Amount of Script Writing Required	
Experienced person better without script	6
Demonstrator writes own script	5
Doesn't make too much difference, follows director	3
Demonstrator ad libs	1

TABLE II (Continued)

Types of Comments Made About Television Program Presentation	Number of Times Repeated
Type of Clothing Worn	
Tailored dresses best	7
White or company uniform	2
No particular; left to demonstrator	1
Personal Characteristics Considered Important	
Act natural and be enthusiastic	8
Speak normally and naturally	8
Ability to express in own words	8
Ability to react to emergencies gracefully	8
Personalities are more important than properties	7

All of the personnel connected with homemaker programs said they believed that the time of day and week had a great deal to do with the group or groups available for watching a program. Each presented daily programs for a five-day week. Six of the eight persons contacted worked with a 30-minute program and believed that it was as long as a homemaker could spend in television viewing. Two persons, connected with a one-hour program, said they believed that the hour selected was considered a relaxation period by homemakers and if the program was interesting and profitable, they would watch the entire hour.

When asked their preference of themes for presentation, three persons said that planning weekly sequences met the needs and interests of the homemaker. They stated that individual shows naturally evolve out of the general plans for programming. Two of the home service personnel interviewed reported that their home economists do not do regular telecasting, but serve as substitute performers. When they are asked to fill in, they

try to follow the original studio plan and proceed with the regular theme. Day-by-day planning was preferred by one interviewee, while a monthly sequence was considered best by another.

The popularity of the program presented was very informally determined. All the personnel interviewed made the statement that programs should strive to meet their obligations for educating the public at the same time they make an appeal to audience interest and point of view. Three stated that, unfortunately, research into what television audiences need, want and should have is practically non-existent. Seven of the group said their studios relied upon requests and criticisms from the public, made through mail and by telephone. In addition, five home service personnel used home calls as one method of determining the needs and interests of homemakers. One member of the studio personnel mentioned that his station previously had homemakers send in recipes which later were used in program presentation. This was done to obtain a subject with appeal to the public and which was attuned to the current interest of the viewers. One person cautioned demonstrators and telecasters against letting personal likes and dislikes influence the choice of a program. He voiced the belief that all television programs should be based upon continuous investigation and exploration of people's needs and interests as well as upon the use of scientific facts and principles. He also called attention to the fact that homemaking practices are constantly changing because of the introduction of new equipment, products and procedures. Personnel on such programs, he said, should make sure that their presentations are corroborated by exact up-to-date information.

Seven of the eight people interviewed commented regarding the mastery of materials used by the telecaster. They stated that, ideally, a

television performer should know her subject thoroughly and should present it in an easy and interesting manner. All seven listed a thorough knowledge of basic food preparation techniques as very important, with skill in using equipment and materials not far behind. Mention was also made of the need for making wise use of all printed materials.

When the type of basic education thought necessary was discussed, the eight people contacted mentioned that homemaker programs became more popular with the 'how-to-do-it' shows. Seven mentioned the necessity of performers' having demonstration experience because fields such as art, home management and housing lend themselves readily to visual demonstrations. Five of the group stated that they preferred that their demonstrators have bachelor's degrees in home economics, with much everyday common sense and experience gained through demonstrating. They thought that this experience gave the basis for the presentation of simple, clear programs. The majority of the group emphasized the need of good background and training in speech, especially for those persons planning to enter the field. Professional television performers, educators, home service and studio personnel all said that they felt very definitely that the rapid changes now being made in television emphasize the need for trained personnel.

Most of the demonstrators contacted do not give commercials. Six said that the studio takes care of the advertising with their own station announcers. Two stated that their performers plan their program around commercials as much as possible, thus making for a smoother presentation.

When program directors were asked how many people appeared on each program, it was found that five preferred having only one person, the demonstrator. They believed that additional people distract from the main

purposes of programs. They made every effort to keep programs simple, direct and interesting. Two stated that if they had a guest, they used the demonstrator and only one guest. Another person said that his studio had as few people as possible in one program. When groups were used, seldom were there more than two persons speaking.

Inquiries regarding the best staging for television revealed that it does not have to be elaborate to be visually good. In fact, rather simple settings are normally encouraged, for homemaker programs. Six of the eight people interviewed stated that they had a regularly installed home kitchen as the stage setting. One interviewee said that noisy, complex settings are distracting; that simple settings let the viewer fix his attention upon significant features of the content as well as upon the performer's actions. All believed that performers cannot be placed in front of a nondescript flat or backdrop with the hope that the set is adequate.

One person said that his studio used different scenes, depending upon the program to be presented. He said that the scenic effect desired for a particular show is sketched on a colored paper background with bright colored chalks. Ordinarily, the main topic of a particular day's show is determined by the demonstrator-performer about a week in advance. In many cases he gives the Art Department a rough penciled sketch of the kind of "topical" background desired. The Art Department, made up of trained artists, then selects an appropriately colored paper for the background and prepares a small-sized "rough" sketch of the stage setting. This is done several days in advance. On the day of the show, the colored paper is mounted on a frame. The outlines of the scene are sketched with light lines and the details are filled in with colored chalks. He also said that this last step of the process is done in the studio and takes only an hour

or an hour and a half of studio time.

When asked if they had any specific requirements as to the personal characteristics or qualifications of a demonstrator, all eight of the home service and television studio personnel interviewed mentioned the need for performers' being able to speak clearly and distinctly. They said that they did not require nor particularly want, great actors, but they did want people with ability who would be themselves before the camera. Personalities are more important than properties was the belief of seven of those interviewed. Persons who are articulate and well poised, who possess sincerity and "sparkle" are sought by broadcasting stations. They realized the need for experience and training in demonstration techniques, in food preparation and the use of equipment, as well as the need for knowledge of the products and the services they are giving. They expect their demonstrators to plan programs which deal with the whole of living, so that everyone benefits from the subject matter and an interest is created in active viewer participation.

The amount of script writing done varied. Five of the personnel visited stated that their demonstrators write a detailed script outline when planning and organizing a program, but feel that a rigid script places an unreasonable burden on a performer. Six stated that after a demonstrator gains experience and confidence, results are usually more interesting when the performer speaks spontaneously and uses visual aids in programming. Only one program director said script writing made little difference and that his demonstrator did all ad lib performing, while three followed the director's instructions.

When asked about the type of clothing worn by performers on programs, seven of the eight people stated that tailored street dresses were best.

However, two said that their demonstrators wore white uniforms or regular company uniforms. Colored dresses of plain design were preferred. One person said that his studio was not particular regarding the type of dress worn, that this was left to the demonstrator.

Some of the personal characteristics and habits considered important were those of being natural and enthusiastic. They wanted performers to know the order of the program and to be able to anticipate studio activities which otherwise might interrupt. They also expected each performer to know his subject matter and to be able to express it in his own words. Another essential listed was that of careful pre-planning which enabled the performer to think clearly and to so plan that he is ready for emergencies when they arise. All believed that performers should be encouraged to speak normally, that there was no need to rush, that a normal tone of voice is necessary because microphones are very sensitive.

The eight interviewees stressed again and again, the importance of making a friendly, natural appearance even when mistakes are made. One of the persons visited said,

If a mistake is made, don't worry about it. Correct it gracefully and don't stiffen up. If you take it easy and smile at yourself, you will look like a 'human being' and people understand that human beings make mistakes.

Only a study of each person in the light of his personality and obligation to the job as well as the situation in which he worked would give a feeling of adequacy and importance to the information obtained. Since space does not permit a detailed description of the situations and the interviewees, the reader is referred to the summarized statements presented in Table II, on page 33 for additional information.

CHAPTER IV

OBSERVATIONS MADE OF HOMEMAKER TELEVISION PROGRAMS

To find out what basic principles were actually applied, repeated observations were made of seven different homemaker programs. These were in the writer's television viewing range and were typical homemaker programs, complete with discussion and demonstrations of costume styles, clothing construction, food preparation, home decorating and even gardening. Two were an interview type which included around-town announcements. Each had the same person as hostess-performer throughout the observation period of several weeks.

Observations were made in television studios as well as in the home on a television set. A form for recording comments and describing the special features observed was prepared and used throughout the observation period.¹ Some of the things looked for were identification of program personnel, the content covered, the general practices used in the program presentation, the use of commercials, the stage settings and equipment involved, the vocabulary used, the manner of dress and personal mannerisms of the performer, and the special emphasis in each program. Other points noted were variety of content, length of program, frequency of program, persons participating and the equipment used.

At the end of the observation period, the data recorded were studied

¹See Form for Observations, Appendix A, page 76.

for similarity in program and studio presentations, particularly those factors which either strengthened or weakened the performances. This was done in an effort to locate the basic principles followed in order that they might be listed as a guide for inexperienced persons planning to enter the television field.

The results of all observations were carefully studied and listed as strengths or weaknesses. Since no tabulation of summarized descriptions gives all the information obtained, only a general discussion of some of the practices observed is attempted.

The daily programs observed were of four types. These included two one-hour combination programs, two 30-minute food preparations, two 15-minute variety and news programs and one 30-minute variety interview. They were presented by four home economists who were the regular demonstrators, two daily homemaker news commentators and one daily interviewer. Occasionally, guests appeared on the majority of the programs observed. Two had guests approximately half of the time; others used guests less frequently. One program had no guests during the period of observation. An assistant and/or a maid helped with two of the programs presented. However, they remained in the background and sometimes created a distraction. In two instances, guests actually presented the program of the day, the person regularly responsible serving as an announcer and assistant.

The half-hour interview program observed usually opened with a commercial by the hostess-performer or a studio announcer and then proceeded into interviews with important personalities. These programs dealt with current interests, emphasizing occupations, hobbies, honors and other special items of appeal. Others included fashion forecasts and simple suggestions on fashion styles and news. All of these are intended as

entertainment for the public rather than as educational programs. They are televised from living room sets that are seldom changed. The backdrops are stationary, portraying one living room wall.

A tentative schedule of one of the one-hour programs begins with an opening where the demonstrator-performer is seated in a dining room with one or two of the guests who are experts on some particular aspect of home-making. The backdrop is the same from day to day. The guest is drawn into a discussion on any one of many ideas of value to the homemaker. The interview uses from a fourth to a half of the program time. It is broken at five-minute intervals by commercials which are mostly "live." These are related to the program as much as possible and many are made by the demonstrator herself.

Following the interview, the demonstrator rises, says goodbye to her guest or guests and walks "into a kitchen," on an adjacent stage setting. In the kitchen she rapidly demonstrates some aspect of food preparation in much the standard fashion.

It appears that this program format is typical of the one used, with minor variations, in many television stations in operation today. Slight adjustments are made for 30-minute programs, but all food preparation demonstrations are similar to that used in the latter half of the one-hour show described.

One of the 30-minute programs observed specializes in all food preparation shows with the slogan, "Provide taste, nutrition and economy in everyday meals." A complete meal is prepared every day. Also, new methods of kitchen care, cleaning and other household hints are correlated with food preparation activities. Party arrangements and recipes, and a special "Foreign Food Fare" day, with unusual dishes as well as interest-

ing guests from the home service field, give this show variety and change of pace. Although the backdrop is a permanently installed kitchen in a television studio, many areas of homemaking other than food preparation are incorporated into the program.

One of the things that the public objects to is the amount of time that commercials take from the main part of programs. Five demonstrators presented their own commercials. They used two methods: (1) that of integrating the features of the product into the demonstration, and (2) stopping during the demonstration and talking about the product for one minute. Two of the programs observed had no commercials. In these cases, the program was announced by a station announcer who mentioned the sponsor, taking only a minute before the program started. A similar announcement was made at the very end of the program, before going off the air.

When television first came into realization, the matter of dress was a very important item. It now has become one of the minor problems. In the programs observed, casual tailored street dresses were worn by seven of the performers. In clothing and make-up, informality was the keynote. One guest performer wore a flowered dress and had long, loose hair. This attracted attention away from the demonstration. Three of the performers were dressed in very elaborate clothes. The reader will remember that one person was reported to have said she believed in wearing dressy clothes when presenting her programs. When her program was observed, it was found that she wore elaborate clothes, had much jewelry and looked as if she was ready to attend a social function.

The programs having a sun room, living or dining room as a stage setting used varied background scenery along with modern furniture. Those

having cooking and meal preparation as part of their programs had more than one stage setting. They had an additional set, including a permanent "kitchen" consisting of a range, a sink, a refrigerator and wall cabinets in the background, with a cabinet-type table in the foreground.

All kinds of small equipment, including electrical appliances, were used by the performers on five stations. Four of the seven stations had regular kitchens as stage settings, with the usual large equipment, while three used no large equipment. Their programs consisted of interviews on a variety of topics.

The majority of the demonstrators used simple, short sentences that were descriptive and clear. When a word was used that they thought might be unfamiliar to the audience, a definition was given. The demonstrators who were graduate home economists chose words that are accepted for usage and suitable for the profession. Some of the words noticed were: "range" instead of "stove," "homemakers" instead of "housewives," "home freezer" instead of "deep freeze," and "ground beef" instead of "hamburger." All of these are terms which home economists have emphasized the past few years.

The voices of five of the program personnel observed were clear, normal and easy to understand while three had a high, nasal quality which was irritating. Two persons had rasping voices which tended to distract and two others had such soft voices that they failed to broadcast effectively.

One of the items observed concerned the application of good demonstration techniques. The excellent results of the finished products shown by three of the demonstrators proved that they had applied good principles of food preparation and photography. Also, the fact that the

viewer was made aware of the procedures used was evidence that these demonstrators had followed good demonstration techniques. The counters were well arranged and all equipment needed was close at hand and placed in the order of use. When the demonstrators were through with one tray, it was removed to an appropriate spot and another brought forth. All three of these demonstrators had well organized programs and handled all equipment with ease.

From the programs observed, it seems that there might not be enough competition between really good homemaker programs to provide a great deal of variety, to stimulate ideas nor to give new slants on subject matter. Some program performers failed to be alert to current trends and were lacking in a spirit of service. In programs presented by non-home economists, carelessness, poor techniques and, sometimes, lack of enthusiasm were evident. Close observation showed that the style of presentation was certainly an important factor. Programs which held the observer's interest had more continuity, moved at a rapid pace and seemed to have greater unity.

The programs regularly shown by seven nearby television stations were observed repeatedly for a period of several weeks. Many weaknesses were noted and are listed here. However, their listing does not mean that once observed as a weakness, they always appeared; nor does it mean that they were common to all programs. They are introduced here because it is believed that reference to them would help persons preparing to give such programs. Weaknesses observed in seven different television homemaker programs were:

More equipment shown than used.

Not all equipment was shown nor referred to.

Performers not accurate in preparation.

The demonstration was not completed.

The demonstration was not always finished on time.

A finished product was not shown.

Long, loose hair and patterned dress was distracting.

Not all details of processes shown.

Recipe repeated but too rapidly for audience.

Started into action with no explanation.

Extensive preparation decreased value.

Incorrect use of the English language.

Poorly coordinated activities, demonstrator insecure.

Many unnecessary movements made.

More close-up shots needed.

Careless use of equipment.

Memorized speech given by guests.

No explanation made of time needed between stages of product preparation.

Product partially made but not mixed for audience to see.

Patterned dress against scenic background was confusing.

Many dishes were too expensive for average consumer.

Too many things were done ahead of show time.

Beating before microphone made too much noise, almost deafening.

Some phrases used did not suit the subject of discussion.

Distracting interference was made by a second person on the program.

Many commercials cut up program.

Overdressing for program did not suit type of program.

Made dishes that would not go well together in a family meal.

Was technical; talked down to audience.

The television programs observed had many strengths. At least, they possessed many of the features experienced persons had referred to as strengths. These, when analyzed, should be of value to television personnel who want to improve their homemaker programs as well as to those planning to enter the field. The strengths observed were:

- The demonstrator had a glowing personality.
- Good camera shots were at the appropriate time.
- Used clear glass bowls; easy to see product being made.
- Information or recipes were given clearly and completely.
- Performer possessed ability to speak properly and effectively.
- Very good table decorations were shown and discussed.
- The commercials seemed to be part of the demonstration.
- Chatter was always interesting and informative.
- Everything was ready at the right time.
- Saved minutes by doing many details ahead of program time.
- Had finished products ready.
- Had ingredients measured and ready, which stimulated interest.
- Kept materials on trays which were brought to front and removed when finished.
- Important stages shown, but not all details of process; still, the products looked right.
- Time element was well planned.
- Time expanse between operations used by showing additional things.
- Demonstrator left impression she was talking to the viewer.
- Recipes and preparation were brief, yet successful.
- Points were printed on chart and repeated at end of program.
- Performer used good vocabulary.
- Slides used to illustrate all points made.

Explanations were clear and simple.

An attractive finished product was shown, then its preparation was demonstrated.

Demonstrator presented new ideas as well as clever ways of presenting them to others.

Emphasis was upon using equipment owned to greatest efficiency.

Hints given on new uses of small equipment.

Well selected close-ups of product used to illustrate.

Demonstrator gave a recipe and followed through.

Used clear, simple terms and words.

Had a regular kitchen as a stage.

Movements were slow and easy to follow.

Practical and usable information was presented.

Used a variety of interesting foods on program.

Gave a well balanced menu each day.

Ideas varied from day to day.

Close-ups of pictures, charts, etc., used to illustrate.

Programs emphasized a single idea.

Demonstrator handled equipment in a steady, efficient manner.

Working areas were kept clean and uncluttered.

Approved food preparation techniques were used.

The information gained from repeated observations of homemaker programs in individual television studios, as well as over a television set, was similar to that gained through interviews. The weaknesses and the strengths which were observed were those cited as things to avoid in television program production as well as those emphasized as desirable by the interviewees. Both imply the need for an understanding of basic principles of action which it is thought would be of value to prospective homemaker television personnel.

CHAPTER V

A BRIEF REVIEW OF THE LITERATURE

Upon interviewing local television performers and personnel, it was found that most of them had had little or no training prior to entering the field. Although their experiences were limited, they, because they had had to learn on the job rather recently, were able to point out many details which might otherwise have been forgotten. Since television performers, as a whole, have had to develop their own standards, an effort was made to learn if others in the field had arrived at similar conclusions.

Periodicals and references available were carefully reviewed, both for general information and for specific instructions and/or precautions for radio and television performers. The articles read seemed to be expressions of personal opinions, attitudes and reactions to this new field and not the results of any planned studies or research. The articles located dealt with the values of television as a medium of communication, its rapid development, and the opportunities provided for both technical and non-technical personnel as well as the many improvements made in equipments and their uses.

References, such as textbooks on demonstration techniques and principles in the field of home economics, gave much help in establishing basic principles, particularly those involved in demonstrating food preparation. Here the reader was told to make careful plans for each part

of the demonstration, to arrange all materials and equipment in the order in which they are to be used, to place articles on the demonstration table so that all viewers may see, to organize the work to be done so that time is used to good advantage, to minimize movements and noise in so far as possible and to continue practice until programs can be presented efficiently. Some books with promising titles ignored the presentation and direction of a program entirely. Many showed promise of information on the subject of television program presentation, production and direction but upon checking their content, they were found to contain little or no information of specific value in planning and giving homemaker television programs.

Many references on writing for television and radio gave information concerning script form and requirements. Fortunately or unfortunately for the industry and all who work in it, no standardized form yet exists. Suggestions were given for acquiring writing techniques through observing television production and by studying scripts for adapting writing talent and training to the video medium. One important factor emphasized was that short, simple, easily pronounced words are best and that incomplete sentences are most effective in broadcasting. Performers were cautioned against the habit of coining their own terms. Common, ordinary language which is in character with the individual locality was considered best.

Many ideas of general principles in preparation for production were found in books on television and radio broadcasting and production. Helpful suggestions were given on the development of skill and use of close-up shots. A knowledge of basic camera shots and what each contributes to visualization is of importance to anyone participating in the

field of television. There are a great variety of shots but the three fundamental to television are:

A "long" shot on one camera establishes the location and points out the persons involved in the action. This shot shows the full figures of the performer and enough of the location so that the viewer is oriented.

A "medium" shot, taken by a second camera, brings the viewer closer to the performers and show them from the waist or slightly below and up, with just enough head room and background for pleasing composition.

A "close-up" includes only the most important portions of the subject. It is used to emphasize a point or to show an object clearly which otherwise would not be seen well.

In television, medium shots and close-ups are used with much greater frequency than long shots. Especially important are the close-ups; their use lends dramatic impact to a presentation because of the intimacy of the television medium.

Many of the books were found to contain a discussion of the working knowledge of the mechanics of television rather than the detailed information regarding the program planning and presentation much needed by home economists.

Because of the rapid growth of television and the lack of reference and textbooks containing information on homemaker programs, one of the main sources of helpful information found was that of bulletins distributed by the agricultural extension services of those states that are actively engaged in presenting television programs. No effort is made to summarize this material; however, attention is called to the types of help provided. Personnel in television, as in other fields, have developed, as a natural outcome of the growth of the industry, concepts which have resulted in a terminology peculiarly their own. Many extension bulletins have lists of terms, descriptions of signals and cues used, as

well as instructions regarding the making and using of visual aids. The information obtained from a review of these sources is incorporated in the listing of principles proposed as a result of this study.

CHAPTER VI

SUGGESTIONS FOR PRESENTING TELEVISION PROGRAMS

Locating usable and informative statements of fact or principles for action took a long time because they were found in a variety of sources. The writer, therefore, felt that the things learned through this study should be presented in a brief form for easy distribution.

The principles and precautions presented here are an effort to express the ideas obtained through interviews with television personnel, from observations of television programs and from a study of the literature in the field. They will be presented in somewhat the same groupings as those found in the reports of the interviews and the observations made.

Television Program Pre-Planning

To be effective, careful planning, outlining and developing must be done well in advance of program presentation. Time schedules are vital and the program director should be consulted to determine the time allotted. A visit to the television studio is a helpful first step in planning a program. To watch a local production on the air is a fascinating experience and to become familiar with the studio stage set-up will remove some of the unknown from the mind.

The organization of the program will depend upon the ideas and subject to be presented. Nevertheless, it is important to know about and to understand the audience so as to be able to relate the subject to the viewer.

Good opening continuity must contain the essential information necessary to introduce the participants, the series and the program. It will arouse interest in the program, stressing its timeliness, significance, entertainment and/or application to the viewer, usually through a lead up to the idea without giving away the entire program. An outline should be made dividing the time so that each point to be presented will be given sufficient emphasis.

The main part of the program is a swift, interesting development of the outline. For the 'how-to-do-it' demonstration, time should be checked for that required to complete the demonstration. A final summary is essential to clinch the points made. One minute planned for the summary is the general practice of most performers.

Steps generally used in organizing and presenting a television demonstration include visualizing the audience, deciding on the subject, deciding on the length of time it will take and deciding on what steps to do. Gathering background information on the subject is also essential. Organizing subject matter, dovetailing what to say with what to do, planning visual aids, staging and displays are all necessary in the pre-planning of a program.

Practice is most essential for the less experienced demonstrator and television performer so that any necessary adjustments can be made before the program is presented.

Interviewing

An interview is basically a personal appearance program in which a guest is questioned informally. Most television personnel start the conversation on a subject about which the interviewees will talk freely and

direct the conversation toward the object of the interview.

Two advantages in writing out answers for an interview program are that it keeps the timing under control and assures clarity and direction in the answers. One rather large disadvantage is that the spontaneity is removed. The conversation may be kept moving by asking questions that have been prepared and memorized, questions that bring out information, but let the guest reveal his own story.

A notebook should not be used unless the person interviewed wishes to be quoted verbatim. However, exact dates or statistics should be read from notes.

While the guest is telling his story there will be many words, remarks, phrases, sentences and mannerisms used that will be significant. If a guest has been stimulated to think about an idea or a subject that interests him, a fascinating and unexpected nugget of conversation may turn up.

Unexpected remarks always stimulate conversation--on the air or in the living room. The prime requisite of a good interviewer, as of a good listener, is the ability to forget self--never to think of self in an interview, but to concentrate on the guest.

Script Planning and Writing

Since television appeals to both sight and hearing, constant chatter is unnecessary. In a demonstration television program, the microphone picks up sounds to help tell the story--such sounds as the sizzling of frying chicken, the hum of a mixer or the sewing machine. Fudge bubbling in a glass saucepan needs no verbal description if a close-up shot has been planned.

Television is not now and probably never will be, a field in which to learn writing. It is an intricate, hectic business that consumes exorbitant amounts of time and mental energy and demands constant "peak" performance from skilled craftsmen. A performer can learn much from observing television production and by studying scripts, but writing comes only through experiencing and testing.

The audio and video factors in a program can not be separated. They are two parts of a single medium of communication and must be planned as one.

Any form for outlining and recording plans which clearly points out the relationships of verbal content to action to be taken, is a time saver for the performer. Having a form which clearly outlines both content and action, showing their correlation, establishes good habits of analyzing and organizing the details of performance.

Recorded plans should be sufficiently detailed so that they include sound effects to be used, either real or created, and special instructions for interpretation. Plans should also include directions for the members of the cast, lists of and instructions for using titles, equipment, props and possible slides and films. The script plan should contain instructions for any special expressions and stage activities to be done by actors or off-camera personnel.

A word-for-word script for women's programs on television is seldom used. However, a written outline is necessary, giving a descriptive list of each movement and event and providing a "sponge" at the end to adjust the amount of time needed. Regardless of the method of planning used, a coordinated plan for all audio-video action should be made and written out. This plan is the program director's guide. Station personnel can

put a program on the air more smoothly if they not only know but also have copies of the plan of the program.

Television Program Timing

From the first thought of the homemaker television program, through every phase of its development, the timing or pacing is an important factor determining its success. Pacing is the art of timing words and actions so the program builds up from the opening to the climax. Good pacing utilizes the time given to accomplish the purposes of the program, weaves together the speaking and the action so that neither detracts from the other, and establishes a sequence of events so that the program builds interest and emerges as a unified whole.

In giving a demonstration on television, time may be a limitation or an asset, depending upon the attitude of the demonstrator. It limits the scope of the lesson to be taught to the time span allowed. It is an asset in that it requires the demonstrator to be selective in what is said and in the manner in which it is spoken. Detailed organization, adequate preparation and wise choice of oral copy help make the most of the time allowed. Program time can be used more advantageously when simple, well known processes and techniques are done off stage and only the finished step or product shown. Avoiding repetitious processes, unless required by the objectives of the demonstration, also saves program time.

On television, two demonstrators cannot work successfully at one time. When actually working or preparing, only one person should appear on the television screen. The other person can assist in the background. If the demonstration is well organized, with adequately prepared and properly identified equipment, an assistant may not be needed. All groupings of equipment should be numbered in sequence of its use.

Props, Sets and Visual Aids

Most studios have a permanently installed kitchen for certain homemaker television programs. Demonstrators should remember that vigorous patterned backgrounds will distract from the demonstrations.

The glare of all-white equipment is sometimes distracting and may be eliminated with a spray wax or by the use of an off-white or pastel paint. Colors used to advantage are blue, green, burnt sienna, raw-umber and burnt umber.

All pieces of working equipment for use on television should be selected with care, making sure that they operate quietly and consistently. Noise presents a special problem for all food preparation demonstrators. Plastic mixing bowls are sometimes used to cut down noise; but in general, the noisier clear glass is preferred because it allows the viewer to watch the mixing process. Regular repetition of sounds made by the use of small equipment can spoil an otherwise good program. In food demonstrations, wooden spoons are imperative. The crumpling of paper or the unwrapping of paper-covered packages are noises which are frequently magnified by the microphone and should be avoided. Clear plastic, a quiet substitute for wax paper, can be handled more quietly, hence could be used for necessary packaging.

There are no established rules for the selection and use of stage properties. These must be developed in rehearsal and by trial under the camera. Experimentation in homemaker programs is continuous and although the results are often unpredictable, practice frequently locates important determining factors which, when changed, make for improvement. For that reason, careful planning and rehearsal are necessary for all shows.

Minute details do not show up when photographed. The moment a dis-

play is made is a dramatic one, and requires careful planning. It is the proof of all that the demonstrator has said and done, and is as essential as the act performed. To fail to display the product demonstrated effectively results in failure to "sell" the idea. Since homemaker programs are largely dependent upon displays, television personnel should make sure that all visible features of the articles and products used photograph properly.

The displays used in any one program should be so planned that they present a clear, concise, well-told story. To prevent a continuous sequence of displays necessitates careful pre-planning, organization and arrangement of all stage properties used.

A crowded stage makes for confusion. So does the presentation of many situations in a single program. Simple demonstrations are good, particularly when the viewer sees the step-by-step procedures. Such procedures oftentimes make discussion unnecessary.

Success of every television program depends largely upon its visual appeal. Visual aids should be simple devices that help tell the story, and emphasize the points made. If well chosen, they animate the subject and help to dramatize it.

In general, visual aids should be simple and uncluttered. They should present one idea at a time. Some of the visual aids used by television performers are familiar objects, flannel-boards with cut-outs, films, slides, models and exhibits, photographs, posters and charts. All visual properties should be numbered in the order of their use and arranged in an easily accessible manner prior to the time the program goes on the air.

Suggestions for creating interesting pictures in a television program are:

- Locate equipment and supplies in sequence of use.
- Place small articles on working space nearest the camera.
- Arrange articles to avoid having to reach across them.
- Arrange all equipment being used so that the viewer can see each article.
- Arrange working space and equipment for left-to-right movements (right handed persons).
- Do not overcrowd camera shots with props.
- Use transparent containers whenever possible.
- Use tray cloths, padded work surfaces and plastic film to minimize noise.
- Intensify all colors used, since television lighting bleaches color.
- Use textured materials and contrasts in shapes and sizes to increase interest.
- Spray shiny objects to prevent glare on camera lens.
- Select display backgrounds emphasizing lightness and darkness.
- Avoid the presentation of minute details which do not photograph well.
- Select equipment rightly proportioned for best display of product shown.
- Display finished products as part of the climax of programs.

Demonstration Program Presentation

The demonstration is an excellent visual method and is effective for showing many phases of home economics. It is one of the easiest ways to teach new procedures and is readily adaptable to television.

The purpose of a demonstration is to show 'how-to-do' something. The average person is more impressed by "seeing." If "seeing" and "hearing" are interestingly combined, the new content should be completely presented and, therefore, give satisfaction.

The secret of a good demonstration is that of careful organization and detailed planning. This saves time, relieves anxiety and contributes to the self-confidence of the demonstrator. A demonstration should never be memorized; this tends to give a monotonous program.

Television is an intimate medium. For this reason, performers should make every effort to appear natural to the viewers. Since the camera lens has a narrow range of view, performers must learn to execute restricted movements in close quarters.

The presentation of a television program must follow the pre-plans and the script. The demonstration itself will move along smoothly and satisfactorily for the audience if the home economist observes a few simple rules. These are:

Start action at once, after a very brief introduction, or even during the introductory remarks.

Work quickly, neatly and smoothly. Make every motion count. Avoid aimless motions.

Move slowly so the camera can follow.

Be natural and sincere--at ease.

Make everything look easy to do.

Smile and be happy while doing the program.

Limit span of movements; stay on viewer's screen.

Be animated; show interest and enthusiasm.

Have a center of interest. The television audience can see only one thing at a time.

Avoid too much repetition of the same techniques.

Tilt props toward camera. Hold pictures before camera long enough for viewer to see and to grasp their meaning.

Be practical. Talk in a language the audience can understand.

When explaining techniques or procedures, draw on experience familiar to the homemaker.

Enunciate words clearly. Pronounce all syllables.

Tip bowls toward the audience, to show consistency, color and volume of products.

If necessary, ask camera to follow when making a move not previously planned.

Keep work space clean and uncluttered.

Look into the camera and talk while working.

Always face the camera. When opening refrigerator and oven doors, step to one side so the audience may see.

Take mishaps in stride--they happen to everyone. Don't ignore obvious accidents. Explain what happened, if necessary, and go on with the program.

Show a sense of humor.

When showing the making of anything, have a finished product to show.

Use a moderate tempo and change of pace to emphasize ideas.

Vary the tone of voice to avoid monotony.

Watch timing cues; finish as planned.

Demonstration Arrangement and Content

The demonstration is considered a good teaching method in all areas of home economics even though it has been used mainly for presenting foods and equipment television shows. The general principles for setting up and giving a demonstration, although basic for presenting successful television programs, are not the complete solution for the principles of good photography must also be considered. Listed here are a few suggestions to keep in mind when demonstrating for television:

Make a list of all equipment needed.

Make a list of all supplies needed.

Use one tray for small equipment and supplies for each step demonstrated.

Place equipment and supplies on trays in sequence of their use.

Arrange items neatly--do not crowd or stack.

Use a tray cloth which fits the bottom of the tray. Be sure it is smooth, so equipment and supplies will not be in danger of upsetting.

Place all tall items at back of tray.

Locate trays on counters or back table in sequence of their use.

Some trays may be placed out of camera range, but within reach.

Keep space between camera and equipment shown open.

If tray one is on the demonstration table at the beginning of demonstration, be sure to plan space for it when it is removed.

Present equipment so that all important features emphasized are shown.

Plan oral script to allow time for the removal and placing of trays.

Place labels on ingredients to help viewers.

Use product labels rather than brands on non-commercial programs.

Before going on the air, check the background to see that camera takes in only that planned.

Make a last-minute check before program goes on the air to see that

- a. working area is neat and clean
- b. cupboard doors are closed
- c. the teakettle, tea towels, dish cloths are in place
- d. all pre-program preparation materials are out of sight, and
- e. all off-camera props are easily accessible

Equipment Needed for Demonstration

Most television studios provide a great deal of the small equipment needed for demonstrations. They usually have already taken the many precautions followed in preparing for good television programs. The equipment available may not be the best and may not meet the standards of home economists; neither may it be of sufficient quantity nor the kind for use in presenting programs in the many areas of home economics. Therefore,

it is imperative that the television performer think through what essential equipment is needed in each area. A list made for use in checking studio equipment enables the demonstrator to quickly evaluate the state of preparation and materials available. A less detailed list that could be used prior to each program is useful whether or not the required equipment is available.

No one area of homemaking requires so many detailed items of supplies and equipment as does food preparation. For that reason, most homemaking television performers give more attention to the selecting and listing of good materials and equipment than to any other area. However, other areas are equally important and need to be considered in the same way. A listing for demonstrating the preparation of foods which would assist the demonstrator in determining the completeness of the studio equipment might be:

Spray wax to cut glare of shiny utensils or electrical equipment.

Glass mixing bowls, baking dishes and measuring cups.

Plenty of wooden spoons, plastic measuring spoons and rubber spatulas to deaden mixing sounds.

Sifters and beaters.

Glass custard cups to hold ingredients on demonstration trays.

A colored pastry cloth. White pastry, biscuits and all doughs show up better against a colored cloth.

Rubber pads and towels to deaden sounds from trays and working surfaces.

Plenty of utensils for top-of-range-and-oven use.

Trays in several sizes.

Make sure all equipment is in good working order.

Have supplies and materials necessary for the program.

Home economists who practice listing the equipment to be used on the

basks of the recipe cards in their files find that much time can be saved when preparing for television programs. The recipe cards make it possible for non-professional help to prepare the trays to be used while the demonstrator is busy with other details. These tested recipes then become a permanent card file, particularly valuable because of the equipment list and other notations of importance in presenting programs. Similar lists for detailed processes used in other areas of homemaking should be developed and filed as such programs are planned and carried out. Television performers who form the habit of careful note-taking and filing, find themselves using their pre-plans repeatedly, each time revising and perfecting the less successful details.

Most studios are not equipped with a large variety of display dishes and linens. Storage space and costs are limiting factors. Additional equipment that is useful are display dishes which provide color contrasts with the food, interestingly shaped plain colored dishes and plastic dishes which decrease noise.

Persons preparing for the television field need to be reminded that in many instances, television performers carry much of their equipment with them because of limited studio facilities. When such is the case, previous exploration and evaluation against carefully worked out lists of supplies and equipment make it possible for the performer to reduce the supplies brought in to a minimum.

Suggestions for Arrangements

Showmanship demands that the finished product be presented attractively. A good practice for demonstrators is to keep a file of interesting illustrations which can be used as guides for preparing displays.

Illustrations of interesting food arrangements with attractive garnishes, furniture arrangements, window treatments, costumes, family activities and 'how-to-do-it' processes are valuable time savers for they not only assist the demonstrator in her preplanning, but also in the presentation of ideas.

Displaying the finished product at the end of every 'how-to-do-it' program is an established custom on all homemaker shows. Some also show one finished product as a teaser at the opening of the program.

A special problem is that of visualizing what is being presented in shades of gray, seeing it as the audience does. Food demonstrators meet this problem by purposely changing the textures with which they are working. For example, deep swirls and furrows are made in meringues. These produce varied tints when baked, thus defining the design.

Since television does not show detail, it is best to preserve shape identity as much as possible. This may be done in food preparation by keeping individual particles of food larger than usual.

An established practice among studios providing television programs for homemakers is to climax each presentation with a close-up of the most successful product prepared or one particularly emphasized. This seems to be a desirable procedure.

Since food preparation seems to be the most popular type of program, all specific directions listed below are hints given by professional performers as to food preparation for photography and television programs:

Toast almonds slightly to decrease light reflections.

Leave all chopped or cut foods in easily identified pieces.

Remove the fuzziness of chopped walnut skins by shaking in a wire strainer.

Select as nearly perfect articles of food as possible because photographs often change the appearance of sizes and shapes.

Since the degree of moisture affects the photographed appearance of food, care should be taken to see that such things as fruit halves are uniformly moist immediately before the program.

Place under sliced pineapple exhibited, a piece of white paper of the exact size. Do the same for gelatin molds. This gives a clear picture because translucent foods sometimes do not photograph accurately.

Juices photograph better when in less concentrated form.

Juices seem more realistic when placed in glass containers.

A lighter and more natural look is obtained when lights are so placed that light is thrown through the juices toward the camera.

Cluttered platters and trays are confusing and should be avoided.

Using few simple garnishes which are large enough to photograph well enhances the appearance of food products, whereas, over-garnishing detracts.

Whenever possible, use garnishes which provide a contrast in color, particularly light and dark.

When serving plates, using two or more food products, select those which accentuate each other.

Any non-glossy white food, e.g., potatoes, whipped cream, or cottage cheese, appears as a blank. These foods need a few drops of black or yellow dye to make them photograph well.

Make pies and cakes thicker than average because the average thicknesses tend to appear skimpy.

Use small plates for a piece of pie or cake. Bread and butter size is better than the pie plate size. When using the latter size, too much of the plate shows.

Always, hot foods should be and should look hot and cold foods cold.

Call attention to time changes made when duplicate (previously prepared) products are used to shorten preparation.

Dresses worn, when preparing food for television programs, should be washable even though they may not appear to be so when photographed.

Personal Appearance and Make-up of Performers

A comfortable, becoming dress or suit is a good choice. Immaculate grooming is essential. The choice of clothing worn is determined by the

type of program given. In any case, the costume should not detract from the program, the guests, or the demonstration being given. Jewelry, ruffles and over-dramatic accessories draw attention away from the lesson being taught.

A simply designed garment with some contrast and detail around the collar or neckline is considered best by experienced people. Close-up shots are more interesting when some detail at the neckline creates a pleasing frame for the face. Extremely low neckline should be avoided. Sleeves of some sort are a must for television. Bare arms are not attractive. Dresses for food shows should be washable and comfortable. Aprons, if worn, should suit the dress. Both must be simple in line and design and a contrast in color value to the stage setting used.

Lightweight tailored suits and dresses are frequently used on programs other than food demonstrations. They, too, should be simple in line and design, complimenting the wearer and making a pleasing contrast with the stage background.

Costume colors to be worn under camera lights need to be more carefully selected than do those worn in daylight. Particular care should be taken to select colors which compliment the skin coloring. As a general rule, black and white should be avoided since both throw off highlights which interfere with the overall effect of the picture.

A brunette with fair skin photographs well in white, while light blondes lose their personal coloring. And white on a brunette with olive skin, makes the face appear darker.

In most programs, hands are very much in the spotlight and require careful grooming. A light, preferably dull finish nail polish is best.

Good make-up for appearing on television, like good make-up every-

where, is that which accents good features--never that which attracts special attention. It, therefore, is not a major problem for the performer, particularly for those who work in studios where make-up technicians are employed.

Voice, Vocabulary and Microphone Techniques

The voice, on television as on radio, is very important. The discussion carried on provides the selling atmosphere that puts a program over. If a conversational tone is used, common errors such as the slurring of words, are automatically decreased. A natural tone also helps to keep the voice well modulated. This does not mean that there need be monotony.

Practice for timing words with actions is essential. One need not "talk" through every act. Camera close-ups make it possible for actions to speak for themselves. During some activities (as the whirring of the mixer), give the viewers a chance to just "see" for a few seconds. A voice can not compete with the noise of a beater.

An interesting voice is not an accident, but one which has been cultivated. Performers advise a speaker to talk in a natural manner.

The use of a few well chosen words at the right moment makes a more effective impression than do many words carelessly used. Simple, clear terms, familiar to the audience, hold attention longer. Unless the audience understands the words used readily and quickly, they will lose interest. When a word unfamiliar to the audience is used, it should be defined.

Since words symbolize concepts of things or processes, they are constantly being developed as a result of experiences in the field. It, therefore, is imperative that television performers not only know and are

accurate in their use of words and terms in their own field, but that they understand those generally used by salespeople, service people, manufacturers and others with whom they work. All areas of knowledge have their own series of terms which specialists have developed and have established as their own particular vocabulary. These are the terms which are basic to easy communication in the field in which they were developed. Beginning television performers have opportunities to learn many terms through their association with professional and commercial personnel.

Since the popularity of words and terms changes, homemaker program personnel find it advisable to keep a glossary of currently used terms and to formulate habits of using these, rather than those which were popular earlier. Using terms currently employed by salesmen and manufacturers adds interest to programs, often helping to establish new words.

Some examples of terms which have been changed or corrected are:

"Range," instead of "stove."

"Draperies," instead of "drapes" or "curtains."

"Home freezer," instead of "deep freeze."

"Ascorbic acid," instead of "Vitamin C."

"Boiling water bath," instead of "hot water bath."

"Counter," instead of "work space."

"Dishwasher," instead of "dishwashing machine."

"Food disposer," instead of "disposal."

Skill in using the microphone comes only through practice which, although necessary, is a less important step. One must first learn to speak clearly and with a smooth, even flow of breath, and to interpret ideas with intelligence, feeling and emotional poise. Even volume is

desirable but interest can best be held through pauses and changes in tempo and pitch. These are preferred to changes in volume. Microphones are carefully placed and performers should speak naturally; shouting is not necessary because volume is controlled by the broadcasting engineer.

Microphones are so sensitive that they reveal the performer's feelings and attitudes. The ability of a microphone to reveal traces of insincerity, carelessness and pretense is incredible. The microphone exposes personalities to the audience. Therefore, an effort should be made to conceal personal prejudices and emotions.

Performers on homemaker television programs usually use either the clip-on chest type of microphone or a "boom-microphone" operated by a crewman. The chest type microphone needs to be protected when the performer is moving about.

Color on Television

Now that 'live color' is being broadcast in all parts of the country, color must be considered in program planning and it is well to have an understanding of stage settings. Since light and dark colors on television react similarly to black and white, the same basic photographic principles apply. Color television uses all color on a grayed scale which has a shorter contrast range than other photographic media.

Some television studios solve the problem of color by having all stage sets painted in tones of gray. The effect, although good for photographing, is psychologically depressing for the performers, the studio personnel and visitors.

The 'television gray scale' shows all color in corresponding gray values. The performer needs to remember that the present television con-

trast range is a five-step gray scale composed of white (practically white), light gray (one-fourth tint), medium gray (half value), dark gray (three-fourths tint) and practically black.

In general, color in television with mercury vapor lights, resolves into gray values in the following order:

Blue, at the high, or white end.

Yellow, light (one-fourth tint) gray to medium (one-half) gray.

Green, medium (one-half) gray to dark (three-fourths tint) gray.

Red, medium (one-half) gray to black.

Black, will have some transmitted light through it and a noticeable amount of edge flare.

Persons planning homemaker programs not only need to use the information furnished by experienced television personnel on planning colors for stage settings and properties, but should also apply these same principles in the selection of costumes for performers.

There are few basic principles in presenting a homemaker program. These principles are changing rapidly because of the many and frequent improvements in broadcasting equipment and in program presentation practices. For good program presentation, in spite of the many changes being made, those basic principles learned through radio, public speaking and television experiences, as well as those acquired through journalism and publicity, must not be overlooked.

Continuous study and practice by persons in the field of television is necessary; they cannot hope to succeed, otherwise. Experience is one of the best teachers when supported by a sound background, continuous study and practice. Young, healthy, vigorous individuals who have the basic training and who have vision and initiative are constantly being sought by executives in the field. Those persons interested will find that television is an excellent field, full of opportunities.

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APPENDICES

APPENDIX A

Interview _____

Demonstrator _____

Observation _____

BASIC PRINCIPLES ON PRESENTATION OF TELEVISION PROGRAMS

Station _____

Date _____

Hour _____

TYPE	SPECIAL FEATURES	LENGTH	FREQUENCY	VARIETY OF CONTENT	PARTICIPANTS	EQUIPMENT	COMMENTS

APPENDIX B

QUESTIONS USED WHEN INTERVIEWING

- What types of homemaker programs are best received?
- What is the most effective duration of program presentation?
- What type program is most popular?
- Is program devoted to one or more areas?
- What theme is used for program?
- How are viewers' needs and interests determined?
- What type of script is required?
- Talent used on current television programs?
- Number of people appearing on the program?
- Program presentation with guests?
- What type props or sets are used in program presentation?
- What method is used in handling commercials?
- What are the characteristics of current television program?
- Philosophy for selecting program material?
- Mastery of materials needed?
- What basic education is believed to be necessary preparation?
- Popularity of programs are determined by what method?
- What are considered important "tricks of the trade?"
- What college subjects are suggested as important preparation?
- Preferred clothing for program performers?
- What type of program planning is used?
- Points believed important in program presentation?

APPENDIX C

HOME SERVICE AND TELEVISION STUDIO
PERSONNEL INTERVIEWED

Julie Benell	WFAA-TV Performer	Dallas, Texas
Anna Bines	Director Home Service Texas Electric Service Company	Ft. Worth, Texas
Mildred Clark	Director, Home Service, Oklahoma Natural Gas Company	Tulsa, Oklahoma
Carolyn Coker	(Mary Carter) Performer KRLD-TV	Dallas, Texas
Robert Douglas	Director, Home Service Dallas Power and Light Company	Dallas, Texas
Mildred Gregory	Supervisor, Home Service Demonstrations, Oklahoma Gas & Electric Company	Oklahoma City, Oklahoma
Julia Hunter	Director, Home Service, Lone Star Gas Company	Dallas, Texas
Margaret McDonald	WBAP-TV Performer and Director Publicity	Ft. Worth, Texas
Helen Maycroft	WFAA-TV Performer and Assistant to Julie Benell	Dallas, Texas

OTHER PROFESSIONAL PEOPLE CONTACTED

Lucille Johnson	Director, Home Service, Public Service Company of Oklahoma	Tulsa, Oklahoma
Margaret Roderick	Director, Home Service, Texas Power and Light Company	Ft. Worth, Texas
Allen Schrodt	Sales Supervisor, Southern Union Gas Company	Dallas, Texas

Dorothy Sinz

Editor, Woman's Page,
Dallas Times Herald

Dallas, Texas

Sam Schneider

KVOO-TV Performer

Tulsa, Oklahoma

APPENDIX D

TELEVISION PERFORMERS AND STATIONS OBSERVED

Sybil Johnson	WKY-TV	Oklahoma City, Oklahoma
Julie Benell	WFAA-TV	Dallas, Texas
Carolyn Coker	KRLD-TV	Dallas, Texas
Margaret McDonald	WBAP-TV	Ft. Worth, Texas
Reba Adams	KOTV	Tulsa, Oklahoma
Prissy Thomas	WKY-TV	Oklahoma City, Oklahoma
B. Smith	KOTV	Tulsa, Oklahoma
Vivian Batten	KWTV	Oklahoma City, Oklahoma

VITA

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Master of Science

Thesis: BASIC PRINCIPLES INVOLVED IN PRESENTING HOME SERVICE
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