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A guide for the preparation, presentation and evaluation of F.F.A. radio programs in Tennessee

Turley M. Oakley

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To the Graduate Council:

I am submitting herewith a thesis written by Turley M. Oakley entitled "A guide for the preparation, presentation and evaluation of F.F.A. radio programs in Tennessee." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Agricultural and Extension Education.

Bernard S. Wilson, Major Professor

We have read this thesis and recommend its acceptance:

Accepted for the Council:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

June 8, 1953

To the Graduate Council:

I am submitting herewith a thesis written by Turley M. Oakley entitled "A Guide for the Preparation, Presentation and Evaluation of F.F.A. Radio Programs in Tennessee." I recommend that it be accepted for nine quarter hours of credit in partial fulfillment of the requirements for the degree of Master of Science, with a major in Agricultural Education.

Bonard S. Wilson
Major Professor

We have read this thesis
and recommend its acceptance:

John W. Gilliland
William Coleman

Accepted for the Council:

E. A. Waters
Dean of the Graduate School

A GUIDE FOR THE PREPARATION, PRESENTATION
AND EVALUATION OF F.F.A. RADIO PROGRAMS IN TENNESSEE

33

A THESIS

Submitted to
The Graduate Council
of
The University of Tennessee
in
Partial Fulfillment of the Requirements
for the degree of
Master of Science

by
Turley M. Oakley
June 1953

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CHAPTER I

INTRODUCTION

Statement of Problem

The purpose of the study is to develop a guide for preparing, presenting, and evaluating F.F.A. Radio Programs in Tennessee.

Importance of Study

The work of the F.F.A. is a many-pronged tool for good and useful service. Its purpose is to improve citizenship. It nurtures better agricultural practices and better agricultural leaders. Possibly even more important is its immense educational value. The educational value is not entirely a new one, but it has not been fully recognized and exploited for the good of American agriculture.

Although radio is one of our important public relations means, it may and can be used to enrich our instructional program by providing opportunity for boys to learn by doing, to express themselves in writing as well as orally, and to organize their thinking around certain problems related to specific needs. One of the beneficial and educational values is to have the boys prepare the script and then to present the broadcast.

Present Situation

A questionnaire was mailed to the three District Supervisors of Vocational Agriculture, in an effort to determine the number of Chapters in the State that were conducting F.F.A. Radio Programs.

It was found that 224 F.F.A. Chapters in the State have had, or now have, regularly-scheduled F.F.A. Programs.

In West Tennessee there are six stations that have regularly-scheduled F.F.A. broadcasts serving eighty F.F.A. Chapters.

In Middle Tennessee there are fourteen stations serving 104 F.F.A. Chapters.

East Tennessee has three stations serving approximately forty Chapters.

For two years the investigator has been observing and interviewing teachers of agriculture who are responsible for aiding in the preparation and presentation of F.F.A. Radio Programs. The interviews have been conducted informally at State Conferences, Fairs, District Vocational Agricultural Meetings, and Regional Teachers' Meetings.

It was found that ninety-two per cent of the F.F.A. Chapters in Tennessee used one method of presentation, namely, reading from a prepared script. Approximately two per cent of the remaining eight per cent used straight talk presentation, and six per cent had at one time or another used ad-lib presentation.

When asked what their objectives were in presenting farm programs, seventy-eight per cent gave as their objective "to educate the public in the phases of F.F.A. work". About three per cent gave as their objective "to give technical information", and four per cent stated their objectives as "giving F.F.A. members training in preparation and presentation of radio programs". The remaining four per cent had no specific objectives.

When asked, "Do you think the time and effort spent in the preparation and presentation of F.F.A. Radio Programs justifies the outcome?", over eighty per cent of the teachers answered "Yes". Approximately eight per cent said "No", and the remaining twelve per cent were not sure, but thought the time could have been better used in some other area of work.

As to the question, "Who prepares the script?", all the teachers interviewed stated that the script was prepared under their direction with the assistance of F.F.A. members. One teacher had found that preparing radio script made a very interesting class project.

"Was a tape or wire recorder used in rehearsing radio programs?", the teachers were asked. Only four teachers indicated that they had used recorders in this type of work.

The teachers were asked to indicate what they considered to be the major weaknesses of their radio programs. Their difficulties were listed in the following order:

1. Participants have difficulty in reading their script in a conversational manner.

2. Difficulty in writing as you would speak in normal conversation was apparent.
3. Many teachers felt as if they tried to develop too many ideas in one program.
4. It is a problem to know what subject to choose for any program.

The teachers interviewed were asked if they thought some form of radio guide would be helpful in preparing and presenting F.F.A. Radio Programs. The vast majority indicated that they were very much interested in having a guide of this particular type.

Uses of the Study

It is hoped that this study will be helpful to the investigator and other teachers of Vocational Agriculture who are responsible for preparing and presenting F.F.A. Radio Programs.

The study may be of value to other departments within the school system in the planning and presenting of similar programs.

Basic Assumptions

Certain things were taken for granted in making this study.

Some of them are:

1. There is a definite need for improvement in the F.F.A. Radio Programs in Tennessee.

2. Radio has been doing a good job for some time in promoting F.F.A. work.
3. Radio Farm Directors are willing and ready to help F.F.A. Chapters prepare and present effective radio programs.
4. Radio Farm Directors know best the type of farm program that the public desires most.

Limitations

1. The investigator fully recognizes the growing importance of television as a means of communication. However, at the present time there are only two television stations in Tennessee, and to date facilities have been utilized only in a limited way by F.F.A. groups.
2. The investigator has effected his radio programs as suggested by Radio Farm Directors, and the response gained from the listening audience has been favorable.
3. This study is limited to F.F.A. Radio Programs presented in the State of Tennessee.

CRANE (R) CRES

Methods of Procedure and Sources of Data

The material used in formulating this radio guide for F.F.A. Chapters was obtained by the use of questionnaires, personal correspondence, interviews, and through extensive reading about related information concerning the preparation and presentation of F.F.A. Radio Programs.

The investigator prepared a questionnaire to be mailed to Farm Radio Directors employed by the major networks, for the express purpose of programming farm activities for rural people. These questionnaires were designed as a means to gain information concerning two major phases of presenting F.F.A. Programs: (1) what type of program is most desirable to the listener, and (2) what techniques are necessary in presenting this particular type of program for greater effectiveness.

Farm Directors were chosen because they have access to results obtained from national rating agencies whose sole purpose is to aid the major networks in evaluating their radio programs.

The investigator mailed questionnaires to selected Teachers of Vocational Agriculture and to District Supervisors of Vocational Agriculture in Tennessee, to find out how the F.F.A. Programs being currently broadcast would conform to suggested programs submitted by these Farm Directors.

Interviews were held informally with Teachers of Vocational Agriculture and District Supervisors at State Conferences. The Lay people were interviewed on farm visitations. These interviews were structured with the idea in mind of obtaining information about the present status of F.F.A. Radio Programs in Tennessee.

Available printed research on the preparation and presentation of radio programs for rural people was obtained from Land-Grant Colleges, the United States Department of Agriculture, and the United States Office of Education.

The pertinent data gained from the review of this literature has been integrated with the opinions of the Radio Farm Directors, Lay people, and ten years of actual experience by the investigator in preparing and presenting F.F.A. Radio Programs.

Chapter II describes methods and techniques of preparing various types of F.F.A. Radio Programs. An example follows the discussion of each type of program. This chapter also contains a suggested fifteen-minute F.F.A. Radio Program. Ideas for localizing Future Farmer Programs are also given in this chapter. Chapter III pertains to the mechanics involved in the presentation of F.F.A. Radio Programs. Techniques of obtaining and presenting F.F.A. Programs are outlined in Chapter IV. Methods of evaluating the effectiveness of this particular type of program are discussed in Chapter V. Also included in this chapter are score sheets for evaluating farm radio copy and a sheet for evaluating the voice adaptability of F.F.A. participants in radio programs.

CHAPTER II

PREPARING PROGRAMS

The teacher of vocational agriculture who looks upon radio as his servant and not his task master has a point of view that may be very beneficial in helping him make effective and intelligent use of the radio. With the increasing number of stations throughout the country, teachers are afforded an opportunity for making more and better use of the radio as an educational and instructional tool, as well as a publicity or public relations device. Often our thinking is limited to using the radio as a medium for informing people about the local program of vocational agriculture, what the program contributes to the community, or what it purports to contribute. Our thinking should not be limited to this concept if we are to profit most from its use as an instructional instrument.

Perhaps at this point some mention should be made relative to the types of presentation of radio programs.

We should keep in mind that preparing a good radio program is somewhat similar to preparing a teaching plan for a lesson. It should begin with a purpose. "What effect upon the listener do I want to create?", is an appropriate question. The goals for a good radio program "lesson" may be multiple, but some primary target must be established. Once the desired objective of the broadcast has been determined, it is then time to turn to the means; that is, the content and method of presentation.

There are four more commonly accepted methods of preparing radio programs. They are:

1. Interview or Dialogue
2. Straight Talk
3. Ad-lib
4. Radio Announcements

Writing Script for Interview or Dialogue

Variety can be introduced into a program by using more than one voice in an interview or dialogue. If it is well done, it may be more interesting to the listener than a straight talk, especially if it runs longer than seven or eight minutes. On the other hand, an interview or dialogue is more difficult than other types of presentations to write convincingly.

Radio Farm Director Don Davis of Radio Station WHAS, Louisville, Kentucky, says that since few youngsters (or others, for that matter) read very well, he does not like scripts. He prefers that they work from an outline, ad-libbing their story. If a script must be used, it should be written in contractions and, by all means, rehearsed.¹

Mr. R. D. Michael of the Agriculture Extension Service, Virginia Polytechnic Institute, Roanoke, Virginia, says, "Speaking from well-prepared notes seems more effective than reading a manuscript."²

¹Don Davis, Radio Station WHAS, Louisville, Kentucky.

²R. D. Michael, Agriculture Extension Service, Virginia Polytechnic Institute, Roanoke, Virginia.

To help the listener get acquainted quickly with the speakers in a dialogue, it is a good idea to use the names rather often, especially in the early part of the dialogue. Use first names, or even nicknames, unless you feel that the position of the speakers requires the formality of titles, such as "Mister" or "Professor" or "Doctor". Use the latter two very sparingly.

A very important factor in an interview is to make the questions sound logical and reasonable. For example, it would not make sense to have a vocational agriculture teacher interviewing the State Director of Vocational Education and asking a question such as, "What is the purpose of vocational education in agriculture?". Obviously, the agriculture teacher knows the answer, and everyone knows that he does.

An interview is more than a mere list of questions and answers. In ordinary conversation when you are asking someone for information, you do not follow an answer with an unrelated question; you may repeat the significant part of the answer, comment on it, and then follow with another question suggested by the previous answer. It will sound more natural if you do the same sort of thing frequently on the air, and avoid long, literary statements. Do not hesitate to stop; go back and repeat or amplify.³

³C. A. Bond and W. H. Zipf, Radio Handbook (Washington, D.C.: United States Department of Agriculture, Miscellaneous Publication No. 592, February 1946), p. 10.

It is well to end with a summary of the points you hope your listeners will remember or act upon. Illustrative of the points given above, the following dialogue, which was taken from the files of John McDonald, Radio Farm Director of Radio Station WSM, Nashville, Tennessee, is presented.

Sample Dialogue

- Mac: Folks, the Future Farmers down at Dickson had a lesson on how to milk a cow a while back and they think what they learned would be of general interest to all farmers. Jimmy Clemmer, one of the teachers of agriculture down there, has brought the Dickson F.F.A. Chapter's Vice-President, Gus Tomlinson, and the Reporter, Roger White, to the studio today to tell us some of the things they learned about milking a cow. But before talking with the boys, I want to talk to the teacher a little. Jimmy, you folks aren't in a dairy section, are you?
- Jim: No, we're not, Mac, but just about every farm has a milk cow or two. Then, too, we have a few farmers who milk several cows and sell the milk to the cheese factory over at Clarksville.
- Mac: I see. Well, when you first mentioned this "how to milk a cow" topic to me, my first thought was that the dairy business is pretty old for us not to know how to milk a cow by now.

Jim: Yes, that'd be just about anybody's first thought, too. And I suppose most big dairy men do know how, but our boys decided that they could all improve. They also figure that most folks with one or two cows could do a better job of milking.

Mac: I'm inclined to agree with that. So let's get down to this milking business. Don, how should a cow be milked?

Don: Well, in the first place, she ought to be milked fast.

Mac: Kinda like running fast to get home before the gas runs out.

Don: Yes, except in the case of a cow, some milk will be left in the tank, uh, I mean udder, if you don't milk fast.

Mac: Well, why is it that way, Don?

Don: It's because milk "let down" is usually stimulated when the cow's udder is washed with warm water and as milking gets under way. The stimulant lasts for just a few minutes and its effect will wear off before all the milk is in the bucket if you don't hurry.

Mac: What happens to the milk you fail to get?

Gus: It stays in the milk bulbs, which make up the mammary glands, and will be in the way of milk which could be manufactured by the next milking time. There's where you lose milk.

Mac: I see. Well, about this stimulant you mentioned. What is it, and where does it come from?

Gus: It's a hormone which is manufactured by and released from a small gland which is located near the cow's brain.

Mac: That's the pituitary gland, isn't it?

Gus: I believe that's what it's called. The hormone causes the milk bulbs to squeeze the milk from themselves and it runs down into the lower part of the udder.

Mac: And if you don't milk fast, these milk bulbs in the udder will get through squeezing before you do.

Gus: That's right.

Mac: Now, Roger, I believe you studied this job; do you have anything to add to this question of "how to milk a cow"?

Roger: I could add a lot but taking the question as it concerns the farmer with one or two dairy cows, I'd say there're about three more good rules for milking in addition to milking fast.

Mac: Good, let's have them.

Roger: Many cows start letting their milk down as soon as they see the milker or hear buckets rattling, or see feed. Milking, therefore, should be done immediately after preparations for milking are completed.

Mac: And the reason for that would be the same as for fast milking, wouldn't it?

Roger: Yes, except more so. A cow with a full udder has little room in the lower parts of the udder to take care of additional milk due to let down.

Mac: Well, that's easy to understand. Rule number two then is do not get the cow ready to milk until you're ready to milk her.

Roger: Yes, and another good rule is to avoid excitement or rough handling during milking. In one experiment a cat and dog fight was staged in front of a cow as she was being milked. And in another experiment the cow was treated roughly while being milked. In both cases the cows gave about half their usual amount.

Mac: You'd say then that kicking a cow in the ribs wouldn't cause her to give down her milk.

Roger: No sir, it'd cause her not to give it down, and it wouldn't be her fault, because giving down milk is an involuntary process over which the milker and not the cow has control.

Mac: Well, that's very interesting. Now, what's that last rule you have for us?

CRANE'S CREST

Roger: Don told you a while ago that one of the rules is to milk fast. That's right, but that doesn't mean you are supposed to try to knock the bottom out of the bucket. It's just as important to milk gently as it is to milk fast.

Mac: And why is that?

Roger: That's because the inside lining of the cow's udder is very tender, and milking too vigorously, especially grabbing too high, often causes inside irritation.

Mac: Yes, I've heard of that. What's the danger in such injury to the udder lining?

Roger: Lots of cases of mastitis are thought to get started that way. Of course, mastitis is caused by germs, but udder injury is an indirect cause.

Mac: You mean that the germs are often present and just waiting for a chance to make their way into the mammary glands?

Roger: That's right. The forerunner to mastitis is often udder injury.

Mac: Then you boys would say four good rules for hand milking a cow are: Milking fast, don't prepare the cow for milking until you're ready to milk, avoid excitement, and rough treatment, during milking, and milk gently so as to avoid injury to the lower part of the udder. Well, folks, there's no question about the desirability of following these simple rules in

milking the family cow. These boys know what they're talking about and have given you some excellent pointers on milking. And, fellows, we appreciate your visit and invite you back to see us again soon.⁴

Writing Script for Straight Talk

The simplest kind of radio program to write is a straight talk, or narration, presented by one voice telling a story, reporting, giving advice, or urging action.

If a straight talk needs to be written in conversational manner, there is twice as much reason for writing an interview or dialogue that way. Remember, there is no use in writing conversation unless it is broadcast in a conversational manner.

After the manuscript is written, there are several things you can do to help insure a good performance. For one thing, have the script clearly typed, double- or triple-spaced, so it will be easy to read. Sheets of the usual business letterhead size are perhaps most convenient to handle. At an ordinary rate of conversation, a double-spaced page of this size will take about two minutes to present, since the average person talks at a rate of one hundred twenty-five to one hundred fifty words a minute. Better still, time yourself on the number of words you talk per minute. Then estimate the average number of words to the line and multiply by the number of lines.

⁴John McDonald, Farm Director, Radio Station WSM, Nashville, Tennessee.

Read through the manuscript first to see if it says what you want it to say, and in the way you want to say it. Then go through it again, aloud, to see if it sounds conversational. Have someone listen who will be frank in criticizing you if it sounds too much as though you are reading. If you will get in the habit of reading a short distance ahead of the words you are speaking, it will be easier to "talk" the program.

Ken Capen, Radio Farm Director for the National Broadcasting Company, gives a vivid illustration of straight talk. A copy is submitted below.

Sample Straight Talk

Station Announcer:	Here's our old friend Vocational Agriculture teacher Charlie Windrow with another of his regular visits about farming in Blank County.
INFORMAL	
INTRODUCTION	'Morning, Charlie, what's the good word today?
	Good morning to you, Joe Mikestand . . . And howdy, neighbors. What I want to talk with you about today is something that's mighty important to all Blank County farmers, especially dairymen . . . But something that we don't think about lots of times . . . Just plain hay.
"YOU AND I"	
INCOMPLETE SENTENCES	
COMMON COLORFUL EXPRESSION	

PARENTHETICAL
EXPRESSION AT
BEGINNING OF
SENTENCE

Of course, you folks know that a cow has to burn up a lot of roughage to make good milk, and you know roughage is the cheapest way to get high milk production . . . especially when that roughage is good quality and home-grown.

INTEREST
BUILDER

You see, when I said I was going to talk about just plain hay, well, maybe I was a little off base—because I really mean fancy hay. By fancy hay I mean hay that's got plenty of protein in it. And I mean good, green hay.

EMPHASIS BY
REPETITION

In the case of alfalfa, it's hay that has plenty of leaves . . . hay that's good and green has more Vitamin A. And that's what makes good rich milk. Most of the Vitamin A is in the leaves. That's why you want leafy hay.

SHORT SENTENCES

LOCAL
ILLUSTRATION

Well, the question you're probably asking right here is this . . . How do I get that fancy hay? Maybe I can get at the answer by asking you a question . . . Have you started to cut your hay yet?

CONTRACTION

Well, Jake Contour has. You know Jake . . .
 He lives out ten miles east of Square Corners.
 Jake's got a pretty good herd of cows. Must
 have, because his herd is always among the top
 herds in the Dairy Herd Improvement Association
 records. Well, Jake was cutting alfalfa yester-
 day when I was out his way. Lots of folks
 would think it was too early to cut. But if
 you'd see the good green color of that alfalfa,
 and notice how the leaves hang on, you'd agree
 with me . . . it'll make might good cow feed
 this winter. That alfalfa that Jake was cutting
 was between one-tenth and one-quarter in bloom.

TRANSITION TO
 NEW SUBJECT

Well, I guess that's enough about hay for this
 morning . . . but speaking of hay and high-
 quality milk . . . reminds me of the care of
 the milk itself . . . ⁵

Preparing Script for Ad-lib Presentation

Venturing into the realm of radio ad-libbing--talking with a
 complete script--may appear formidable to the beginner. Yet, actually,

⁵Ken Gapen, Radio Farm Director, National Broadcasting Company,
 New York, New York.

just talking is probably one of the easiest ways of putting across a radio message. And few people will argue that this style of presentation--when it is well done--does not generally result in a program easier to listen to.

Mr. J. A. Murray of Radio Station WILL, Urbana, Illinois,
comments:

I suggest that you don't prepare scripts. They take too much time and tend to be stereotyped. Suggest thorough talking over subject to be discussed beforehand--then, preparation of brief outline or notes indicating order of material to be discussed. Then use ad-lib discussion. We always try to get the success angle into our programs. In our on-the-spot tape recordings, we get the story directly from the lips of the club member. Most effective programs are done in the home environment of the member. In barns, homes, at fairs, club meetings, classrooms, etc., make very effective script. Tape recorder makes this possible. Much better than presentation in radio studio.⁶

Although ad-lib broadcasts provide an easy-to-hear, easy-to-present program--once the technique is mastered--the organizing of information offered during any given time must be carefully done. Here, again, the old rule of "First things first" comes into play. Inexperienced "ad-libbers" have the tendency to talk too long on one or more subjects, only to discover too late that allotted time has been consumed and only a part of the information covered. So material for any one talking session must be carefully organized. This general rule holds for both straight talks and interviews, whatever the number of people involved might be.

⁶J. A. Murray, Radio Station WILL, Urbana, Illinois.

A time-honored tool for the organization of mental or visual source material is the outline. Many a farm broadcaster is today using any one of several kinds of outlines when presenting radio programs. For the straight talk, the outline need merely consist of a series of words--reminders for referring instantly to mental sources of the subject under delivery. Or the outline--this time pretty much mental--can serve as a guide to the use of typewritten, mimeographed, or printed items where they should be used for orderly coverage within the program. A sample ad-lib outline will be found in the Appendix.

A more elaborate outline will probably serve best where several people are going to take part in a broadcast. Sometimes the discussion leader is the only one who has to have the outline before him. For we are assuming that some sort of rehearsal is staged where groups of farm people are participating in a program. A rehearsal will serve to align the thinking of all members of the group. And a rehearsal will give the discussion leader some idea of the manipulation of the participants to gain the subject-matter coverage desired during the amount of time available.

Probably the best method of preparing for a group broadcast calls for a preliminary meeting of the participants. During the session, individuals give their views on the topic to be broadcast. The ideas are assembled by the leader, who will use this ammunition for preparation of the outline. Usually one additional rehearsal--outside of perhaps a quick studio "warm-up"--will be enough to weld the two or three or four people into a workable panel for presentation of the radio feature.

When following the ad-lib style of delivery for interviews, there may be the tendency to create too much of a see-saw pattern by having first a question, then the answer--then another question and another answer--throughout the entire program. To avoid this, let us vary the interview by frequently substituting leading statements for questions. When this is done, especially after the interview is fairly well along, the person or persons being interviewed will naturally support leading statements as readily as they will promptly answer questions.

Other equally important faults to avoid when conducting an ad-lib interview are: too-frequent repetition of the remarks made by the interviewers; too-frequent use of such supporting words as "fine", "swell", "wonderful", "shall we continue", "that's right", or "dandy"; and hesitancy on the part of the interviewer to start talking just as soon as the interviewee stops. In general, we can say that the broadcaster who regularly talks with farm people or with other professional agricultural workers will tend to develop the ability to formulate questions or supporting statements as the other person is talking, when his trend of thought is guided by notes made before the broadcast or recording.

Ad-lib with notes needs to be well-planned and thought out. If you are preparing for ad-lib with a guest, it would be well to sit down with the interviewee. Chat with him in a relaxed manner, about the subject to be covered, and jot down a key word or fact here and

there. Then, if the notes are typed and elaborated upon, the interviewee may be given a copy to go over and correct, if necessary. Then, you may rehearse, if you wish.

When on the air, if the interviewee gets started on long-winded sentences, break in. Both of you will live through it. The listeners will like the informality.

Write out the beginnings and endings of all ad-libs. Time the ending so you'll know when to start it. Present your points in logical progression so the story unfolds naturally for best understanding.

The points in this outline which many folks use as a guide in preparing features can be changed around to suit the story in either ad-lib or script. The last three points can be used anywhere they fit.

1. Lead or introduction that will attract attention
2. Situation
3. Importance of situation to your people
4. What needs to be done or is being done
5. Results or anticipated results
6. Call for action
7. Examples
8. Names of local people and places
9. Application well pointed up

Before you start to write a script or outline the ad-lib, choose someone in your home or office to represent a specific farmer or homemaker you would like to "sell" on the idea of your script. Talk out

your story as you would if you were talking to the farmer or homemaker in the farm kitchen or out by the mailbox. Remember how you introduced the subject, your organization, and words you used, as you put the story down on paper for your script or in an outline for your ad-lib.

A carefully prepared outline for an ad-lib program can be complete, yet not so cumbersome as to deflate its sequence and coverage purposes.

On the following page is an outline for a ten-minute program. The outline was jotted down by the county agent after a visit to John Bishop's farm. Then the agent and Bishop talked the outline over to get an idea on time. Such an outline could serve the agent for a studio program or for an on-the-farm recording.

Actual emphasis is placed on one item--the control of internal parasites--with supporting facts arranged in a general, overall way. And ample provision is made for proper repetition--a prime requisite for any program dealing with specific farm and home practices.

Ad-Lib Outline

County Flock Improvement Association

John Bishop

Eagle Township

1. Place in Association
 - A. Length of participation
 - B. Direct benefits
 - (1) Other helps
2. Refer to mention of parasite control
 - A. Timeliness - Need
 - B. Internal now - External later
3. Association's parasite control campaign
 - A. Number of farms being reached
 - B. Barn cards
 - (1) Available at office
 - C. Flock Management Bulletin
4. Card facts
 - A. Phenothiazine
 - (1) Drench
 - (2) Pellets
 - (3) Capsules

5. Bishop's own program

A. Drench

(1) Proportions

(2) Cooperative use of syringe

(3) Method

B. Pheno-sale follow-up

C. Results

6. Repeats on

A. Cards and bulletins

B. Reason for treatment now

C. Flock Improvement Association

D. John Bishop - Eagle Township

Writing Script for Radio Announcements

Radio Farm Directors are usually glad to receive and announce on their regularly-scheduled programs any pertinent, well written F.F.A. material that the teacher of vocational agriculture may see fit to send to them.

The following suggestions are offered by the Radio Farm Directors as effective aids in preparing radio announcements.

Do not try to include more than one or two topics in any announcement. The inclusion of several topics is apt not only to confuse the listener, but to result in his forgetting some or all of them.

Since in commercial radio "time is money", radio announcements should be brief and to the point. If they are not, the announcer will hesitate to read them--and if he does go ahead, the wordiness may well bore if it does not confuse the listener.

Be sure all of your radio material is timely. If it comes too early or too late to be acted upon by your listener, time will have been wasted. Second, be sure your subject matter applies to enough people to merit radio broadcasting in the first place. Radio is a mass medium of communication; so you can see how an announcement applying to one or two people out of thousands would be a sheer waste of radio time.

Write the entire first paragraph, and especially the first sentence, to catch the listener's attention. This tends to motivate him to "perk up" and listen to the remainder of your message. Do not

forget that the rest of the text should state the purpose of the announcement clearly, so that your listener is unmistakably sure of what you are trying to tell him.

Radio copy should be friendly and intimate. To achieve this, try to write with a "you and me" approach. People enjoy being addressed as individual human beings, and not as a group of distant radio listeners. Write a radio script much the way you would pen a letter to an intimate friend, always keeping the listening audience in the singular, never plural. Direct your conversation to just one person.

Since radio copy should sound conversational, there is no reason at all for omitting the contractions used by nearly everyone in everyday conversation, such as "I'll", "he isn't", "you don't", etc.

To be convincing, radio copy must above all sound sincere to the listener. Insincerity accomplishes less than nothing, because it can breed the listener's contempt all too easily. The same can be said of radio material containing any degree of condescension, since no one likes "being talked down to". Remember this one!

Keep sentences simple. If a listener becomes confused by a long, complicated sentence, he is not likely to remember or understand what you are trying to tell him. The same applies to the words you choose; use familiar ones, easy for him to understand. Moreover, if a particular word is unfamiliar to the radio announcer, he may sound vague or confused. That tends to lower the effectiveness of your

radio announcement. Similarly, words which are difficult to pronounce often make an announcer stumble. Sibilant words (containing a superfluity of "s", "x", "-cion", "-tion", etc.) make for hard reading on anybody's part. Moreover, sibilants sound sharp and irritating to the listener, especially if his radio is not tuned precisely to the frequency of the radio station. In spite of these warnings, it is sometimes necessary to include in radio copy words that are very hard to pronounce. In such cases, it is a good idea to spell the words phonetically to make for easier reading and accurate pronunciation.

Redundancy in word choice makes for dull reading and dull listening. Conveying the same idea in different words will make your radio copy more listenable and pleasant all the way around.

If you must use numbers, use only round numbers. It is very hard for most listeners to remember large, exact numbers. More significant than exact figures is a statement of the trend to which these figures point, or the state of affairs they reflect.

Colorful words, phrases and figures of speech will add interest and attractiveness to your copy. Active, rather than passive, verbs will suggest more direct action on the part of the listener.

It is obvious that offensive words, or words which could be construed to be offensive, even by a small segment of the audience, must be omitted wherever possible. Their presence tends to create an unpleasant sensation on the part of the listener, thus reducing the effectiveness of your broadcast. Similarly, subject matter must always be in good taste. Decidely unpleasant subjects simply should not be

broadcast. In an emergency, however, where you feel you absolutely must refer to unpleasant subjects, talk about them in as delicate terms as possible.

It is a good idea to repeat all your important ideas one or more times, choosing different words to convey the same idea. Repetition of words may make for dull reading, whereas repetition of ideas often results in their being remembered longer by the listener.

Try to have logical, smooth transitions and continuity between different subjects and ideas in your copy. Otherwise, it will sound to your listener as though you are jumping irrationally from one subject to another.

Punctuate your radio copy profusely. This makes for easier reading, because it tells the announcer (and you!) where to pause, and often where to drop your voice or catch your breath.

Success stories are always good in writing radio announcements. If important individuals are known to accept or follow a certain practice, other people are apt to follow their example, such as, a prominent farmer or a neighborly "home town" personage. People respect their neighbors and often will do what their neighbors do, especially if the neighbors have been successful. This is known in radio circles as "home town flavor".

In addition to the above, try as hard as you can to localize the entire announcement to a person living on a farm, in a small town, or wherever you know the listener to be. Talk to him in terms of his immediate environment.

And after you think over all these items, look at your radio announcement and form an overall picture of it, based on the question, "Will this announcement make my listener want to do what I want him to do?". Obviously, the more an announcement, in its entirety, can make listeners want to change their behavior in the direction you wish, the more valuable it is in your program of vocational agriculture.

Localize F.F.A. programs in writing radio script. Future Farmer Radio Programs should interpret the F.F.A. story in terms of the names of the people who are carrying it out and the activities in which these people are engaged.

Corry Alcorn, Radio Station WTTS, Bloomington, Indiana, says, "I like my programs strictly informal. Informal does not mean unprepared. I suggest dealing with local people and problems. Use local people and local situations entirely; let others solve the problems of the world".⁷

The following suggestions may be helpful in giving F.F.A. Chapters what may be commonly referred to as "local flavor".

1. Use local F.F.A. news.
2. Give F.F.A. members seasonal subject matter information about their supervised farm programs .
3. Plan for F.F.A. members to address ad-lib questions to agricultural teachers or other agricultural leaders about matters of current interest locally.

⁷Corry Alcorn, Radio Station WTTS, Bloomington, Indiana.

4. Have F.F.A. members talk with successful farmers about how practices in supervised farm programs contribute to successful farming in their communities.
5. Give an opportunity to parents to tell how they cooperate with their child in their supervised farm program.
6. Give recognition to advisory members of the vocational agriculture department.
7. Show how F.F.A. cooperates with the total school program.
8. Have young farmers who have become established in farming appear on program with F.F.A. members.
9. Invite the principal, superintendent, and supervisor to appear as guests on F.F.A. programs.
10. Present State and National news items so that they will be more significant to your community than any other community.⁸

⁸Ibid.

Suggested Fifteen-Minute F.F.A. Radio Program

S. L. Sparks, Executive Secretary of Tennessee Association of F.F.A. has submitted the following suggested fifteen-minute F.F.A. Radio Program. Many Chapters have used this suggested form with success.

1. Musical theme and introduction 2 minutes
2. Main feature (discussion program) 5 to 7 minutes
3. F.F.A. news and shorts 3 to 5 minutes
4. Music and closing announcements 2 minutes

Your radio station should be provided with a recording of the F.F.A. March for the theme. This can be secured from the U. S. Recording Company, 1121 Vermont Avenue, N.W., Washington, D.C. Hail the F.F.A. is on the other side of this recording and can be used at the close of the program if desired. The radio station announcer should introduce the program and turn it over to the F.F.A. adviser.

The main feature is usually more effective in the form of a discussion program. In this type of feature the vocational agriculture teacher interviews from one to four F.F.A. members, veteran-trainees or farmers, concerning a timely farm problem, F.F.A. activity or other subjects of interest to farm families. For the first few programs scripts should be written out and rehearsed one or more times before they are put on the air. After a boy has answered a question in an interview, it would be well for the interviewer to add any information that would help make the answer clear to the listeners.

After a few programs are presented, it will not be necessary for each boy to write a script, but it will be necessary for him to know what questions he is going to be asked and the order in which they will come. The program will sound more natural if a script is not read. Remember it is well to have a change of voices often. One person should not talk over two minutes at any one time.

The three to five minutes devoted to F.F.A. news and shorts should be confined to only short items. This could include spot news items concerning the various F.F.A. Chapters in the area, regular F.F.A. news reports, one or two musical numbers, a poem read by an F.F.A. member, or a short F.F.A. skit.

In the case of news items and F.F.A. releases, material should be secured from all Chapters within the coverage of the station. This news should be of interest beyond the local Chapter. This part of the program could be called the F.F.A. News Release or The F.F.A. Microphone Magazine. It should be read by a F.F.A. member or the adviser in the same manner used by news commentators.

If musical numbers are used for this spot, they should be limited to one or two selections, preferably by F.F.A. members. Be sure the members have musical talent and are well prepared.

If a poem is selected for this spot on the program, be sure the boy can read it well. If the skit is used, it should be rehearsed well and not over five minutes in length.

The music and closing announcements will usually be handled by the station's announcer. If the program runs short, he will probably

play one or more records. Hail the F.F.A. could be used as a closing record.⁹



⁹S. L. Sparks, Executive Secretary, Tennessee Association of The Future Farmers of America.

CHAPTER III

PRESENTING PROGRAMS

With broadcasting stations serving nearly every community in America, radio is becoming increasingly popular in school-public relations. Nearly all activities and departments of the school have features which can be developed into radio programs. This is particularly true of the vocational agriculture department. Many vocational agriculture departments in Tennessee now follow a definite pattern in the broadcasting of programs at regular intervals throughout the year.

We should keep in mind that writing for the ear differs in many respects from writing for the eye. The way a script sounds is of far more importance than the way it looks or reads on paper. Attention on radio must be secured at once. It must not only be sought, but caught.

There are approximately forty million radios in American homes today. Radio knows no city limits. It will be found of even more value in the country than in the city, because of the manner in which most farm families remain at home. The radio becomes their source of information, relaxation and enjoyment.

America has roughly two thousand radio stations. Over four hundred of these stations have full or part-time employees whose main job is serving the rural listener. They are often called R.F.D.'s--

or Radio Farm Directors. All four National radio networks offer special service for rural people.

Mr. C. W. Jackson, Radio Farm Director, has this statement to make concerning the presentation of any type of radio program.

The first question that must be answered in regard to the proper method of presenting any type of radio program is "What is the objective?". In other words, why is the program being presented? Is it to educate the public on F.F.A. work? Is it to give the technical information in connection with projects conducted by the F.F.A.? Is it to give the F.F.A. boys training in presenting radio programs?

The manner in which the presentation is given will depend entirely upon the answer to questions such as those mentioned. But, above all, no radio broadcast is worth the effort involved unless it is heard by listeners. I am convinced that all broadcasts by groups such as the F.F.A. should be presented as a part of an established program. In other words, secure some program where an audience has already been established. Let the professionals build the audience, then use the method most appropriate in getting F.F.A. stories to that audience. You are defeated before you start if you set out to build your own audience for an F.F.A., or similar type, program. That in itself is a big task for those of us who have had years of experience, liberal promotion, and an opportunity to build a reputation through one or more daily broadcasts. It is an impossibility for a group of boys, or adults for that matter, who have had little or no radio training and who have an opportunity to perform only occasionally, to build a satisfying radio following.¹

From the possibilities that have been cited above, in regard to getting the F.F.A. program before the public through use of radio, it is necessary to use the best techniques that are known in presenting the programs to the public.

¹C. W. Jackson, Radio Farm Director, Radio Station KCMO, Kansas City, Missouri.

A very important thing to keep in mind in presentation is making your voice fit the meaning of the words you speak. If you are trying to be facetious, show it in your voice; then when you settle down to serious matters, assume a serious tone of voice; but do not use the serious voice when you are trying to handle a subject in a light vein. Have your humor rise naturally and gradually from situations in the program.

Rapid rate of delivery is more authoritative, but often sounds "ready" rather than "talky". Experience shows it is best to "talk" at a good rate that can be understood easily.

Long sentences are hard to talk on the air and difficult to listen to. After you go on the air, it is easier to put several short sentences together than to break up a long one. Direct sentences give your broadcast more punch. You can talk them more fluently. For example:

- a. That there is a shortage of labor, farmers reported at the meeting.
- b. At the meeting farmers reported a shortage of labor. (direct)

The friendliest approach is to use the first and second person. Use third person only when "reporting" what others have done.

But for ordinary discussion, the best rule to remember is to be friendly and conversational. Remember, you have walked into the living room and are talking things over with John Jones and his family. You

do not need to shout. Keep your voice down to the living-room level in rehearsals and in the broadcast. Do not hurry through the talk, but do not drag it out. Talk along at a normal, conversational rate. In ordinary conversation you change pace once in a while, and it is a good idea to do that with a radio talk. Slow down a little when you want certain statements to sink in. Then speed up a little until you get to the next significant statement.

Professional radio people consider the conversational quality of radio copy very important. Most listeners feel more at ease, and hence are more likely to follow the suggestions given in radio copy, if the suggestions are given in a "you and me" manner. In everyday conversation with an individual as between friends most people tend to be informal. Stiffness in radio writing and delivery suggests a "bookishness" which through its stiffness gets away from the intimate approach desired. For example:

Good: "Mind if I talk to you as a neighbor for a minute? I saw Jim Jackson, our vocational ag teacher yesterday, and he told me we ought to do . . ."

Bad: "It is recommended by scientists that certain precautions are deemed advisable."

Breathing is an important part of speech. Breathe with the abdomen and chest. Breathe deeply several times before starting to talk. If your voice becomes husky, lean away from the microphone and

yawn or cough. Gargling with hot salt water before the broadcast helps clear some throats. Do not eat just before the broadcast unless you want a "crumby" talk. Do not put anything (such as cough drops) in the mouth before broadcasting. Above all, have something to say and keep your mind on it.

It is important that you feel free and easy in front of the microphone, so do not worry about your voice. Do not bother to ask the announcer or operator if you have a good radio voice. Whether you have or have not, there is not much that can be done about voice quality. Just relax before the microphone and feel at home if you can, and your voice will reflect your friendliness and sincerity.

Mr. Roderick Holmgren has this to say about addressing the microphone:

Don't orate or lecture. Perfection of phrase is not nearly as important as sincerity of feeling. Your voice can do a lot to convey sincerity, if you will just let it.

Try not to patronize your audience. Don't use terms such as "friends of the radio audience".

Remember that the first minute or two may be crucial ones for your program. If you can't provoke interest in what you say at the beginning, you may as well kiss your audience goodbye. They will dial you out without any compunction whatsoever. The radio audience is in a position to be cruel. Try to put a triple punch into your opening statements.

Break up what you and your fellow conversationalists have to say into short sentences or paragraphs instead of long, unbroken speeches. If you do not speak up, the other man will catch all the glory. Keep it conversational.

Address your radio partner by name. Forget handles, except in extraordinary cases. Try to mention his name several times, so that his personality will be identified.

If you can repeat your important points without doing it obviously, do so. Psychologists who have studied radio have found that repetition is an important device to make things stick in the listener's mind.

If you have an outline, do not worry too much about getting through it. The outline is intended only to give your program some direction. If you have an idea after the program begins, go ahead and use it, even though it means a departure from the outline.

Avoid references to time. In radio it is a deadly sin to use expressions such as "in the five minutes at my disposal" or "time does not permit". Speakers who use these phrases leave their audience with a cheated feeling.

Use concrete terms. If you express an abstract concept, illustrate it in terms of your listener's everyday experiences.²

Ken Gapen gives the following points that should help Future Farmers appear with ease when broadcasting:

1. It's a friendly tool to project yourself into the homes of listeners.
2. Think of it as a person you know and with whom you wish to talk.
3. Think of your audience as a small group of four or five persons, never as a big meeting group.
4. Get an engineer to tell you how a microphone works.
5. Watch the visual graph of voice if this test is possible at your studios.

²Roderick Holmgren, Radio News Editor, Iowa State College, Ames, Iowa.

6. Sign script with pencil; watch the phrasing.
7. If your partner pulls a boner, laugh him out of it. But pass over a minor slip without repeating.
8. After talk, ask yourself where you became confused. Search out the exact spot, and you will remember the reason.
9. If interviewing a person, give him a friendly nod occasionally.
10. Breathe with abdomen and chest. Breathe deeply several times before starting to talk.³

³Ken Gopen, Director of Information for Radio and Television, United States Department of Agriculture, Washington, D.C.

CHAPTER IV

TECHNIQUES IN OBTAINING AND PRESENTING RADIO PROGRAMS

It is not always convenient or possible for the teacher of Vocational Agriculture and the members of his local F.F.A. Chapter to appear in person in the studio for regularly-scheduled broadcasts.

In recent years many new techniques have become available to aid F.F.A. members in planning and presenting their programs. These new devices make it possible to bring outside activities into the studio for broadcasts.

The following are four of the techniques being currently used.

Transcriptions

The past few years have seen considerable increase in the use of electrical transcriptions. Some small stations do not have facilities for making their own records, but where facilities are available, transcriptions will help no end in putting pep in a program.

Transcriptions cut at the station have saved the day in an emergency more than once. It is always a good idea to cut an emergency transcription every month or so--a whole program--and lay it by. Then if some other school activity conflicts with your broadcast hour, your show can go on regardless. The station merely plays the emergency transcription.

If you know you will be out of town when your show is coming up, you can go down to the studio in advance and put your show on a record that can be played on the air in your absence.¹

On-The-Farm Recordings

Many radio stations have portable recording equipment. Much of this equipment is for making transcriptions on glass- or aluminum-base records. Many stations are now getting wire or tape recorders—portable units that can be operated by station personnel or by the Future Farmers. Although the equipment for field recording is now largely owned by individual stations, many F.F.A. Chapters have purchased, or are planning to purchase, the smaller, more compact and workable, tape and wire recorders.

Where technical personnel is available, stations will usually cooperative in making a reasonable number of field recordings by farm and home broadcasters. And where recorders are owned by other people, the recordings can be made at will, provided the station on which these recordings are to be used is able to care for the technical details of transferring the wire or tape recordings directly into programs or onto disk records to be saved for later use—and also provided that the station is agreeable to the use of such recordings. It is essential to check in advance with the station so that the work of making the recordings is not wasted.

¹W. H. Zipf, Radio Handbook for Extension Workers, (Washington, D.C.: United States Department of Agriculture, Miscellaneous Publication No. 592, February 1946), p. 14.

Some of the mobile recording equipment owned by stations includes a generator, permitting the production of a recording anywhere on the farm. Other sets of equipment will require electric current for operation of the recorders. So electric outlets must be within a reasonable distance from the equipment when recordings are made.

An on-the-farm recording can be a cumbersome thing if an attempt is made to use a script. Veteran farm broadcasters have discovered it is far better to just let farm people talk--and they will do it without hesitation when they are on the farm, in the shop, or on the edge of a field of tall-growing corn. But there remains the need for a thorough discussion of the subject involved before the recording is made.

The same procedure should be followed as that outlined under the section on ad-lib presentation. The on-the-farm recording, of course, is an ad-lib program, except it is recorded instead of being put directly on the air; therefore, the same directions apply.

Direct Pick-Ups in the Field

There is also reason to expect a similar expansion in the use of direct-wire pick-ups. Today such pick-ups--originating at farm meetings or other events and relayed to stations by specially-leased telephone wires--are being used more and more. And a look into the future reveals the strong possibility that direct-wire pick-ups will become increasingly popular as a way to broadcast directly from farms. It should be borne in mind that these remote pick-ups are relatively expensive.

Usually, especially for use on individual stations, a field transcription can be used instead of the direct pick-up.

The investigator has had much recent experience with this particular technique on farm tours, in the classroom, and in the shop. The response to this type of program has been very favorable.

Relayed On-The-Spot Broadcasts

Near-future developments for radio will see the increased use of what the technical men call relay transmitters. The transmitters are usually located in a truck or a car. They can be used for relaying programs by short wave from a farm to the transmitter of the radio station. Most stations having relay transmitters in mobile units can pick up a farm program or part of a farm program up to distances of twenty to thirty miles. Thus, short wave will likely be used more and more for on-the-farm broadcasts. Stations will want to check Federal Communications regulations on the use of short wave where telephone lines are available.

CHAPTER V

EVALUATION

Philosophy of Evaluation

Evaluation is a process which is concerned with the extent to which purposes are being reached; it is not an end in itself. As the extent to which the objectives are being realized is determined, evaluation provides a basis for the redirection of teaching. Evaluation then begins with the statement of purposes. This means that objectives must be stated in operational terms in order that data can be collected to give evidence concerning the extent to which they are being reached.

Evaluating any type of radio broadcast presents a difficult problem. It is one of the most pressing problems we face, even as commercial broadcasters. Members of the industry spend millions of dollars in an attempt to evaluate their work. So, I find it difficult to make definite recommendations such as you wish.¹

Techniques of Evaluation

A questionnaire is organized to determine certain desires and requirements. A well organized questionnaire is not prepared in a short time. The first draft is seldom satisfactory. If the questionnaire is

¹Jack Jackson, Radio Station KCMO, Director of Agriculture, Kansas City, Missouri

left for a while after it has been formulated, it will be more likely to meet the objectives of the study more effectively than if it is mailed immediately upon completion.

A questionnaire is intended to represent a starting point. But just a questionnaire is not enough. There has to be a questioner and a questionee.

Surveys are usually made by two methods. The first is the mail system; the second, house-to-house or farm-to-farm canvass.

Once returned, questionnaires have to be tabulated, the results must be evaluated. Obviously the value of any survey depends first upon the degree upon which the results are properly evaluated and second, upon the degree to which action and application are taken on the basis of findings.

These points should be remembered in devising questionnaires: have as few questions as possible; hold the individual question to as few words as possible; make the question crystal clear, so it is not open to different interpretations; and, generally, confine questions to those that can be answered "yes" or "no" or by a choice of several alternatives.²

The season of the year is a very important factor to be considered when mailing questionnaires to farm listeners. The summer season is not the best. Winter is much better, because farmers are not

²T. R. Johnston, This Questionnaire Business (Houston, Texas: American Association of Agricultural College Editors, Texas A & M College, 1940), Pp. 2-3.

so busy, and have more time to listen to the radio and fill out question blanks.³

The following questionnaires are forms that have been effectively used in obtaining data concerning farm radio programs.⁴

³Duane B. Rosenkrans, Jr., Extension Editor, Mississippi State College, State College, Mississippi.

⁴Theodore D. Richards, Jr., How To Write Effective Radio Copy (Ithaca, New York: Department of Extension Teaching and Information, Cornell University, 1951), p. 24.

Style of Presentation

We would like to know which kind you like best.

	<u>First Choice</u>	<u>Second Choice</u>	<u>Third Choice</u>	<u>Fourth Choice</u>
1. Two-way discussion with script	_____	_____	_____	_____
2. Ad-lib presentation without script	_____	_____	_____	_____
3. Straight talk by one person	_____	_____	_____	_____
4. Farm announcements by local announcer	_____	_____	_____	_____

Length of Presentation

	<u>First Choice</u>	<u>Second Choice</u>	<u>Third Choice</u>	<u>Fourth Choice</u>
Five minutes	_____	_____	_____	_____
Six minutes	_____	_____	_____	_____
Seven minutes	_____	_____	_____	_____
Eight minutes	_____	_____	_____	_____
Ten minutes	_____	_____	_____	_____
Over ten but less than thirty minutes	_____	_____	_____	_____

Direct to Farm People

1. Do you have a radio? Yes ____; No ____
2. Where is your radio(s) located? (Use check mark)
 Living room ____; Dining room ____; Kitchen ____;
 Bedroom ____; Barn ____; Auto ____; Truck ____
3. How early in the morning is your radio usually turned on?

4. At what time does your family usually eat?
 Breakfast ____; Noon meal ____; Evening meal ____
5. Please indicate what market reports your family is interested in by a check mark:
 Hogs ____; Cattle ____; Sheep ____; Eggs ____;
 Vegetables ____; Poultry ____; Cream ____;
 Grain ____; Fruits ____
6. What type of music does your family prefer to hear on the radio?
 Classical ____; Semi-classical ____; Popular ____;
 Religious ____; Ballads ____; Hill-billy ____
7. Do members of your family listen to F.F.A. broadcasts?
 Yes ____; No ____; Occasionally ____; Frequently ____
 If so, over what stations? _____
8. What type of information would you like to hear on F.F.A. programs?

Score Sheet for Radio Script

Next you will see a tested score sheet which may prove helpful to you in making a good radio script better. Try your script out on each of the twenty sections and score yourself. Use a value of one (1) in each case for "good", two (2) for "fair", and three (3) for "poor". Then add up your score. A perfect score is twenty points, and the poorest is sixty. If your score is high, see how you can change your script to improve the situation!

1. CONVERSATIONAL QUALITY - INFORMALITY

1. Very conversational ()
2. Semi-conversational---semi-stiff and formal ()
3. Stiff and formal ()

2. FRIENDLINESS AND INTIMACY OF MATERIAL

1. "Talks with" the listener intimately ()
2. Semi-intimate---semi-impersonal ()
3. Extremely impersonal; audience treated
as a group ()

3. SINGLENESS OF TOPICS

1. Only one or two basic ideas stated ()
2. Many ideas stated ()

4. SIMPLICITY OF SENTENCE STRUCTURE

1. Short, simple sentences ()
2. Extremely complex, confusing sentences ()

5. USE OF FAMILIAR WORDS
 1. All easy to understand ()
 2. Material hard to understand ()
6. FREQUENT USE OF CONTRACTIONS (don't, etc.)
 1. Contractions very frequently used ()
 2. About half as many contractions as could be used ()
 3. Few or no contractions ()
7. USE OF COLORFUL WORDS, PHRASES, LOCAL FIGURES OF SPEECH
 1. Many colorful words and phrases ()
 2. About half as many as could be used ()
 3. Absence of colorful words and phrases ()
8. USE OF ACTIVE VS. PASSIVE VERBS
 1. All verbs used are in active voice ()
 2. Verbs used are half active, half passive ()
 3. Verbs are in passive voice ()
9. PUNCTUATION FOR EASY READING
(This breaks up sentences for easy reading and provides pauses for announcer's breathing)
 1. Punctuation present whenever helpful ()
 2. Punctuation missing in many places ()

10. SINCERITY OF MATERIAL

1. All material sounds sincere, "rings true" ()
2. Half sounds sincere, half insincere ()
3. All material sounds insincere ()

11. WIDE MARGINS AND LINE SPACING FOR EASY

READING

1. Good ()
2. Fair ()
3. Poor ()

12. TREATMENT OF IMPORTANT "PUNCH" WORDS

1. All important words capitalized or underlined ()
2. Nearly all important words capitalized or underlined ()
3. Half of important words capitalized or underlined ()
4. Few important words capitalized or underlined ()
5. No important words capitalized or underlined ()

13. HOW DOES EACH PAGE END?

1. Page ends at the end of a sentence ()
2. Page ends on a random word ()
3. Page ends on a split word ()

14. IS FIRST PARAGRAPH WRITTEN TO CATCH ATTENTION?
1. Catches attention very strongly; impressive ()
 2. Catches your attention moderately ()
 3. Does not catch attention--makes poor
impression ()
15. DOES BODY OF MATERIAL STATE THE PURPOSE
CLEARLY?
1. Purpose is unmistakably clear ()
 2. Purpose is only moderately clear ()
 3. Purpose is not evident ()
16. ARE AUTHORITATIVE SOURCES CITED?
1. Yes ()
 2. No ()
17. ARE LOCAL "SUCCESS" EXAMPLES CITED?
1. One or two specific examples cited ()
 2. Questionable local success example cited ()
 3. No local success examples cited
whatsoever ()
18. ARE IMPORTANT IDEAS REPEATED?
1. Yes ()
 2. No ()
19. WILL THIS CHANGE BEHAVIOR OF LISTENER?
1. Yes ()
 2. No ()

20. IS SUBJECT MATTER LOCALIZED?

1. Localized as much as possible--decided
 "home town" flavor ()
2. Localized to the State level ()
3. Completely generalized, not localized
 at all ()⁵

If the local school system owns a tape recorder, it is suggested that you make use of it. The English and Speech instructors are usually available to aid F.F.A. members to improve their style of presentation.

The following Score Sheet may be very enlightening to the individual if used in an effective manner. The criticisms offered should be frank and objective.

⁵Theodore D. Richards, Jr., How To Write Effective Radio Copy (Ithaca, New York: Department of Extension Teaching and Information, Cornell University, 1951), Appendix.

Sheet for Scoring Talk or Dialogue⁶

Voice:

Pleasant _____; Unpleasant _____;
 Harsh _____; Raspy _____; Throaty _____;
 Nasal _____; Too high _____;
 Too low _____

Delivery:

Reading _____; Monotonous _____;
 Impersonal _____; Stumbling _____;
 Too fast _____; Too slow _____;
 Too loud _____; Too soft _____

Enunciation:

Distinct _____; Mushy _____;
 Overdone _____; Whistling sibilants _____;
 Stammer _____; Mispronunciations _____

Conversational, friendly _____; Stiff, formal _____

(Give numerical rating) 10 9 8 7 6 5 4 3 2 1 0

Style of writing:

Conversational, informal _____; Formal _____

(Give numerical rating) 10 9 8 7 6 5 4 3 2 1 0

⁶W. H. Zipf, Radio Handbook for Extension Workers (Washington, D.C.: United States Department of Agriculture, Miscellaneous Publication No. 592, February 1946), p. 1.

Subject matter:

Attracts attention _____
Does not attract attention _____
Holds interest _____
Loses interest _____
Gains interest _____
Logical development of subject _____
No apparent organization _____
Strong conclusion _____
Weak conclusion _____

Summary

It has been the purpose of this study to develop a practical guide for the preparation, presentation, and evaluation of F.F.A. radio programs for the State of Tennessee.

In order to achieve this objective, it was necessary to ascertain the status of programs currently being presented and to evaluate their effectiveness.

Correspondence, questionnaires, and interviews were the primary methods used in collecting the information contained in this report. During attendance at district conferences, personal interviews were held informally with more than fifty vocational agriculture teachers throughout the State. Formal interviews were held with the District Supervisors of Vocational Agriculture. Full use was made of available

pertinent data from the Office of Information, United States Department of Agriculture, and such material as was available at various State universities, all of which is listed in the bibliography. The investigator has also drawn upon the knowledge and experience gained through ten years as a teacher of vocational agriculture, and from participation in F.F.A. programs presented over four radio stations.

It was found that ninety-two per cent of the F.F.A. programs in Tennessee were read from prepared scripts which were found by Radio Farm Directors to be generally unsatisfactory and lacking in audience appeal. Questionnaires and correspondence received from the directors indicated that they preferred ad-lib presentations because the majority of the participants on these programs were poor readers and lacked the necessary skill to inject a conversational quality into their performance.

Predicated upon this trend toward the informally-presented and colloquially-phrased programs, a discussion with concrete examples of script writing for interviews and dialogues, straight talks, preparation of announcements, and ad-lib presentations has been offered.

It was discovered that few, if any, members of F.F.A. Chapters possessed adequate training concerning the techniques involved in obtaining and presenting effective radio programs. Therefore, a section was devoted to the analysis of four currently used techniques which are transcriptions, on-the-farm recordings, direct pick-ups in the field, and relayed on-the-spot broadcasts.

Only a small number of members of F.F.A. Chapters had received specific training in the preparation of F.F.A. program scripts. Realizing that writing for the eye and writing for the ear require different techniques, an entire chapter of this study has been given to a discussion of conversational quality, friendliness and intimacy of material, avoiding too many topics, simplicity of sentence structure, use of familiar words, avoidance of sibilant words, redundancy in choice of words, freedom from confusing numbers, avoidance of offensive terms, frequent use of contractions, colorful words and local figures of speech, the use of active rather than passive verbs, smooth transition and logical continuity, punctuation for easy reading, sincerity of material, brevity and conciseness, and degree of condescension in the material.

There is a need for methods of evaluating farm radio programs. What the listening audience receives favorably is dynamic and ever-changing. Therefore it is necessary for radio people to maintain a close contact with the audience in order that the program material will be consistently appealing. In this section on evaluation, questionnaire forms have been used that will aid in sampling the audience and discovering the type material which is the most effective. A score sheet for radio script is also included. This has proved not only interesting to F.F.A. members, but highly useful in evaluating what they intend to say on their programs. A similar score sheet has been provided for rating vocal quality.



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