

# Courier

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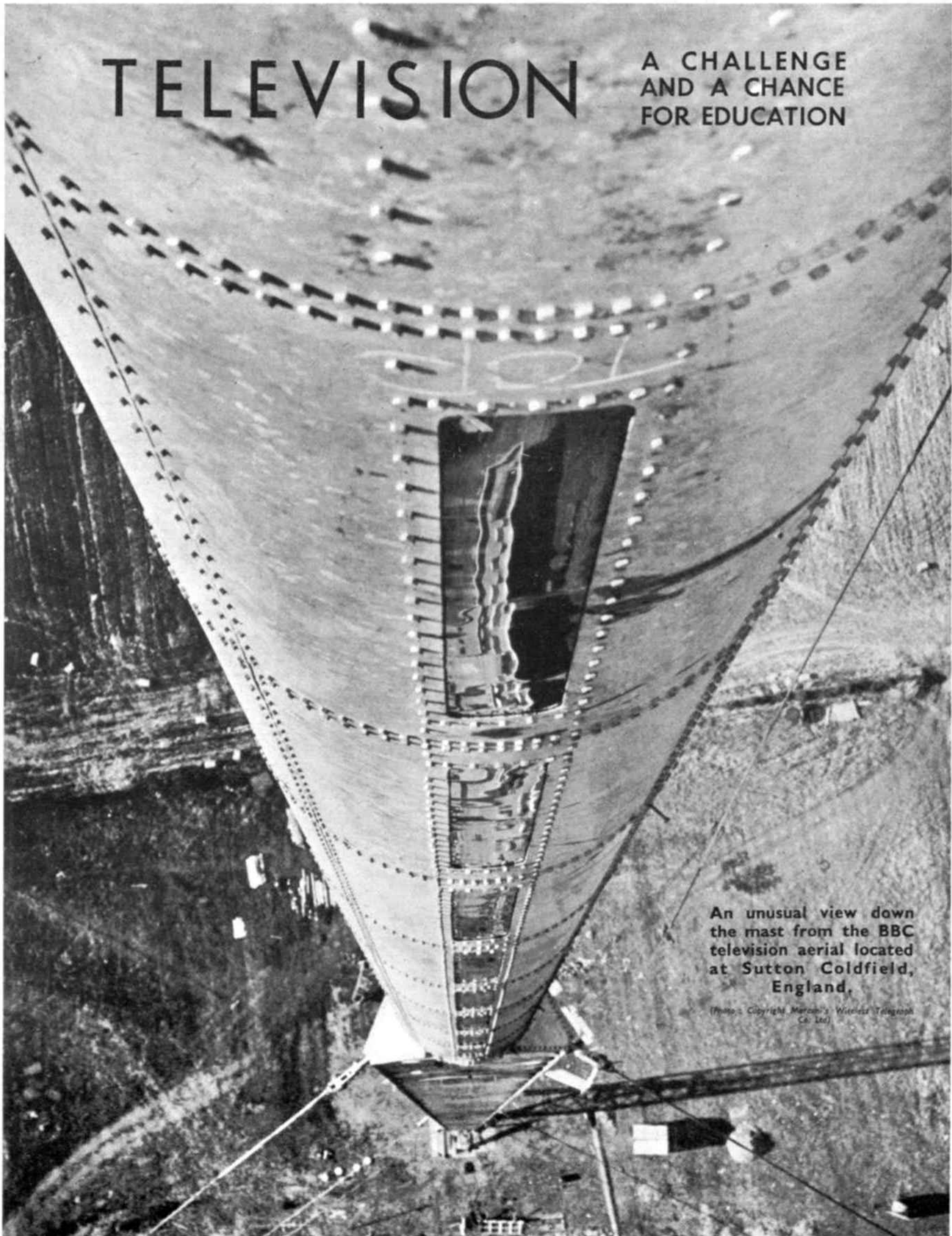
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## TELEVISION

A CHALLENGE  
AND A CHANCE  
FOR EDUCATION



An unusual view down the mast from the BBC television aerial located at Sutton Coldfield, England,

(Photo: Copyright Merzani's Wireless Telegraph Co. Ltd.)

# Courier

EDITORIAL OFFICES:  
UNESCO, 19, Ave. Kléber, PARIS-16

★  
Editor-in-Chief: S. M. KOFFLER

EDITORS { English edition: R. S. FENTON  
French edition: A. LEVENTIS  
Spanish edition: J. DE BENITO

★  
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K. BERTAZZINI

A scene in the TV studio of Radio Italiana in Turin. Small images seen on screens are picked up from studio cameras. Image on far left is reproduced on centre screen, showing that this is being seen by public at the moment.

## WHAT HAS TV TO SAY TO US?

by Prof. Charles SIEPMANN

TELEVISION for the public is only 17 years old. In 1950 television activities, other than of an experimental nature, had achieved importance for the general public only in France, Great Britain, in the United States and in the U.S.S.R. Today, hardly three years later, it is a practical reality in 24 countries.

No new medium of communication has ever been greeted with such enthusiasm by so many. Yet in one respect the reception of television appears to be different from that of previous media. Experience with radio over 25 years appears to have combined with awareness of the fantastic potentialities of television to provoke, from the outset, some questions and even some alarm. What, people ask, will this new instrument do to us? Are those who control and direct it conscious of their responsibilities?

It is, perhaps, significant that it is by educators that the voice of warning and even of alarm has been chiefly raised. "I don't want kids watching things," says one educator. "I want them doing things. They should be solving problems, modelling in clay, making things at a work bench, experimenting in chemistry, throwing a ball, playing a trombone, skinning a squirrel. They should be learning skills, skills, skills. Watching is one of the best ways of learning, but not if you just stay and watch. You should see the pattern and then go out and do it."

These words, spoken at a national education convention in the United States provoked quick and angry response from the chief announcer of a television station. "Having spent some time in the TV field, and also having in my home a four-year-old daughter who is vitally interested in television, I would like to enlighten you about the so-called watching and not doing habits formed by the children I have come in contact with. They form the habit of being moral citizens, believing that truth and right will triumph over evil, falsehood and wrong. They learn to grow straight in body and mind, they learn in many instances the meaning of the golden rule! I believe that people like yourself who berate television, all the time saying that it is not bad, then attempting to prove that it is, are doing a great deal of bad for the country, and especially for the children. If enough of the so-called intellectuals of the nation pan, attack and criticize TV or attempt to dabble in fields not their own, I believe that it will do immeasurable harm to the television industry as a whole and thereby rob the public and the children of one form of educational entertainment."

But the fears and anxieties of educa-

tors persist despite such angry denunciation. The former Chancellor of the University of Chicago thus reads the future. "Under the impact of television I can contemplate a time in America when people can neither read nor write and will be no better than the forms of plant life."

Another educator thinks that television may prove as "dangerous to culture as the atom bomb is to civilization." On the other hand, a senator of the U.S. sees in television the possibilities of a "great public forum and a real means of furthering government of and by the people."

Some parents share the anxieties of some educators. "It's not healthy," one says, "the way Johnny plays. All day it's machine guns, murder, and gangs. You can't tell me kids don't get those

UNESCO seeks to aid its member states in developing television in the interests of education, science and culture through the encouragement of research, through clearing house services gathering and furnishing information. Last month, Unesco issued its first volume on the subject, entitled: "Television and Education in the United States." The author is Professor Charles Siepmann, of New-York University, who has devoted much time to the effects of T.V. and its use as a medium of education. The new Unesco publication (priced at \$ 1.00; 6/-; 300 frs) will be of special interest to teachers, everyone concerned with the use of audio-visual means for education, individuals and institutions engaged in adult education or school broadcasts, and broadcasters engaged in or planning television production. The material in this issue of the Courier is taken in major part from Professor Siepmann's book, supplemented by additional information from Unesco's television service which is shortly to publish a special report entitled "Television, a World Survey". The article on this page is reproduced from the introduction of Professor Siepmann's book.

ideas from radio, TV and the movies." For other parents television is a godsend. "TV keeps the children from getting under foot." "TV keeps Billy off the streets. It's a built-in baby sitter." And so it goes. Opinion, conflicting and sometimes self-contradictory, but opinion. Much of it, everywhere.

The concern, if not the alarm, of parents is justified by a fact of which few of them, probably, are aware. For television marks the high point of a curve in the development of mass communication, which has proved as steady as it is remarkable. Each new medium invented has tended to embrace a younger group of devotees. Newspapers, oldest

of our four modern giants of mass communication, are read mainly by adults. Then came the cinema. The cinema, in the United States at least, is predominantly an adolescent pastime. Radio, next, absorbed the pre-adolescent child. With the advent of television, mass communication appears destined to absorb us from the cradle to the grave—television is viewed with rapt attention by infants.

Last century John Ruskin was asked by a group of journalists to comment on what at the time was a triumph of technology—the completion of a cable line from England to India. Ruskin offered no comment, but posed the question: "What have you to say to India?"

What, we may likewise ask, will television have to say to us? Those in charge of television in the U.S. in Britain and elsewhere, are conscious of the portentous undertaking on which they are embarked. Educators in the U.S., who were laggard and half-hearted in availing themselves of radio's resources, have been quick to grasp the cultural significance of this newcomer on the mass communication scene.

In the sense that all experience is educational all television programmes are educational. But the educational intention of television varies, and will vary, from country to country and in accordance with the nature and purposes of the organizations and institutions operating television stations and producing television programmes.

Programmes range from education in a very broad sense and with a heavy sugar coating to formal instruction under classroom conditions.

There can be no question that, in the matter of educational telecasting, there are those who have rushed in where angels fear to tread. Television is not an unmixed blessing. It is a two-edged sword. Every technological advance does not automatically spell progress. Without the exercise of great intelligence and true conscience, it may, indeed, prove a curse. Faith and enthusiasm have been the keynote of developments in educational television thus far. The condition of further effective advances in this field is caution—great deliberation, more careful and extensive testing and, above all, concern with standards.

Television is developing fast everywhere. Its expansion thus far is as nothing to its likely development over the next 10 years. This makes it the more important to take stock of the present situation and of the short past which is already rich in evidence, in examples of intelligent experiment, and in clues to the future development of this latest of the media of mass communication.



# THE WORLD TELEVISION PICTURE

by Dr. Henry R. Cassirer

ALL over the world people are talking television. Almost every day one reads of new transmitters being installed in one country, new stations going up in another, plans being completed in a third. In Morocco, engineers are at present staking out the site for a new TV centre at Casablanca. In Japan, daily television broadcasts were inaugurated only a few weeks ago. The Government of Thailand has purchased television equipment from abroad, and technicians from countries as far apart as the Philippines and Haiti, Australia and Guatemala, Indonesia and Finland are visiting TV centres in Europe and the United States to learn more about this powerful new medium of communication.

Reports received by Unesco show that in January 1953, fifty-five countries were developing television activities: thirteen had introduced regular services, while 11 were conducting experimental broadcasts. At least 30 additional countries and territories are preparing to establish TV stations or are seriously studying the idea.

It is in the United States that television has had the greatest development. There are now 128 TV stations on the air and over 20,000,000 sets in use; 2,053 new stations are envisaged including up to 242 non-commercial educational stations.

In Great Britain, the war put a temporary halt to the pioneer work undertaken by British engineers, but today five powerful stations cover 80 per cent of the country and over 1,700,000 sets are in use.

In France, television resumed slowly after the war. Lack of capital resources and other economic hardships, uncertainty about broadcast standards and line definition retarded the construction of stations and the production and sale of receivers. In recent years, however, France has advanced rapidly in the TV field. More than 60,000 receivers are now in use and sets are being sold faster than the industry can produce them (about 6,000 sets a month).

Public television broadcasts in the U.S.S.R. were first begun in 1938. Here too, the war halted its development, but transmissions were resumed immediately after the war on 7 May, 1945. Today, powerful stations in Moscow, Leningrad and Kiev are broadcasting regular programmes which reach over 60,000 sets. Other stations are planned by the government and a highly developed movement of amateur TV broadcasters.

Perhaps the most surprising and rapid growth of television is taking place in Latin America. Cuba, for example, which did not begin telecasting until October 1950, is today one of the few countries in the world where programmes can be seen in every part of the land. Six stations are now on the air and at least three more are scheduled to begin transmission this year. Broadcasts reach an estimated 100,000 sets and several hundred thousand viewers. Most of the programmes are highly commercialized, but the need for educational and cultural programmes has been recognized. Last July, a conference of broadcasters, advertisers and educators at the University of Havana, unanimously urged that certain educational broadcasts should be tried out. The Cuban Ministry of Education is now working with one station in the production of a Sunday night, top-listening-time show entitled "One Hour of Art and Culture". Dramatic productions, children's films, news reports and current events discussions are also telecast by other stations "to contribute to the enlightenment of the public". Similar programmes are offered in Mexico, where four stations are now on the air and 50,000 sets in use. Over 20 new stations are planned.

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In recent years, Brazilian technicians have not only been working to expand TV reception in the cities but also considering its enormous possibilities for the nation's vast rural areas. By January 1953, three stations were broadcasting daily programmes to 35,000 homes and 287 new transmitters in 180 communities were foreseen in a government plan just published. Of special importance is the municipal station which the government is now completing at Rio de Janeiro to be used exclusively for educational programmes. In Sao Paulo, educational programmes during the past two years have included a regular half-hour weekly show devoted to Unesco in which articles and photographs from the COURIER have been extensively used. The first TV station in Latin America to be used exclusively for educational purposes was inaugurated at Caracas, Venezuela, at the close of 1952.

Something like a television "fever" is sweeping across most of the other Latin American countries. New projects are reported almost every week. "Televisión en Guatemala...!" triumphantly proclaims the journal "Antena Popular" in its issue of June 1952. Even the tiny Dominican Republic has been transmitting since August 1952. Argentina began in October 1951; a station is about to open in Puerto Rico; and plans are being made for broadcasting in Bolivia, Chile, El Salvador, Peru and Uruguay.

In Europe, many countries are still officially in the "experimental" stage of TV. Although several now have daily or weekly programmes, the final form of their TV organization has, in many cases, not yet been settled. In the Netherlands, two programmes a week reach about 5,000 sets. In Italy, two well-equipped stations at Milan and Turin beam programmes to a similar number of receivers. Educational aspects of TV are now

being studied, although drama and light opera are already regularly broadcast. Among other European countries now experimenting with television or planning its introduction, are Spain, Hungary, Switzerland, Poland, Denmark, Bulgaria, Rumania, Yugoslavia, Monaco and Sweden.

Germany became the third country on the European continent to begin regular broadcasts in December 1952 (the first two: France in 1937, the U.S.S.R. in 1938). Five stations now operate in the German Federal Republic, including one in Berlin. With the separate transmitter operated by the German Democratic Republic, Berlin is so far the only city in Europe where more than one programme is available to the viewing public. The arrival of TV in Western Germany was greeted with considerable reserve and even scepticism by those who feared its effects on children and the cultural life of the nation. Producers have sought to overcome such attitudes by trying to offer high quality programmes and stressing adult education, on-the-spot coverage of current events, and good dramatic productions.

Public bodies are taking great interest in the development of television in Germany. The Catholic and Protestant churches have formed TV committees and hope to co-operate in producing certain programmes. The "People's High Schools" (adult education schools) are studying the use of this new medium for their purposes; and German schoolteachers have formed an organization in preparation for the introduction of TV in classrooms.

Outside Europe and the American continent (Canada has 160,000 receivers and 2 stations), public television services exist only in Japan. But plans are being studied for its development in the Middle and Far East, in Africa, Australia and New Zealand. Among countries discussing the possible introduction of television are India, Morocco, Algeria, Tunisia and Turkey. At Istanbul, the Technical University now has a small experimental broadcasting unit. Thailand, as has been mentioned earlier, has purchased equipment for educational broadcasting.

In Japan, television research goes back as far as 1930, and experimental programmes were begun in 1940, suspended during the war and resumed in November 1950. On 1 February, 1953, the Japan Broadcasting Corporation began a regular, four-hours-per-day TV service over stations at Tokyo, Nagoya and Osaka, and will emphasize educational, cultural and news programmes with occasional entertainment. Two commercial companies have received preparatory licenses for TV and expect to start a competing

network of sponsored programmes later this year. At the moment, there are about 3,000 receivers in Japan, and although the cost of sets is much beyond the purchasing power of the average Japanese, the television authorities believe that this cost will soon be reduced, and that the number of sets will rise to about 10,000 within a year.

While television is rapidly developing as a world-wide movement, countries are far from agreed as to how it should be run. For one thing, there are great differences in the technical standards which are being adopted in different parts of the world. The number of lines which make up the televised image vary considerably from one country to another. In Great Britain, the picture has 405 lines; in the U.S. and most of the American continent as well as Japan, 525 lines are used. Most European countries use 625 lines; France and those countries dependent upon France have adopted a definition of 819 lines. There are also basic differences between Western European standards and those adopted in the Soviet Union and other countries of Eastern Europe. It is as if many countries were building railroad systems but adopting different gauges.

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The system under which TV operates as well as programme services vary greatly from country to country. Generally speaking, the character of television corresponds to the traditions and cultural patterns of the land in which it is being developed. In the U.S. and most Latin American countries, the basic system is commercial. The drawbacks of this system as far as educational programmes are concerned, have been recognized by the U.S. Government, and it is now planned to set up non-commercial educational stations. In Europe, television is generally operated by governments or public corporations, but the introduction of commercial stations, or commercial sponsorship of public-owned stations, has also been considered.

Certain countries whose past practice and present inclination run counter to commercial television may therefore be forced to have recourse to it. On the other hand, countries which began television purely on a commercial basis are now finding it necessary to add non-commercial educational stations.

Whatever road is taken, however, and despite its high cost, television will continue to spread around the globe. As its potentialities are further explored and discussed, it is to be hoped that television will grow not only as a new force for entertainment, but as a powerful new instrument of education and enlightenment.

Photo M. Zalewski



# THE BRITISH APPROACH TO EDUC

TELEVISION has been called a window opening on a world far beyond that of the ordinary man's limited experience. In November 1936, Great Britain became the first country in the world to open this "window" to the general public with the inauguration by the BBC of regular television transmissions. It was, in fact, Great Britain that led all other countries in both the quality and extent of its programmes until the suspension of all television operations at the outbreak of World War II in 1939. At that time, however, the range of television transmissions was limited to the London area and receivers numbered only 20,000 to 30,000.

With the resumption of programmes after the war and their extension to other parts of the country, public interest developed rapidly. Today the number of receivers is estimated at well over 1,700,000 and most of the heavily populated areas of the country are within the service area of the BBC's five transmitters.

Television in Britain, like radio, is operated by a non-profit, public service corporation, the British Broadcasting Corporation. The BBC is a monopoly but, contrary to widespread belief, it is not Government controlled.

When one of the 1,700,000 or more owners of television sets in Great Britain switches on his receiver and relaxes in a comfortable chair in his living room, he can be pretty sure that he will see a wide variety of information and entertainment programmes but there are, as yet, no regular transmissions of formal education programmes. The main categories of the regular five hour daily output of the BBC are news, broadcasts of actualities such as sports events, drama, light entertainment, films, talks, features and documentaries.

Though the main emphasis is on entertainment, the BBC claims for its programmes certain educational values of an informal kind. Thus in drama many plays have been televised in full, including *Hamlet*, *King Lear*, *The Rivals* and *St. Joan*, also plays by Yeats, Pirandello, T.S. Eliot, Cocteau and O'Neill. Full length opera and ballet, performed by leading companies, are transmitted regularly. One recent example was Fokine's "Le Carnaval"

given by the Sadlers Wells Theatre Ballet.

Talks, features and studio documentaries cover a great variety of subjects. In one programme, "Inventor's Club", inventors are invited to bring their models for scrutiny by experts. So far, more than 360 inventions, chosen from between 5,000 and 6,000 submitted, have been shown to viewers. Among a dozen which were shown recently was a flagpole device—of particular interest in Britain's Coronation Year—and a novel pneumatic trouser press. Requests from overseas for details of the inventions are received in increasing numbers. In this way a new outlet has been provided for unrecognized, and often unrewarded talent.

The possibilities of the visual arts as material for television programmes have also been well exploited. In a series called "The Eye of the Artist", paintings and sculptures, as well as other forms of art, are regularly shown. When works taken from current exhibitions, such as that of Dutch painters recently held at the Royal Academy have been shown on the screen, it has encouraged viewers to go and look at the original more closely and with some equipment of expert comment. Science, of course, is a frequently recurring topic.

## ' Ballet for beginners '

THE particular attention paid by the BBC to children is obvious from the large place allocated to programmes for young people in the daily transmissions as well as from their quality and content.

While presented in the form of entertainment, much of this material is deliberately educational as well as informative. An example is "Ballet for Beginners", a programme in which a ballet is analyzed, and the way it is composed and put together is shown before it is performed. In one children's programme, "Nature Detectives", young viewers receive suggestions on how they can discover for themselves the habits of wild birds and animals and the wonders of plant life.

In presenting these programmes, however, the BBC is fully alive to the dangers of

passivity. Dealing with this problem "The BBC Quarterly" stated, "participation, which represents the creative aspect of imitation, has been actively encouraged. Children have been shown how to paint scenery and make puppets; a nursery opera was performed with properties and puppets made entirely by young viewers. Illustrated poems poured in after a programme on the centenary of Wordsworth's death in 1950. One series of programmes sent children into the country, following maps and instructions on the screen, to find Norman arches, country craftsmen, bird songs, flints and barge names and all the various sights and sounds of the countryside".

The BBC writer added: "Anything which makes a contribution to creative activity rather than to passive and continuous viewing is worth a lot of trouble and a calculated proportion of the financial expenditure."

Another BBC official, discussing the term "education" in relation to the content of television programmes in Great Britain, wrote: "Television broadcasting, like sound broadcasting, is in this country required to be a service of information, education and entertainment. It is not easy to draw the dividing line, but I should regard a programme like 'Ballet for Beginners', which is explanation and appreciation added to performance, as being education. If one of the objects of education is to increase and intensify enjoyment, the production of plays of artistic worth comes within the term as does opera."

As already stated, BBC television programmes at present include no formal education, though the Corporation is moving cautiously in that direction. On possible classroom uses of television, it says: "We are at present holding to the doctrine that we in broadcasting are seeking to complement rather than displace the teacher, though we think it possible that, at certain points, as, for example, in the teaching of science, experience may suggest more directly didactic broadcasting than has been acceptable in sound and that this will be a useful service to the secondary modern schools."

Last May, the BBC began to explore its



B. B. C. Photo



# ATIONAL TV

future contribution to formal education when it broadcast its first experimental television programme for schools. Twenty programmes were televised and sent out on a special wavelength for six schools in the neighbourhood of the London transmitter. About 1,000 secondary school children saw the programmes on receivers which radio manufacturers had loaned free of charge.

The purpose of the experiment was primarily to study programme technique, but the subjects chosen—current affairs, the industrial scene, geography, aesthetics, science—were held to be those which would seem obvious for inclusion in a school television service if it were started. The production was a team effort in which the staffs of the Television Service and of the sound School Broadcasting Department collaborated.

## Pilot test

SINCE the conclusion of this experiment members of the School Broadcasting Council (an advisory body consisting of members of the teaching profession) have studied reports by some of their members who acted as observers in the schools concerned. They have studied teacher and pupil attitudes to the programmes, but so far no decision has been taken regarding the continuation of such experiments or their extension to other parts of the country.

The first "pilot" test has helped the authorities to study many educational and technical questions such as the extent to which programmes may be a cause of passivity on the part of children or the size of screens needed to make viewing easy for a class of 40 children. Great Britain has also been studying the economic implications of school television. At present, well over 20,000 schools use radio programmes specially broadcast for schools. Quite apart from the cost of producing regular TV programmes, the total expense involved in providing one or two sets in each school at a cost of between £70 and £100 apiece would add tremendously to the budgets of local education authorities.

This was one of the points raised by some of the people who protested at the time of the tentative experiment, against the possible introduction of television in British schools. No less a person than the Archbishop of Canterbury, formerly a distinguished schoolmaster himself, asked: "Are we justified in promoting or even considering such a move involving great expenditure at the present time, or should it be postponed until there is money, material and labour to play with?" It was a remarkable thing, he added, that "just at this moment when, as a nation, we are in extreme financial peril, it should be thought appropriate to increase the, in many ways, unnecessary amenities of ordinary living. Television is by way of becoming one of such amenities".

## 'Disastrous wedge'

THE Archbishop describes television to schools as "nothing less than a perfect disaster. It drives another wedge between the teacher and the pupil, and is bad for the children, who ought to be looking to the personal contribution of the teacher for their own personal growth. It is a dangerous thing when they think they can be educated by mechanisms from outside."

In a reply to the Archbishop, Mr. J. L. Longland, Chairman of the Television Committee of the School Broadcasting Council, stated the reasons which prompted educators and the BBC to undertake the experiment: "You can't argue good cases from bad teachers" he wrote. "Television could help to give a lazy teacher an even lazier life, but so can providing a textbook for every child, or devoting an hour or two to silent reading. Television will be worth having only if it does two things simultaneously—if it adds to the armoury of the good and average teacher, and if it opens for the children new windows on the surrounding world."

Whichever way the controversy over classroom television is settled in Great Britain it is obvious that the approach so far made to the problem has been more cautious and tentative than that adopted in the United States.

As a BBC official recently declared: "It may seem very deliberate, but I think the deliberation is wise; at least it is what the educational world seems to want. There is a certain amount of indigestion already over the visual aids, and both the School Broadcasting Council and the BBC are determined not to undertake direct television broadcasting to schools until there is shown to be a place for it."



# FRANCE'S UNIQUE CONTRIBUTION TO TV FOR THE MANY

by Alexandre Leventis

FRANCE is the only country, apart from the United States, which has thus far developed formal educational TV. While programmes are as yet modest and the hours of transmission limited, they include services both for schools and as a basis for adult education.

When most people think of television, they tend to think of a highly industrialized country in which millions buy sets for their homes, and families are grouped around the little screen in the living room. This is the way TV has grown in the U.S. and Great Britain during the past six or seven years.

An entirely new approach to TV, however, has sprung up in France. From the limited resources of tiny villages scattered over the countryside east of Paris, a small movement has been born which may eventually be more significant for many countries than the more general pattern television has so far assumed elsewhere.

In the French villages (whose experiments were described in detail in the August-September 1952 issue of the *Courier*) a receiver is bought collectively and placed in the local school for the use of the community. Adults pay a small admission fee to see broadcasts in the evening. During the day the set is used exclusively to receive school programmes for children.

This movement has given the French villages the only way to get TV at all. The vast majority of people in most countries cannot afford to buy a TV set. But many might be able to afford small entrance fees at regular sessions which would help pay for a set whose initial purchasing price was advanced. It is basically immaterial whether all, part, or none of the money for the set is advanced by members of the community. Naturally though, there is a

more vivid interest in the venture if the villagers have a personal stake in seeing to it that the set is paid for, and it is easier to spread the movement if it is not dependent entirely on initial government funds. In France, villagers usually advance 85 per cent and the schools 15 per cent of the cost of the set.

The rapid development of TV in Latin America and the plans for its use in the Middle and Far East, point to the need for collective purchase of sets if they are to serve the mass of the people. In societies where there is a vast gap between a very rich minority and the poverty of the majority of the people, television is today spreading largely as a luxury for the upper income groups. To turn TV into a power for the education of the mass of the people, fundamental changes in its structure and programming would no doubt be required. But no amount of educational broadcasting can be of value if extensive reception is not equally organized. It is here that the French movement points the way.

Monsieur R. Louis, head of the National Federation for Educational and Cultural Television (an organization set up last year to help collective viewers and now grouping about 75 local "teleclubs") recently described some of the changes that the movement has brought about not only in the habits and way of life of the villagers but in their attitudes and thinking.

Thus the very purchase of a set, he points out, leads to a new sense of community spirit and its operation requires group action to arrange and supervise the shows. In two of the villages, made up mostly of workers at a nearby engine factory, a friendly rivalry sprang up to see

(Continued on next page)

# THE 'TELECLUB' CHANGES FRENCH VILLAGE HABITS

(Continued from previous page.)

which would collect the needed money first. A thermometer, graduated in thousands of francs, was hung at the school entrance of each village. Each day the workers gathered together and heatedly discussed the results of the two collections. Within a week both sets had been bought.

"The chief form of amusement in the villages before the introduction of TV," M. Louis writes, "consisted in playing cards at the local *café* late into the night. Now this has lost considerable ground in favour of the various shows offered two or three times a week."

At first, many villagers came only to watch the horse-racing and wrestling matches broadcast on the popular newsreel show, "Television Journal", but as the sports events were often preceded by programmes on political, economic and scientific questions their interest was slowly drawn to these subjects as well.

Many television sessions attended by the villagers are now followed by lively discussion under the direction of the local teacher, who usually organizes the "teleclubs". Villagers eagerly participate, and the movement is generally considered a success.

Where community television has been installed in the schoolhouse under the guidance of the teacher, a radical change has come about in the place of the school and of the teacher in the community. Through personal acquaintance, the villagers take a closer individual interest in the school; equally important, the teacher gains new stature and respect in the community.

## No funds needed

COLLECTIVE viewing, moreover, may well be the answer to the big dilemma facing most schools — how or where to get the money to buy a television set? Collective TV offers a unique method of installing a receiver, often without using any school funds. In fact, instead of spending money, the school in the long run finds in it a valuable source of new income. Once the cost of the receiver has been amortized from the entrance fees (in France, where 75 per cent of the receivers are already paid off, adults pay 20 francs or about six cents for admission, and children in the evenings pay 10 francs or three cents), the set becomes the property of the school and future receipts can be used to finance school trips, extra equipment, general improvements or cultural activities within the community.

"The Class on the TV Screen" is one of three weekly school programmes televised in France. The presence of a "live" class on the screen heightens pupils' interest and encourages letter writing between the studio and village classes.

In the first village where a receiver was installed (February 1951) the cost of the set has been recovered and the village TV co-operative had a credit of 60,000 francs (\$170) by June 1952, which will be used to buy sports equipment and stage scenery and organize an excursion for children and adults.

The French Television Service has been in contact with leaders of the movement from the start and has been receiving regular audience reaction reports, suggestions for improvement and criticisms. Thus, villagers' objections to the number of crime films offered eventually contributed to their suppression. Arrangements were recently made for programmes specially designed to meet the requirements of the village audiences.

The wide gap between the broadcaster and his audience is one of the fundamental problems of radio as well as TV. Present methods of surveying, observing and polling home audiences rarely give more than quantitative reactions of like and dislike. Co-operation with group viewers can help to bridge this gap and open up new perspectives for improvement.

Efforts to meet the interest and requirements of teachers and pupils are also being made by the *Television Française* in its three weekly half-hour shows broadcast to schools in 10 departments in the Paris area and retransmitted in northern France through the Lille relay station. Two of these programmes consist exclusively of filmed material and include a science series, geography, history and man's application of recent technical discoveries.

The third, is France's first "live" show for schools, entitled "La Classe en images" (the class on the TV screen). Inaugurated in October 1952, the programme is designed for children 6 to 14 years old in one-room schoolhouses which, even to-day, are by far the most common primary schools of rural France. Broadcasts are divided into sections of about five minutes duration each in an attempt to balance content, as far as possible, for all pupils in this wide age group. Shows are still experimental and may be modified in the light of comments and suggestions sent in by teachers.

Last year, sections included a series on a land of the French Union; great civilizations of the past; monuments of Paris; our animal world; and songs of France. For the first half of this year, drawing lessons and a gymnastics course are being offered, as well as a film sequence commemorating an historical event, and the adventures of a small donkey called Bim. When



The schools of many villages in the Paris region have now become community meeting places where people gather to watch telecasts and to discuss them each evening. In the afternoon children have been watching the school programmes.

possible, subjects specially requested by the schools are also given.

The "Classe en images" uses as a setting a typical rural schoolroom in France along with a number of lively youngsters. It is considered a convenient background for the action and dialogue of the children and a way to stimulate young viewers to join with this class "just like their own". Hundreds of letters and reports on the programme come from schools whose pupils are also inspired to make models and do designs and drawings.

The usefulness of the programme, however, has been questioned by some teachers. "Is it really necessary to have a make-believe class in the studio?" asked one. "Why must we be shown the wall charts, maps, tables of statistics and other familiar classroom objects? Of what interest can these be to our pupils who see them every day anyway? Besides, we don't teach three or four children but forty! The conditions you show are not those we experience, so the problems are not the same..."

Many letters are full of praise. One headmaster recently wrote: "My pupils, peasant children for the most part, are not easily roused, but they were wild with enthusiasm over your programme from the moment it started."

Some criticism comes from well-meaning people who forget that enthusiasm and ingenuity must often make up for lack of funds. Constructive letters like the following are far more useful: "Dear Television, I don't think you should give lessons on the past participle. And do you really think we need the camera to tell our classes — and at what speed — the meaning of vertical and horizontal? On Wednesday, our class was thrilled to watch the very interesting documentary on soil formation; but on Saturday, attention wandered while the P.T. teacher babbled on with his wonderful theories about breathing in class. And during all this time, the screen, ironically enough, showed several children with their arms folded so tightly across their chests that they probably couldn't breathe at all. If such demonstrations are to be of any use the children must show some life; the instructor must talk less..."

## Sorbonne telecasts

QUITE a different viewpoint was expressed by another teacher who wrote: "I think the greatest success with my boys was the drawing class, and I believe that TV will break down a certain inequality now existing between city and village schools by making lessons by highly specialized teachers available to us all."

French TV producers note all remarks and comments and then take steps to remedy shortcomings and faulty methods.

Last month, French television embarked on a series of six experimental programmes to be shown each week on screens installed at the Sorbonne. This is France's first effort in university-level educational programmes.

"We wish to discover the possibilities of using television as a new technique for presenting scientific subjects to the public, and eventually as an auxiliary of higher education," the Dean of the *Faculté des Sciences* declared.

These programmes have been prepared by professors at the *Faculté* who personally produced the films and photographs shown during the half-hour transmissions.

The first, which went on the air on 17 February, was devoted to Microscope cinematography, and showed the multiplication of cells by a tiny organism which throws light on the process of heredity. In another telecast this month, an anthropologist will present scientific data on the races of Africa and the Pygmies in particular. Other telecasts will deal with the Birth of the Stars, Some Physiological Experiments on Animals, Early Man and the Growth of the Human Mind.

The Sorbonne hopes that these highly scientific programmes will mark the beginning of a new venture in educational television for French university students, scientists and the thinking public in general.

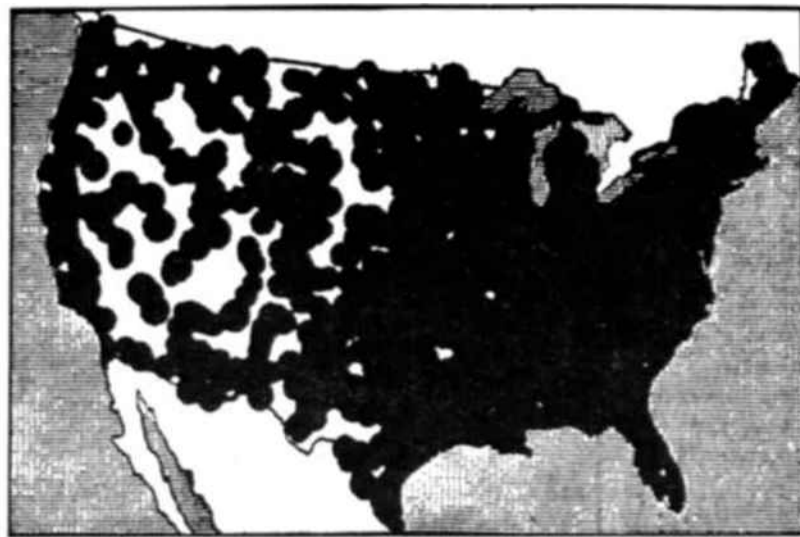






CHART SHOWS TELEVISION COVERAGE IN THE U. S. IN 1952.

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HOW FUTURE STATIONS ARE EXPECTED TO COVER THE LAND.

# ONE TV VIEWER FOR EVERY TWO AMERICANS

EDUCATORS made the biggest news in American television during the year 1952. The persistent efforts of a small group of enthusiasts who had faith in the great possibilities of educational television, led the United States Government to recognize officially for the first time the need for non-commercial, educational stations side by side with commercial broadcasting.

On April 13, 1952, the Federal Communications Commission announced its plan for the future development and expansion of American TV, and authorized the establishment of 2,053 new stations throughout the country. The challenging and perhaps revolutionary feature of this plan is that 242 stations—or over 10 per cent of the total number authorized—were reserved for educational institutions and non-commercial broadcasting.

It is not difficult to imagine the sensation that this decision has caused in educational circles in every part of the United States. One educator, Harold E. Wigren, director of audio-visual education in Houston, Texas declared that "April 13, 1952, may go down in the annals of American education as the date on which a new era of educational opportunity was opened to the American people." Another stated that "no meeting of the American Council on Education nor any other group of educators will ever again be the same. Something new has been added. That something new is exciting, it is challenging, it is revolutionary."

All American educators do not share this enthusiasm, and point to the staggering difficulties, both in financing, and in programming, that television raises. The FCC decision, too, was made over the strong objections by most segments of the TV industry, led by the National Association of Radio and Television Broadcasting, which held that such educational institutions never could make a financial success of television, and might "waste" their allotted channels.

Up until now, television in the United States has been operated as a system of free commercial enterprise within a framework of regulations and controls set by a government agency, the Federal Communications Commission. The 128 stations now on the air all carry commercial broadcasts, and all, except one (run by Iowa State College) are owned by private interests who operate them for profit. Many of these stations are linked together in coast-to-coast chains of four networks which provide nation-wide programmes. In addition, local stations, even when affiliated with the networks, televise their own shows. In the U.S., TV programmes are either commercially sponsored or "sustained", that is, they are produced at the stations' expense to meet their responsibilities as a public service.

Commercial broadcasters point out that it was only through their effort and capital outlay that the enormous development of TV was made possible in America. About one half of all families in the United States today own television sets. Some don't have it because they don't like TV, others just cannot afford it, and others live in areas which are not yet reached by TV signals.

With the inauguration of coast-to-coast transmission in 1951, people in San Francisco have been watching programmes every day coming from New York, 3,000 miles away, and they accept this technical miracle as a matter of course. Children grow up with the idea that it is quite natural to see the inauguration of a president in their own living room, or animals pacing about their cages in a zoo at the other end of the country.

All parts of the country can take part instantaneously in events of national significance. Dramatic performances can be seen by many

who may never have attended a theatre in their lives. Many educational and cultural broadcasts are produced in co-operation with schools and universities. But the effects of cheap entertainment, of crime stories and of excessive commercialization, have aroused the public to demand an improvement in the quality of broadcasts.

Mindful of this criticism, broadcasters in December 1951, adopted a TV code which recognizes that "television, and all who participate in it, are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the programme materials chosen, for decency and decorum in production and for propriety in advertising. This responsibility cannot be discharged by any given group of programmes; it can be discharged only through the highest standards of respect for the American

commercial broadcasters, that almost all the educational programmes and experiments referred to in the articles on the next pages have been conducted over the facilities of commercial stations. In addition, these stations are co-operating with museums, zoological gardens, observatories, and other institutions in creating educational shows of wide interest.

"Zoo Parade", for instance, comes regularly from the Zoological Garden in Chicago. Through commentary and demonstration by the director and the keepers, it provides instructive and entertaining insight into the life of many animal species. "What in the World?" comes from the University of Pennsylvania Museum and stumps experts who have to identify rare objects such as a ritual cup from Africa, an old sword from Siberia, or statues from Peru.

The San Francisco Museum of Art has been very successful with a regular programme entitled "Art in Your Life." Its audience has grown to more than 80,000 viewers. "This means reaching approximately half the museum's annual attendance with one TV programme," notes the producer, and another comment notes that "interest has been stimulated among people never before reached by the museums."

TV viewers have had the exciting experience of watching the stars through the telescope of a famous observatory, and the museum at Stamford, Conn., co-operated with one network in describing the phenomenon of a lunar eclipse.

Such broadcasts, however, can be no more than isolated examples in a programme pattern which is designed primarily for commercial revenue and must meet the demand of maximum popular appeal and not merely of minority groups particularly interested in education. Many educators have felt therefore that the great opportunities of television for the school and adult education could not be exploited fully under a purely commercial system. To change this situation, their organizations united in the Joint Committee for Educational Television.

During the winter of 1950-51, at hearings before the FCC, this group representing teachers, educators, administrators, men and women in public life and other citizens, pleaded strongly for the reservation of TV channels for non-commercial educational institutions. They presented 75 witnesses and a great amount of evidence to show the need and the practical possibility of operating non-commercial television stations devoted to regularly scheduled courses for children and adults both in cities and rural areas. They said that

many programmes of these stations would be integrated with state educational systems and prepared by local TV councils drawn from schools, universities, and cultural institutions.

The organizers of this movement had to convince not only the government but also many of their colleagues in the world of education who were opposed to large expenses for this purpose. Obviously, such stations could not be set up unless the majority of educators actively backed the movement.

When the FCC met the demands of this group it stated the principal reasons which had convinced it of the need for educational stations in these words: "The justification for an educational station should not, in our view, turn simply on account of audience size. The public interest will clearly be served if these stations are used to contribute significantly to the educational process of the nation."

Replying to the contention by the TV industry that the solution lay in educational programmes over commercial facilities, the FCC concluded "that voluntary co-operation cannot be expected to accomplish all the important objects of educational television. In order



In this photo, the lines (formed by dots) which make up all television images have been greatly exaggerated to show how a picture is reproduced on the screen.

home, applied to every moment of every programme presented by television".

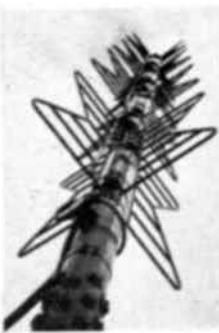
But the question has been raised as to how effectively this code has really been applied. Surveys in past years have pointed to the high percentage of crime and low standard entertainment in many TV programmes. Since the beginning of this year, a veritable wave of apprehension and criticism seems to be sweeping across the United States, and is evident from the many newspaper articles, public statements, city council hearings, parent-teacher association declarations, etc.

Commercial broadcasters point out that they are meeting the demands of the overwhelming majority of the public when they furnish not only information and education but primarily entertainment and "escapist" programmes. The great response to television in America, they state, is in itself evidence of this.

They feel that they are already making many serious efforts to meet their responsibility to the government in broadcasting a certain percentage of "public service" programmes in return for the privilege of being permitted to use one of the limited numbers of broadcast frequencies.

It should be pointed out, in fairness to com-

# U.S. CHILDREN: TV'S MOST AVID FANS



All over the United States millions of children, from infants hardly able to walk to teenagers, are sitting with their eyes glued to television every day. The impact this is having on the habits of children has been occupying parents and teachers ever since the TV set came out of the barroom and entered the American home.

Are most of the programmes beneficial or injurious to children, many ask? How can you ensure that the youngsters will not neglect their homework? That they will continue to read books? Does it help to bring the family together? Does watching programmes discourage more creative forms of recreation? These and a host of other questions have received many conflicting answers which have stirred the nation.

One thing, at any rate, is certain. American children spend a good deal of their time before the TV screens. A study at Stamford, Connecticut, first brought out that schoolchildren are looking at programmes 27 hours a week — almost as many hours as they attend school. According to another survey conducted in Cambridge, Massachusetts, the average child watches TV for some two and a half hours on weekdays and for three and a half hours on Sundays. These figures apply, on the whole, to children of all age groups and from all income groups. But it has been found that five- and six-year olds tend to watch TV even more than older children (perhaps because school work fills less of their time).

The reason for TV's enormous appeal to children is not far to seek. As the American educator, Dr. Paul Witty, of North-western University, says, "TV offers exciting stories told in short episodes or instalments that keep up interest. The spoken word is easy to understand... The accessibility of TV (as of comics, radio and the cinema) adds to their appeal. Children can have TV merely by turning a knob in the living room... Even if a child is a good reader, many homes and classrooms just don't have enough interesting, attractive reading material that can compete successfully. Too few children have good books in their homes. Children also have the fun of meeting old friends over and over again. (They) enjoy belonging to their hero's clubs,

offering special rings, code books and badges. It makes them feel they belong to something big and important. Through radio, TV, cinema and comics, youngsters also believe they are participating in something grown-up and worth while."

Research indicates however (though findings vary on this point) that children do not spend more time with other children of their own age once they have television. The tendency, instead, is for children who have TV sets in their homes to become isolated. Initially, at any rate, TV presents parents with certain disciplinary problems. Many, for instance, find it difficult to get their children to leave the set to come to meals, and the eating habits of many children have been affected since they must often be served in front of the set.

Bedtime, also, is often a serious problem. Most studies, in America and Great Britain, indicate that children in TV homes go to bed later than those of the same age in non-TV homes. Many teachers report that small children are "sleepy heads" in school, and a survey of elementary schools in a New Jersey community revealed that it is not unusual for second and third grade pupils to talk about 10.30 p.m. programmes they had viewed. The General Superintendent of Schools of Chicago, Illinois, declared that youngsters turn up in classes with what he termed "TV hangovers".

It has been claimed as a virtue for TV that it tends to bring families closer together. This is undoubtedly true—in the sense that they spend more time in each other's company. There is, however, very little discussion or other interaction among family members when they watch television together.

## Adverse reading habits

The powerful appeal of TV has had important consequences in the daily living habits of children. Attracted by the TV screen, youngsters are listening to the radio less, going to the cinema less, and reading less; exactly to what extent is not easy to determine. But most studies in the United States and Great Britain agree that reading is seriously affected and that radio listening is substantially reduced.

Audience research carried out in England reveals that the desertion of radio is particularly marked among the young, despite the fact that 90 per cent of TV homes still have radios. Thus, during the TV Children's Hour of the B.B.C., viewing outnumbered listening in the following proportions:

among 5- to 7-year olds by 18 to 1; among 8- to 11-year olds, viewers outnumbered listeners by 11 to 1; and among 12- to 14-year olds by 4 to 1. Afternoon cinema attendance, furthermore, was found to be down by about 40 per cent and evening attendance by about one-third.

One American child put the matter succinctly. When asked how often he went to the cinema or listened to the radio, he answered: "Only when the television isn't working."

But a report published in December 1952 by WOI-TV in Ames, Iowa (the only all-educational station in the U.S.), reveals "no special evidence that TV has reduced moving picture attendance."

In December, 1951, station KING-TV in Seattle, Washington, decided to undertake a 13-week experimental series of telecasts to increase children's interest in books and stimulate them to read more.

Shown on the screen was a group of children, their backs to the viewers, seated at the feet of a young story-teller. In her hands was a book from which she told the story. The backdrop was a huge open book with the inscription "Telaventure Tales...Once Upon a Time". Across its pages moved a non-realistic character, Penjamin Scribbler, who knew all the books and all the authors.

In the first half of the programme, an episode from a book was related by the story-teller. A few live scenes were enacted to vary the story technique. The second half of the programme involved a game in which the TV audience participated. Scenes from a number of books were presented, and the viewers were invited to write in the name of the character portrayed, the name of the book, its author, and "Why I like this book".

The immediate results were remarkable. By the second programme, the Seattle Public Library and all its branches had reported that every book by the author featured had been borrowed. The programme's influence extended into the rural areas. The county public library reported that all the books by all the authors mentioned on this programme disappeared from the shelves of its 38 branches and two bookmobiles.

At a conference on "Reading in the Family", held in New York last December, Robert L. Shayon, TV critic and author of "Television and our Children", pointed out that television can provide a bridge to books if parents made the most of the opportunities it presents. If a youngster is fascinated by the Westerns he sees, parents might get a good Western story to read with

the child and compare the two, trying to build discrimination and taste. He also suggested using TV as a "cross reference" to reading. If parents watch shows with their children, he said, they are very likely to find in them occasions to refer to books or characters that would help arouse the child's interest in books.

## TV and school grades

Much has been said to the effect that poor homework, poor grades and TV seem to go hand in hand. A survey undertaken by the *New York Times* in June 1951 found, however, that "the overwhelming majority of school officials from coast to coast believe that the new medium is benefitting youngsters in many different ways and is not having significantly adverse effects." But the same survey also reported that "a preponderance of educators were critical of the cultural quality of today's general run of commercial television programmes".

The effect of TV on the child's study habits and class marks was recently the subject of a special investigation undertaken by Xavier University and the Crosley Broadcasting Corporation in Cincinnati, Ohio. About 1,000 sixth and seventh grade pupils participated in the study. Those not having TV sets were matched with pupils, of the same class and mental age, who had sets. Four major conclusions were drawn:

1. There was no significant difference in school results between "TV children" and "non-TV children".

2. Learning at school was not much affected by the way parents controlled their children's viewing.

3. The lower the child's intelligence, the more likely he is to watch many TV mystery-crime programmes. As the report put it, poor TV habits, lower I.Q.s., lower parental control, and poorer school marks tend to be found in the same child.

4. TV results in damage to physical well-being and mental alertness when used to excess.

Several other studies carried out in the United States confirm that watching TV does not, as a rule, seriously affect school results. But despite these findings, a great many teachers, drawing on their own observations and experience, persist in claiming that it does.

Thus, when the teachers of Cleveland, Ohio, high schools complained that the quality of home work was seriously deteriorating, the principal of one school made a survey of 274 students. He found that 112 or 41 per cent had TV sets. More than 89 of them watched television for over an hour a day; and of these, 86 said they thought it handicapped them in their school work. "Maybe really good students could stand the diversion", the principal said. He doubted, however, whether the poor students could, pointing out that, unlike radio, TV was a "complete attention" activity, and that while it was possible for some students to do their homework and listen to the radio at the same time, it was impossible to watch TV and study at the same time.

## Exploring the art world

Educators have suggested that TV appreciation courses be instituted in the classroom to encourage children to discuss the programmes they see. In secondary schools special courses in literature or cinema appreciation are already common, and it has been proposed that TV might be included. In addition, the oral language period at any grade level is felt to be an important place for discussing television and helping children to develop better viewing standards.

The principal of one New York elementary school has already decided to do this, and has suggested to his teachers that they incorporate at least one weekly lesson on television in their language, art or social studies classes. A similar effort is planned by the chairman of the English Department of a New Jersey secondary school in order to relate education more closely with living, and to reduce as far as possible the child's sense that "academic" subjects are just and only that—academic.

It may be of interest, at this point, to mention the TV effort originated







by Victor d'Amico, director of art education of the Museum of Modern Art in New York. The museum has produced a series entitled: "Through the Enchanted-Gate" which the programme notes state, "guides the three- to ten-year-old through a wonderful explanatory course in esthetic self-expression. Accent is on the child, but the parent is simultaneously coached into playing a helpful part in the development of the child's creative impulses. And the proper attitude for parents and teachers is suggested by a group of professionals who work with children on the programme."

There has been (and still is) much debate in the U.S. about the psychological influence of TV on children. Professor Charles Siepmann, in the Unesco volume just published on "Television and Education in the United States", does not hesitate to write: "It had better be said categorically that there is at present no solid evidence on this point. For it is virtually impossible to separate out the influence of TV, whether on children or adults, from the concomitant influence of other mass media and the complex of factors in the general social environment."

"To say this, however, is not to dismiss the subject as of no importance. It is obviously of supreme importance. It simply means that if one is looking for proof on this matter one will not find it. It is a matter of judgment and opinion. And the absence, whether now or in the future, of scientific corroboration provides no alibi for serious thought and discussion of the problem or for responsible action."

Psychiatrists and child experts are generally of two opinions regarding TV's effect on children. One group feels that with proper control and parent supervision television is not harmful. The other sees TV as a real threat to child development.

Dr. Frederic Wertham, psychiatrist and author, is fairly representative of the second point of view. He feels that many people glibly discount the influence on children of TV, comic books and mass media in general. "What children get out of comic books", he writes, "is that kindness, sympathy and regard for human suffering are all weaknesses; that cunning and shrewdness are the kind of thing that counts; and that women are not to be respected as persons, but are luxury prizes like automobiles, distinguished chiefly by sexy attributes rather than by any high ideal of womanhood."

He sees similar evils in television. Because of TV, he says, children "confuse violence with strength, low necklines with feminine ideal, sadism with sex and criminals with police."

### Crime and violence

Crime and violence as major themes on TV programmes are in fact the sharpest criticisms levelled against the current output of television in America. Some startling figures have, indeed, been revealed on the subject.

"By and large", says the TV correspondent of the *New Yorker* magazine, "television writers are fascinated by death...Week after week, programme after programme, death in one form or another assumes a major role... Over the past year, I

find that 16,932 men, women, children and animals have passed away on TV programmes since November 1950, most of them in a sudden and quite violent manner."

Figures published in January 1953 and based on a comprehensive survey made by the Parent-Teachers Association of Chicago, reveal even more startling findings. The study was based on reports by a group of monitors who watched every children's programme on every one of Chicago's TV stations during the period between last Christmas morning and New Year's Eve. The monitors tabulated 295 violent crimes portrayed exclusively on children's shows. These included 93 murders, 78 shootings, 9 kidnappings, 9 robberies, 44 gunfights, 2 knifings, 33 sluggings, 2 whiplashings, 2 poisonings, and 2 bombings. The number of shows for children totalled 134; 48 were Western crime films and 33 were old films of various types.

Somewhat similar results have been found by the National Association for Better Radio and Television in a report published last July on the Los Angeles, California, area. The study showed that 56 per cent of the broadcasts were considered "objectionable" or "most objectionable" for children. It indicated that crime, violence and mediocrity dominated programmes and called for a revision of children's shows.

However, psychiatrists of the opposing school of thought, like Dr. Lauretta Bender, head of the Child Psychiatry Department of Bellevue Hospital, New York, are convinced that such programmes offer no threat to the healthy development of

children. They feel that the violence on TV merely provides a harmless outlet for the natural and normal aggressiveness of all children (1). Another psychiatrist, Dr. Phillip Polatin, believes that cowboy films, despite general parental disapproval, are an "excellent outlet" for the child's aggression, and he suggests that critics who object to television's "passive entertainment" watch a group of boys popping cap pistols, yelling at villains and encouraging heroes as they sit before the TV set.

Thus the answers go, for and against television. In reality, it is part of the great debate which has raged for years over the influence of all the mass media on young people and adults as well. There have been the dime novels, the cinema, the radio, and the comics. The latest battleground is now television. Practically all critics and supporters will admit, however, that the picture is actually neither all black nor all white.

As the *New York Times* aptly put it in an editorial, "It (is) abundantly clear that television represents a new problem for the world of education, but the implications obviously extend far beyond the classroom itself. Any medium which can command such a high proportion of a child's waking hours no longer can be regarded merely as a novel form of entertainment. It is a social force with enormous potentialities for good or bad, and the course which television follows in the future quite properly should be the concern of the community as a whole."

(1). — For a report on "aggressiveness" in children see article "You Can't Change Human Nature - False!" by Ashley Montagu in Feb. 1953 Courier.

# THE CASE FOR AND AGAINST



Light entertainment TV shows reach millions of viewers each week. Above, Jimmy Durante in a song number that also amuses studio staff.

## U. S. A. (Continued from page 7)

for an educational programme to achieve its aim it is necessary that broadcast time be available for educators on a regular basis. An audience cannot be built up if educators are forced to shift their broadcast period from time to time. Moreover, the presentation of a comprehensive schedule of programmes comprising a number of courses and subjects which are designed for various age and interest groups may require large periods of the broadcast day—difficult if not impossible to obtain on commercial stations."

It is important, however, to point out the FCC did not relieve commercial stations of their responsibility to serve the public when it set aside the 242 non-commercial channels for educational purposes. As the FCC stated, "this provision does not relieve commercial licensees from their duty to carry programmes which fulfil educational needs and serve the educational interest in the community in which they operate. This obligation applies with equal force to all commercial licensees, whether or not a non-commercial educational channel has been reserved in their community, and similarly will obtain in communities where non-commercial educational stations will be in operation."

Educators had won their first victory. Perhaps it was also the easiest victory, for the FCC had given them no more than paper allocations and in addition had warned that these allocations might be turned over to commercial broadcasters after June 1953 unless educators could give practical assurance that they would be able to use the frequencies reserved to them. In short, the FCC plan simply handed to the educators the urgent task of finding the necessary resources to set up TV stations all over the country. TV costs are staggeringly high. Roughly \$ 250,000 are needed to put up the simplest station and another \$ 250,000 for operating expenses.

Educational organizations in every State of the Union are now busy preparing the way. They must convince legislatures in order to obtain the needed subsidies, they are consulting engineers on production costs, they are debating with boards of trustees of universities on the need for a TV station. They seek to convince boards of education about the usefulness of school TV. And almost every day the American press carries such headlines as "TV for Education Urged as a Right"; "Chicago may go to public for educational TV station fund"; "Teachers in South back TV network"; "Milton Eisenhower forms group pushing for educational TV stations"; "Non-commercial Video stations must be spoken for now or forever lost."

Educators have realized that they must work together now and in the future. Educational stations are planning to co-operate closely on the production of programmes, in exchanging films and in many other ways.

Statewide TV networks are in preparation and the U. S. may eventually be covered by a nationwide educational broadcast network. In New York State, for example, the State University has already been granted licences for stations in six different cities which will bring education not only to citizens of large cities but especially to rural areas and small towns.

By the end of 1952, only 19 applications for educational TV stations had been filed with the FCC and 10 construction permits issued. But none of these stations is yet on the air.

There is a long and hard road ahead for educational TV in America. But educators in the United States are seeking to meet this challenge which may vitally affect not only the future of the country's educational system but the entire character of television broadcasting, that new force which has struck so deeply into the heart of the American family.

"IN Utopia", writes Professor Charles Siepmann, "every classroom in every school would be equipped with a television receiver. But Utopia is far off." It is, in fact, so far off that educators are still eyeing the entire question of the classroom use of TV with a good deal of mixed feeling. On the one hand there is the conviction that it will lead to a more effective means of mass education; on the other, there is scepticism even as to its potentialities. The ultimate decision as to the place of classroom television in the overall picture of educational telecasting will depend to a great extent on the information which is now being assembled and which will be gathered in the next few years.

Classroom TV today is still in its infancy. It is only in the past five years that pioneer groups in the United States have ventured forth into this unknown and unexplored territory. Only about 40 school systems, concentrated mostly in the eastern part of the U.S. and in certain large city areas of the Middle West and California, now use television. Television sets in schools are still scarce, except in a few areas, like Philadelphia, Los Angeles and Minneapolis.

According to many persons, Philadelphia is the outstanding example in the U.S. of experimentation in the use of school TV. It has come to be regarded as "a Mecca for those interested in the future development of school television," and has attracted visitors from 40 States and at least 10 foreign countries.

Regular telecasts to primary and secondary school classes first began on 7 March 1949, with 31 schools participating. "Operation Classroom", as it was called, followed two years of arduous pioneering effort on the part of Philadelphia school authorities and teachers, during which many school programmes, not intended for classroom use, were transmitted regularly during after-school and evening hours. These were intended, to show parents and the general public what goes on in the public schools of Philadelphia; to give teachers and children an opportunity to view TV with a more critical eye; to increase confidence in television as a classroom medium; and through trial and error, to train teachers in the highly specialized skill of programme production.

Today, 13 programme series for classroom use, graded for different age levels, are being broadcast weekly over three commercial stations which donate the time and studio facilities. And some 40,000 pupils now watch these telecasts during school hours on 900 sets throughout the greater Philadelphia area.

The purpose of these programmes is primarily to provide the schools with material and personalities normally not available in classroom education. They include for instance: "The World at Your Door" which discusses problems of education, government, industry and agriculture with guests from other lands; "Exploring the Fine

Arts", where children are shown exhibitions from the Philadelphia Art Museum or dramatic scenes from *Macbeth* presented by an English teacher; "Science is Fun", includes discussions and demonstrations of interplanetary travel, observation of phenomena under a microscope and suggestions of science activities for summer days. Other programmes include stories for young children and discussions of children's books with guest authors, music education, talks about teen age manners and social problems, and a weekly quiz on American events and history.

Students and teachers participate eagerly and in fact practically constitute the entire show. At the end of the second year of operation, 2,500 pupils had taken part in 210 live telecasts.

Philadelphia has explored various educational implications of classroom TV. It quickly saw the need for printed guidance so that teachers would know what to do before the telecasts began and have material for "follow-up" activities. The Superintendent of Schools admits that this material is still inadequate and will need considerable amplification to be fully useful. In addition, a summer workshop has been held every year since the beginning of the project to give teachers practical training in the various uses of school TV.

All in all, the Philadelphia schools' television staff are encouraged by the results achieved so far. "Follow-up activities are almost amazing," they say. "Teachers report that as a result of 'Science is Fun', children built small motors, collected insects, built small radios... 'Everyone's An Artist' led to a tremendous number of art projects in the classrooms."

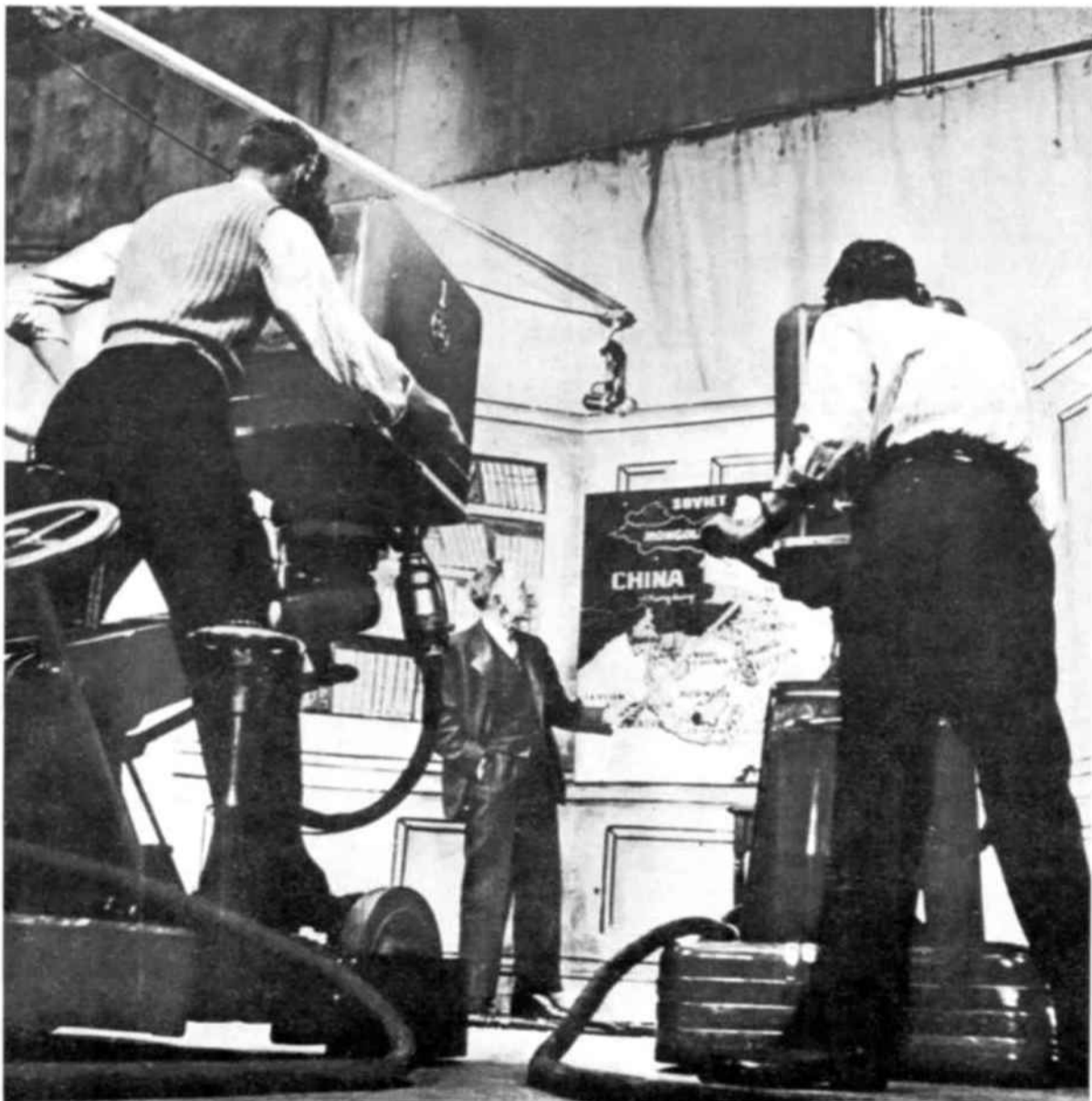
Teachers opinion surveys list a number of benefits of classroom TV: it stimulates class activities; field trips are requested; vocabularies are enlarged; children seek supplementary reading; they are more aware of the importance of good diction; they retain the skills and processes they see with amazing accuracy; many of the teaching techniques used on the screen are good training for the class teacher himself.

It should be pointed out, however, that these findings are expressions of opinion and not scientifically verified conclusions.

Very little research of scientific testing has as yet been undertaken in the U.S. (or in other countries for that matter) to determine how effective TV really is as a classroom tool. Practically no tests have been made to find out how much children actually understand and remember of what they see on the screen.

One of the rare studies made thus far is an experiment in teaching elementary school music by TV. Eight music lessons were telecast in 1951, with sixth grade classes in seven Washington, D.C. schools taking part. Similar classes of children who did not see the TV programmes were used as a control group. Telecasts lasted a half-hour, except for a 45-minute opening lesson.

The "public affairs" programme is one branch of educational television now being widely developed in the U.S. which contributes to the cultural advance of the community. It ranges from news, discussion and religion to documentaries and special events programmes. Using maps, photos and charts, the speaker (above) can make his explanation clearer and more forceful than is possible in broadcasts over the radio.





# SCHOOL TV

In these programmes, the children were told about Beethoven and other composers whose works were then played; they saw unusual instruments, heard them played and explained; they were shown how easy it is for any child to play simple instruments like the melody flute.

Although this study was admittedly limited, school authorities drew the following conclusions:

1. Parents and pupils were enthusiastic about the teaching of music by TV.

2. The experiment failed to show any advantage in favour of teaching music by TV. Test results showed that pupils did not learn more about music as a result of classroom TV than if the lessons had been taught without television.

3. Answers given on the tests revealed "the limitations of learning by TV and suggest that a transient TV show seen in a classroom may prove of little permanent value unless the teacher does something in follow-up teaching to sharpen up and fix the facts, concepts or attitudes." (Lack of preparatory and follow-up materials is, at the moment, one of the major problems and one of the serious defects in the operation of classroom television.)

4. There were unexpected benefits. Many parents followed the programmes with interest, thus learning how their children study music and creating a more direct link between school and home. Children confined at home voluntarily participated, thus opening up a whole new field of service.

In this connexion, it is interesting to note that ill and crippled children can now earn a diploma in New York City by watching the "Living Blackboard", a regular series of televised lessons prepared by the city's board of education.

In the last chapter of his book on American television, Professor Siepmann sums up his personal conclusions on classroom TV, based on these and many other experiments, in school television in the U.S. today. He writes: "Television of this kind is, at the present time, probably over-rated by pioneer enthusiasts, as it is also too summarily dismissed by others. That it has value as a tool of education is almost beyond cavil..."

Such value depends, he says, on two things—the quality of teaching and the cost of TV. Television can't replace the teacher. It is a most effective supplementary tool in the hands of the gifted teacher. The poor teacher usually botches the job, and despite its superficial attractiveness, the screen is likely to be a distractive influence rather than a teaching aid. As for the cost of television, "the wise school administrator will pause before launching on the vast expenditure, both of money and of effort, which the installation of receivers and their use involves."

He points out that "in any school system, in any country, the first consideration is good teaching. Adequate premises and adequate equipment come, perhaps, second, together with the desirability of classes small enough to allow of effective instruction."

## Variety and relief

HE cautions against believing that a final form of educational broadcast has yet been found and cites the following opinion of a radio-TV consultant in an important American school system: "I have been very unhappy to learn that in many school systems educators who have experimented a little bit with television are convinced that a certain format should be followed. One group will say, use children in the telecast; another says use only teachers; another says teachers and a few children; and so on. I am sure we are all in an experimental stage yet, and I hate to see people begin to set up patterns on television as they did on radio."

Classroom TV has a number of obvious advantages but it also has some distinct disadvantages. Television can bring current events as they occur into the class and can thus stimulate a child's sense of living and participating in a real world despite the physical remoteness of the events. Likewise the living presence on the school screen of distinguished personalities enhances a child's sense of belonging. Television gives students the stimulus of variety and is a welcome relief from the habitual teacher.

All reports indicate that children enjoy participating in TV programmes. As Professor Siepmann says, "Why would they not?" Whether this has the educational value usually claimed for such experience or whether the same advantages might not be realized even more effectively by other methods, remains open to question in his view.

The value of TV in science teaching, in arts



To appraise television as an aid to teaching, schools in Washington televised a series of eight elementary school music lessons in 1951, as a means of bringing into the classroom the teaching skills of specialists. Children learned to play simple instruments.

and crafts classes, and in demonstrating the instruments of the orchestra and their use, is obvious. The occasional but not excessive use of demonstration lessons is likely to provide an added resource of great value in most classrooms.

Certain educators, however, contend that films can do everything that television can, and can do it better—with one exception: television can present important public events on the classroom screen. Films, they point out, are superior in quality; cutting and editing allows for a more finished product. Films, moreover, can "go places" just as the TV camera can. Two supreme advantages are further advanced for films.

First, they are available at call in the school library or elsewhere. The major criticism of TV in schools is its "tyranny of time", that is the necessity of synchronizing viewing hours with class schedules. Films can be used whenever the teacher wants to without adjusting his curriculum.

Secondly, films have the enormous advantage in that teachers can preview them at leisure and make adequate preparation for their integrated use in the lesson. They can also be shown more than once. Screens are larger and much easier on the students' eyes and colour film can be shown—those these two advantages of the film are probably only temporary. Advocates of the film also claim it is cheaper.

Because of this controversy, Professor Siepmann questioned school superintendents and teachers in order to get their opinion on the comparative merits of films and TV in the classroom. He found that "no convincing answer has yet been given by proponents of the use of TV to those who claim the superior advantages of film, with the one exception (current events, noted earlier), which is unreservedly conceded."

The results showed that when faced with the choice, a striking number rated the film higher than TV as a teaching aid. But Siepmann points out that "greater and longer familiarity with the film may well have influenced the choice of many of the respondents," and that where school TV has been used the longest, distinctive and not comparable advantages for both are claimed. "Given opportunity to use both media," he writes, "current experience suggests the desirability of using both."

In actual practice, most schools today must choose between the two because of limited funds. Professor Siepmann's conclusion is that "as of the moment, it would appear that most schools, if forced to a choice, would choose films, and regard television as something of a luxury."

Where classroom TV exists, it has been criticized by teachers who have stated that it is often difficult to correlate programmes with class work, that it takes time from the regular

curriculum without true compensatory advantages, that a 15-minute telecast is too short, and that a week between programmes is too long.

Some schools have asked simply for better quality programmes. As one sympathetic but critical observer put it after studying television activities in the classrooms: "My reaction to what I saw may seem brutal; nevertheless it can be expressed in a single sentence. The TV set wasn't big enough; the programme wasn't good enough."

Teachers and school officials alike are unanimous on one point. They urge that in all school systems "competent instruction in the intelligent, integrated use of TV programmes should constitute a regular part of in-service training, as it should also be part of overall training in teacher training schools."

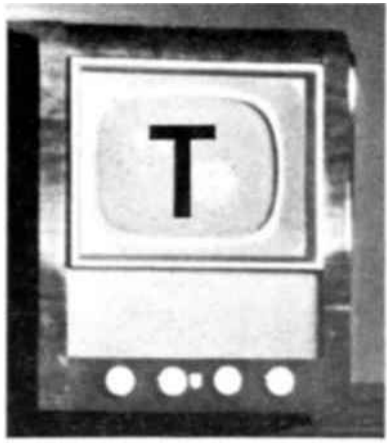
Instruction in audio-visual techniques is still sadly lagging at most teacher's colleges, and only three States—Pennsylvania, Ohio and California—make even a rudimentary acquaintance with these techniques mandatory for obtaining a teacher's certificate, though many offer "elective" courses on the subject.

"It is clear", writes Professor Siepmann, "that television education is useless unless it is supported by adequate preparatory printed information and skilful follow-up work on the part of the teacher. This requires a familiarity by the teacher with the possible use of television."

And he adds: "The use, even of films designed for classroom use which have been with us for a quarter century, remains far less effective than it might be because so few teachers have been trained to use them intelligently. All the money spent on television by school systems will be largely wasted unless this defect at the training level is made good. It is, indeed, the master key to the future value of television as a tool of classroom instruction."

Thanks to TV, people in San Francisco can now be spectators at important public events taking place 3000 miles away in New-York





ODAY over 65 institutions of higher learning in the United States are participating in television activities of one kind or another. Broadly speaking, colleges and universities have been relating their work to television in two ways: student training in television and actual television programme activities. Something like forty institutions, most of which have been offering radio training and instruction for years, have incorporated the new art into the existing radio curriculum.

But still more significant for the development of educational television is the number of students and faculty members already contributing frequently to television programmes over commercial stations, either as individuals or in co-operative undertakings between stations and the college or university for the presentation of programmes designed and executed by the college.

In Philadelphia a group of 20 colleges has combined to present, between them, a regular series of adult education programmes. Similar programmes originated by some 40 or so other institutions are being transmitted by commercial stations. In only two cases are such programmes prepared for classroom use—the vast majority designed and executed “on the campus” are for adult consumption.

The range of subjects treated is about as extensive as the departments of instruction at the universities. Of the six commonest subjects, science in all its aspects leads. The others most frequently offered are psychology, art and literature, history, forums, drama.

In general, then, universities and colleges are at present making use of television to bring education “into the living room” of millions of viewers, not into their own classrooms. Television applied to classroom instruction is most often used in courses for students majoring in radio or television, or both.

What are the “target objectives” of these institutions of higher education in planning programmes which they know will reach millions of people?

At a number of colleges and universities, the primary objective appears to be that of public relations—to create goodwill for the institution concerned and to bring to the general public fuller knowledge of the opportunity of “on the campus” education. Thus, at the University of Akron, film tours of the campus have been televised, and a course on rubber chemistry has highlighted a specialized activity of the university.

The commonest type of programme, however, reflects an attitude typical of many universities and colleges in the U.S., particularly the so-called “land grant” colleges. These institutions owe their existence to an 1862 Act of Congress which granted public land to each State to found a college of agriculture and technology. Some of these institutions were incorporated in existing State universities; others remained separate.

Founded and developed in a tradition of service to the community, these institutions exemplify the great concern throughout American education that it be related to life and that the resources of scholarship be harnessed to the needs of the community. This is why so many courses are offered which reflect the needs and activities of the community surrounding the college or university.

In this particular field, the work of Iowa State College stands out not only because of the advanced stage it has reached, but also because of the college's unique position as the first and, as yet, the only college or university owning and operating its own television station.

The State college exists to serve the people of the State. The aim of its station has been to extend and facilitate such service among the 600,000 or so people in its area—the richest and heaviest populated part of Iowa.

Programmes put out reflect the general characteristics, in terms of service rendered, of a State Agricultural College, as the following examples show: “Down to Earth” (information of interest to the home gardener); “Books on Trial” (discussions of books, classics and modern);

“Your Health” (presentation of public health problems); “Farm Facts” (demonstrations of approved farming procedures); “Background Europe” (History lectures produced with co-operation of history and government department).

One of the most striking and successful of the programmes has been an experiment in mass education through TV entitled: “The Whole Town's Talking.”

It is, in effect, an effort to facilitate the goal once bespoken by Thomas Jefferson: “I know no safe depository of the ultimate powers of society but the people themselves; and if we think them not enlightened enough to exercise their control with a wholesome direction, the remedy is not to take it from them, but to inform their discretion through education.”

To this end the State College of Iowa station has literally gone to the people. For a series of half-hour weekly discussions the station has sent its mobile van, its camera and its crew to a series of communities throughout the State. The basic idea has been to bring together representatives of an Iowa community to discuss a serious local problem, to look at the alternatives, to weigh the costs, and to decide what action to take.

other people of Cambridge and said: “What do you value, your children or your business?”, that was a moment of courage and conviction not easily forgotten.

It is difficult to measure scientifically the effects and action of such a programme, but an adult education worker had this to say: “It has certainly stimulated thinking in a number of communities... It has developed a better understanding of the complex problems involved in the school district organization of Iowa and in the nation... in general talks on this problem I have not, in five years, been able to reach as many people as you did in two hours...”

The experience of Western Reserve University, Cleveland, is indicative of the enthusiastic response universities have had to their offers of “college courses by television”. In August 1951, the university announced that it would offer courses in introductory psychology and comparative literature. By the close of registration 109 students had paid full tuition and were enrolled for credit and 674 had bought the syllabus in order to follow the course.

Many other people, too, followed these formal courses. Indeed the university estimates that slightly over 100,000 individuals have, during the course of presentation, viewed one or more telecasts.

A second series of courses on “Child Psychology” and “Physical Geography” and subsequently on “General Economics” and “Appreciation of Music” were presented. The music courses were given on television in the morning and the music referred to played on the radio station the same afternoon.

Because these were morning programmes, nearly 90 % of the viewers were women. Some 64 % of the registrants completed the course and took final examinations. Their work amazed instructors, one of whom said: “Even though the age range was from 19 to over 50, and although some had not been in school for over 30 years, the papers were stimulating, thoughtful and often refreshing.”

A survey also revealed that 56 % of the students came from outside the county in which the university is situated. There were bedridden students to whom examiners were sent, and also patients in a war veteran's hospital. Then there were groups of women who met to view the lecture and then discuss it. When a book was mentioned during the course, libraries reported a rush to borrow works of that type. In other words, it was shown that courses reached a vast segment of the people “thirsting for additional knowledge”.

Many other types of college and university television programmes can be cited, for most institutions now active in television are producing two or more programmes a week. “Seminar”, presented by Columbia University and the American Broadcasting Company, has made it possible for viewers throughout the United States to sit in on an actual college seminar in American Civilization. One of the oldest and most popular programmes bringing science to the television screen is “The Johns Hopkins Science Review”, which is just celebrating its fifth anniversary. This covers in an easy-to-understand way the whole alphabet of science from aeronautics to zoology, reviewing each week, all kinds of developments.

There remains, of course, the potentialities of television when used for classroom teaching and demonstration. In many areas of teaching, effective exploitation will depend on imaginative script writing and direction. But where visual demonstration is the very essence of the communication, the television camera takes over, as it were, as instructor in its own right.

It is in medical instruction that use of the camera is, perhaps, most vividly and dramatically illustrated. Television is able to provide close-up views of the demonstration of delicate techniques, previously available only to small student groups at a time. “Closed circuit” colour television is already being used for this purpose in several universities. Similarly, students at Cornell University are getting basic physics training from television screens. They no longer wait in turn to use microscopes, for a special midget television camera is trained into one microscope magnifying the image on the screen.

In these and many other ways both in and out of their own classrooms, U.S. colleges and universities have been answering the challenge of television, discovering and tabulating its assets, proving by careful experiment some of the major opportunities it presents to education and, above all, bearing in mind the needs of the many different audiences that can be reached by educational television.

## COLLEGE COURSES BY TV



Television has solved a major problem for the instructor in medical schools. It enables him to show effective close-up views of demonstrations of delicate techniques to as many as 40 or 50 students at a time, instead of to only small groups as in the past.

The first subject to be chosen was school district reorganization i.e. how to achieve a more rational distribution of the State's schools. This is a problem of local importance but of national scope. The town selected for the discussion was Cambridge, Iowa, which had a problem of declining high school enrolment, and school costs per pupil well above the average. After some discussion the townsfolk agreed to participate, and chose 12 of their number to represent them.

The telecast had two skilfully blended components—spontaneous, unrehearsed discussion and films of the community to dramatize and underline the problem. Since the first programme some of the techniques have been modified in the light of experience.

But the basic principle on which “The Whole Town's Talking” was conceived, real people discussing their own real problems, has remained unchanged. And what stands out above all is the sincerity of the programmes. John Dyer, the rural mailman, alone of all the people in Cambridge spoke up for a type of school reorganization which might mean better education for the children at the cost of losing the high school to another town. John Dyer is a man of over 60. He does not like to speak in public. But when he stood up and pointed his finger at the eleven



# SCHOOLS THAT TRAVEL ON CAMELBACK

by André BLANCHET

OUTWARDLY there was nothing about the brown-coloured goatskin tent to distinguish it from the others in the Saharan nomad encampment I was visiting. But when I stepped inside I found myself in a well-equipped classroom. All the basic materials were there — a blackboard, the china ink pots, a teacher's cupboard (a reduced model about the size of a suitcase) and even a school timepiece, which in this case was an alarm clock showing the official time of the chief town in the region.

There were other similarities between this nomad school in Mauritania (French West Africa) and those in Marseilles or Paris. Subjects on the list of assignments which was posted up would have been familiar to most French children. But the homework had a distinctly local character.

I was able, for instance, to hear one of the boys give an informed account of camel raising. For the following day he and his companions were asked to write a short essay on the grinding of millet. Again, as I leafed through their notebooks I found that arithmetic had also absorbed some aspects of the way of life of these *Bidanes* (the name means literally 'white-skinned people'). Exercises and problems were expressed in terms of camels, young goats and cups of tea.

In short, everything in the school had been conscientiously adapted to the surroundings, even down to the hours of attendance which had been arranged so as to fit in with Moslem customs. The children only start French classes in the morning after they have had the traditional Koranic teaching, and lessons begin again in the afternoon after the second prayers of the day are over.

The most original and studied adaptation to local conditions, however, was made in the setting up of the school itself. A tent is used because the school must be able to travel with the tribe, and the tribe itself is dependent upon the vagaries of wells and pastures. In other parts of French West Africa, particularly around the Niger, boarding schools have for long been opened for children of nomads, but these are permanent buildings, not travelling tent schools.

In Mauritania, a few camels are all that is needed to carry the desert

school with its classroom and its specially adapted equipment. Instead of benches, children use individual stools. The teacher's cupboard has two handles to facilitate transport. As for the desks, they take to pieces easily and are drilled with holes so that they can be lashed firmly to the swaying back of a camel.

Pupils are therefore able to work under normally comfortable conditions as long as the nomad schools' one merciless enemy, the wind, does not whip up great clouds of sand. When this happens school has to stop for the day.

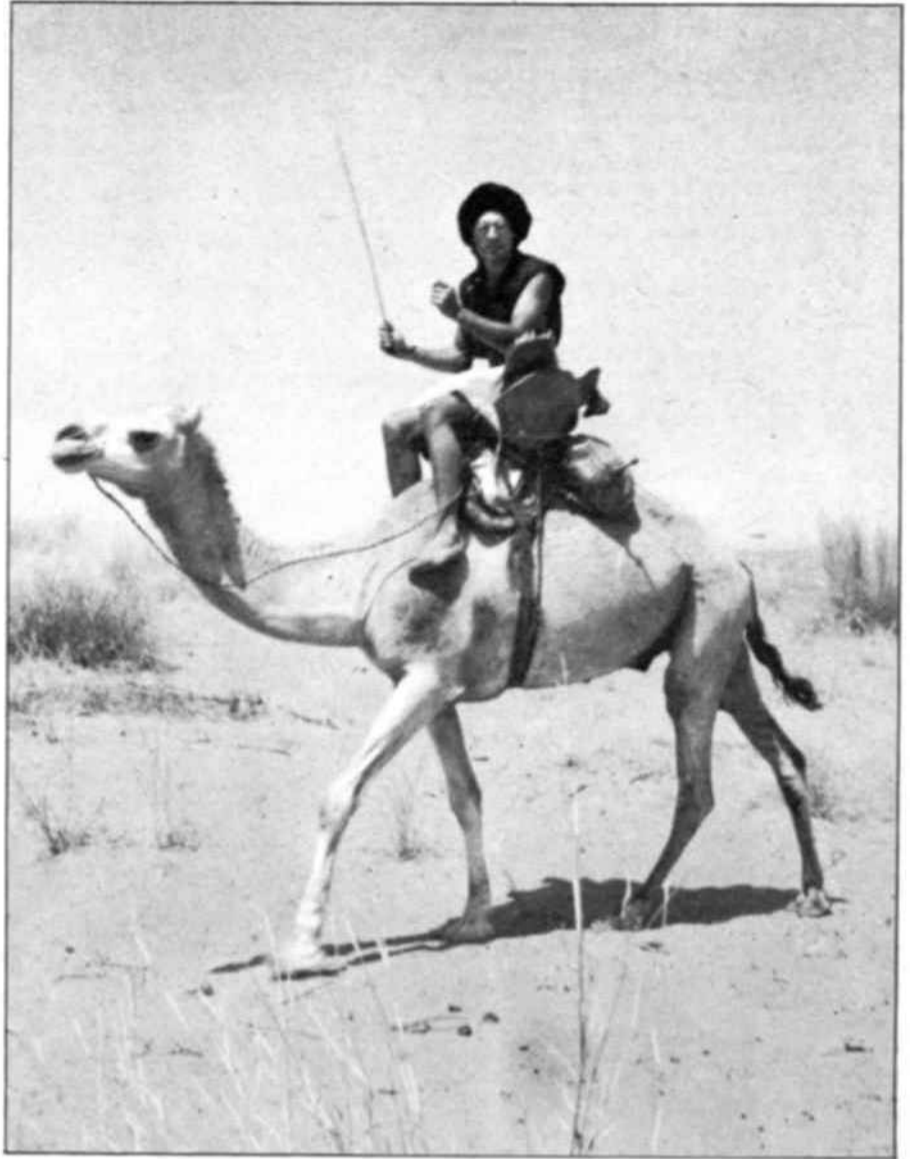
The wanderings of these Mauritanian schools depend upon the habits of individual tribes. The Adrar school travels as much as 500 miles a year, but there are others that move only every four or five months and then only for a few miles.

Yet, thanks to an official who probably is the only one of his kind in the world, these schools do not move across the desert like driftwood on the ocean, abandoned and unguided. As the schools have managed to adapt themselves to the nomad way of life, so a teacher has found the way to adapt himself to the task of inspecting them, and to do so has traded his traditional master's cane for a camel-driver's switch.

If you ask him what his needs are, he will tell you that he only requires a camel. Incidentally, he is allotted one from the herd maintained by the educational service of Mauritania, which is probably the only educational body in the world to include a herd of camels on its inventory.

"Director of Camp Schools in Mauritania"—this is the official title of Marc Lenoble, the inspector who is always on the move. Very few of the 800 Europeans living in Mauritania—less than one every 400 square miles—have ever crossed his path. And they have little chance of seeing him in St. Louis, the capital of the territory. Monsieur Lenoble spent the entire school year of 1951-52 without once going there.

He is always on the move because some of the schools which he inspects are as much as 220 miles apart — 220 miles of desert. From Adrar to Trarze, from Krakna to Tagant, Monsieur Lenoble travels across Mauritania at the majestic, rolling pace of his mount, usually



Marc Lenoble, the nomad school inspector of Mauritania, spends two weeks out of every four on camelback journeying between his desert schools. Some of these are more than 200 miles apart and travel as much as 500 miles each year

accompanied by an escort provided in turn by each encampment he visits.

So it is easy to understand why, when he goes on leave after spending nine months gazing at the Saharan landscape, the wheat-fields in central France look green to him even at harvest time.

On the job, he mounts his camel, wearing a huge blue turban, wound as dexterously as that of any *Bidane*.

If it weren't for his spectacles, there would be no way of telling he was a European. His clothing consists of two garments — a black, sleeveless Mauritanian shirt with the shirt-front and back held together by loops rather than seams, and a white *serouel*, the flaring Saharan trousers whose generous folds form a comfortable cushion on a saddle.

This young teacher has adopted the nomad life completely. His only piece of furniture is his leather saddle, as deep and comfortable as an armchair and lavishly decorated. The only luggage he carries is a long, shapeless bag, also of leather. A *guerbe* — a goatskin waterbag — the most precious possession of any nomad, because it means the difference between life and death, completes his equipment which, like his food supply, includes nothing European. In his bag, he carries only dates, tea and sugar, the standard menu of the Sahara.

Desert hospitality, however, breaks the monotony of this austere diet. When the inspector visits the chief of a tribe or camp, he is doing so as a sort of ambassador. In the present stage of education in Mauritania, his job calls just as much for persuasion as it does for

inspection and organization. While he can check up on the standard of a school in a single morning, he may spend many hours or even days in long discussions before he convinces a chief that the tribe's children should be in school.

During the interminable meals that are offered to the desert traveller he will delicately broach the subject, while servant girls wearing blue veils dance in his honour before the tent. Seated cross-legged on a pile of cushions next to the chief, he waits patiently while the long succession of traditional dishes are placed before them.

Hours go by. They eat, sleep and talk. The chief reminds him that the ambition of a *Bidane* father is to prepare his daughters for marriage. They are not required to work and seldom leave their tents.

But Monsieur Lenoble would like to see some young *Bidane* girls in his camp schools. At present, the only girls going to school in Mauritania are some 40 in a class at Boutilimit, the real educational centre of the territory, (it has a teacher's training school and nine teachers). There, the girls live together, far from the family tent.

Insistence on the part of Monsieur Lenoble finally brings from the chief the promise that, starting the next day, he will send his own daughters to the camp school. After all, you cannot refuse anything to a guest. But Monsieur Lenoble cannot be sure that, the next time he passes by, he will not have to begin the same conversation all over again, seated on the same cushions with more glasses of boiling hot tea in front of him.

This change from a quiet, provincial schoolroom in France to the life of a nomad in the Sahara is now taken as a matter of course by Monsieur Lenoble.

Summing up his work, he says: "One of the guiding principles of education in this territory is that the child or the adolescent must not be separated from his social environment but must be trained to serve it." This principle, applied throughout the 'camp schools' will inevitably become a source of strength to the Saharan nomad communities.

Having a tent classroom, the desert school is able to travel with the tribe whose moves depend on the vagaries of wells and pastures. At the traditional feast that is offered to him, M. Lenoble will try to persuade a chief to allow the children of the tribe to attend school. During the discussions, blue-veiled women dance in his honour before the tent (Photos Eric Schwab.)



# THE SPLENDOUR OF TURKISH ART

by Georges FRADIER

EUROPEAN travellers returning from Turkey in the 16th and 17th centuries had many tales to tell of the marvels they had seen at the court of the Sultan — carpets of a quality unknown in Europe, brilliantly executed designs in ceramics and tapestry and exquisitely worked metal objects decorated with ivory, silver, enamel and precious stones.

In Paris recently, visitors to an exhibition entitled: "The Splendour of Turkish Art" have been able to see some of the examples of an art which so impressed the travellers of bygone days and have also felt some of the wonder these works inspired in the past.

The masterpieces assembled in the Musée des Arts Décoratifs testify to the artistic greatness of the Otto-

man Empire when it was an already remarkable and still developing power. They also recall an event which, when it happened just five centuries ago, revealed to the Western world the full measure of the mighty force approaching it from the East.

This year, as it happens, is the fifth centenary of the capture of Constantinople by Mohammed the Conqueror — the event which resounded throughout Europe.

Later the King of France was to seek an alliance with this new force. The reply sent to François I by Soliman I, whose signature may be seen at the exhibition, has been preserved. It runs: "I, sultan of sul-

tans, sovereign of sovereigns, the shadow of God on earth... You, François, King of the country of France, have sent a letter to my gate, the haven of sovereigns... All that you said was told to me from the foot of my throne and was taken in by my imperial wisdom... Be not discouraged..." A few months later, in 1532, "the shadow of God" was to lead his armies to the very gates of Vienna.

This page of history is also brought to life at the exhibition through the many masterpieces amassed by a people long practised in the working of metals: armour, silver-inlaid helmets, swords with inscriptions in gold, coats of mail, chamfrains,

daggers and pistols adorned with ivory, silver, enamel and precious stones. And there, too, are the luxurious tents in which the military commanders held audience... and, of course, the famous carpets.

These carpets have long been world-renowned. For four hundred years, in every city in Europe, they have symbolized the wealth of Turkey. From Smyrna (Izmir) they were shipped to Venice or Bruges, and Flemish and Italian and other European artists vied with each other in reproducing their colouring and designs. They succeeded so well that their paintings often afford a clue to the date of the carpets themselves, some of which—the Uchâk carpets, for instance—are named after Hans Holbein.

As early as the 13th century, the workshops of Anatolia were turning out masterpieces whose praises Marco Polo sang after he returned from his epic journey through Asia. The imperial factories went on to introduce one refinement after another in the art of carpet-making. In West and East alike, they exerted a very real influence, just as did the weavers and needlewomen of Brusa, Konia and Scutari, through their celebrated fabrics. Some of their finest works which date from the 16th century have been piously preserved—among them the precious caftans of past sultans, which the Topkapu Sarayi Museum has loaned to the Paris Exhibition, along with many other treasures.

But achievements in the art of working wool and silk must not blind us to the brilliance of Turkish ceramics which are just as important. The earthenware tiles, originally designed for use on outside walls and later for interior adornment of mosques and palaces, are typical of Turkish decorative art. And while it was from the Moors that the Spaniards learned the techniques of ceramics, it was through the Turks that faience, which perhaps had its birthplace in Turkestan, was introduced into Italy, and then spread to the rest of Europe towards the end of the 15th century.

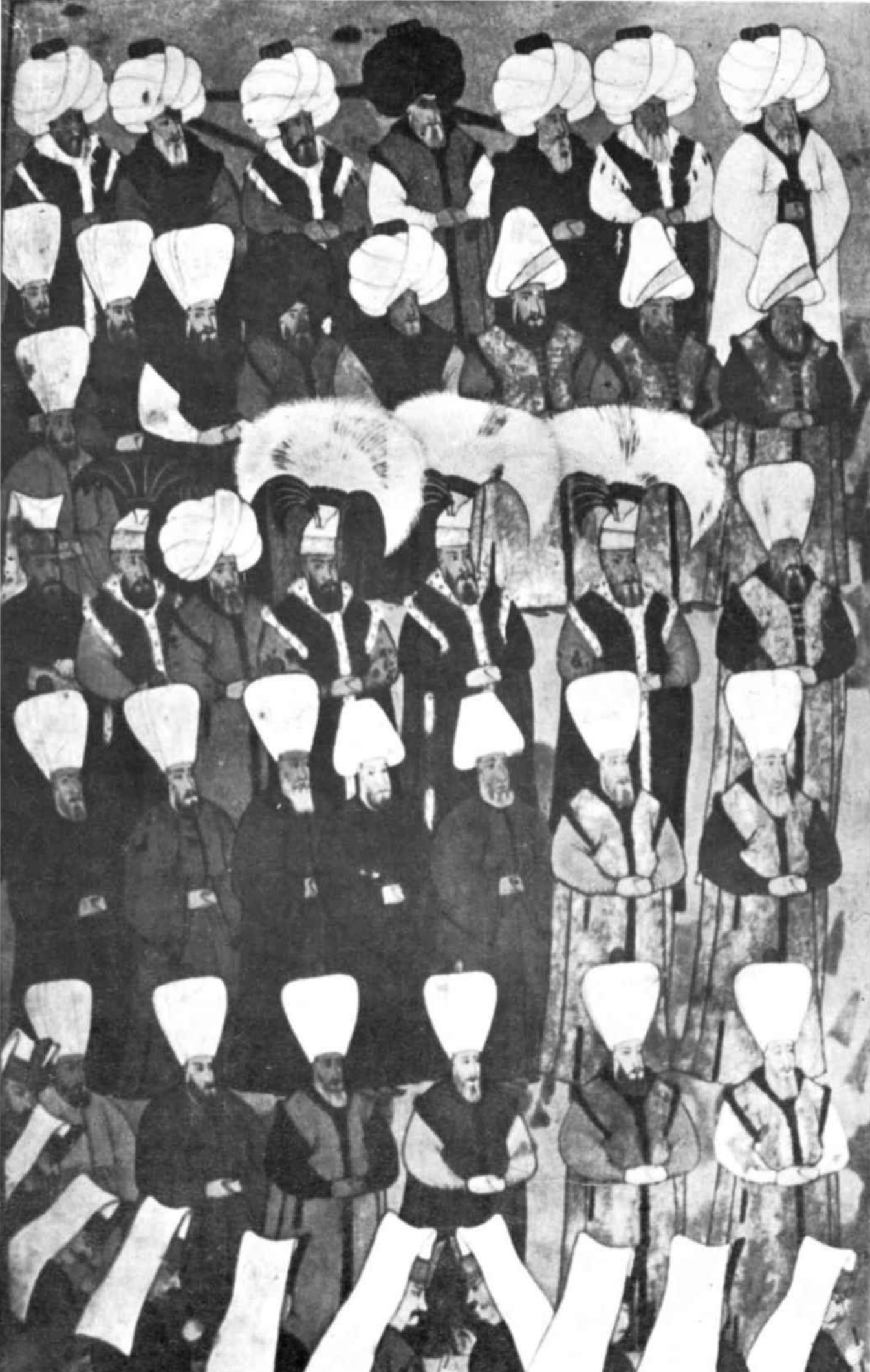
In Turkish art, ceramics and tapestry share a common inspiration and use the same colour and designs. In fact the individuality of the best Ottoman period lies precisely in ornamentation. This flower-loving people chose to make its mark in the history of art by the unwearying repetition, in various forms, of a simple stylized theme—the four flowers, hyacinth, carnation, tulip and briar-rose.

The artists of Asia Minor, it is true, always remained faithful to the complex heritage they owed to their Byzantine, Mongol, Tartar, Persian or Arabic origin. But they made it unmistakably their own, and the four symbolic flowers, woven, carved or painted, became their stamp, their hallmark.

The miniatures, too, make play with the carnation, with the well-loved tulip, and with the hyacinth and rose. More than 200 species of the carnation were grown in Istanbul in the 18th century; the tulip was considered as a sacred flower, since the Arabic letters used to write its name in Turkish are also those which spell the word God. Another motif is the cypress, a privileged tree, which symbolizes the soul rising to heaven, in death or contemplation.

In point of fact, Turkish painters were long subject to Chinese, Persian and Italian influences, which they had welcomed enthusiastically. Yet they were hampered by extremely rigid religious scruples in a society which forbade the hanging of any portraits on walls, and they had to confine their essays in portraiture to the pages of albums and the illustration of poetic or official works.

These limitations did not prevent the emergence of a most remarkable school of miniaturists, which in the 15th century produced such masterpieces as the famous portrait of Mohammed II breathing the perfume of a rose. In the 18th century, this school acknowledged as its master the delightful painter Abdulcelil Celebi, better known as Levni. Levni, who was also a poet, was born at Edirne (Adrianople) and was sent at an early age to the art school of the Topkapu palace where nearly



Miniature by Abdulcelil Celebi, better known as Levni, painted in *The Book of Rejoicing*, an 18th century poem. The manuscript contains 137 miniatures by Levni whose works are still as fresh as the day they were painted.





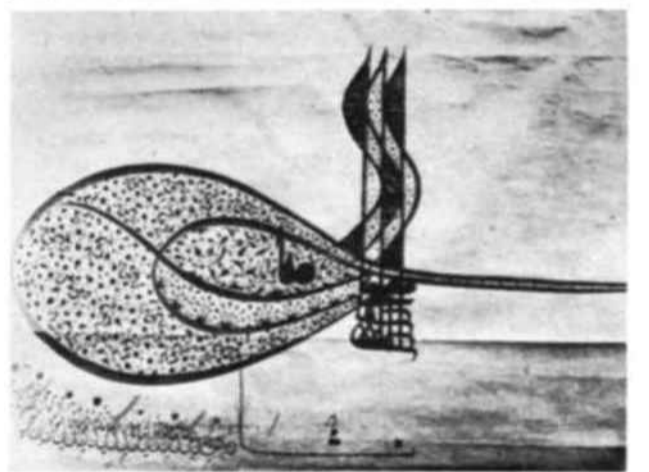
HORSEMAN WITH BOW AND ARROW. XVTH CENTURY MINIATURE FOUND IN AN ALBUM CONTAINING EXAMPLES OF TURKEY'S REMARKABLE CALLIGRAPHIC ART.



Soliman the Magnificent, who was also known as 'the lawgiver'; XVth century miniature by Nigarî.



Young Lady with veil. XVIIIth century painting by Levni, the leading miniaturist of that time.



Two examples of ancient Turkish calligraphy — a distinctive field of the country's decorative art.

all his work was done and most of his miniatures remained; they are still intact, as fresh as the day they were painted.

Besides reflecting a subtle and restrained conception of art, an exquisite sense of colour, masterly draughtsmanship and a deliberate naivety, these miniatures are also first-rate documentary material: they recall the delights of a legendary, yet true-to-life, Istanbul, with its officers, its dignitaries, its musicians and dancers, and the splendours of its court. Levni, who died in 1732, lacked neither rivals nor successors; we can only regret that their work was not as carefully preserved as his.

In Turkish decorative art, there is one field that stands apart; this is

calligraphy—a field in which the masters need no distinctive stamp, no sign by which they can be identified.

Every cultured Moslem has dreamed of copying the Koran in a writing worthy of the divine words, and the Turkish calligraphers pursued this dream with passion, mindful of the saying that "in the last judgment the ink of writers will be valued as highly as the martyrs' blood."

The most careful study has been devoted to calligraphy, on which connoisseurs set fabulous prices, and, until the 20th century, it was used not only for the adornment of books and mosques, but in furniture and rooms of any household rich enough to afford a beautiful plate inscribed

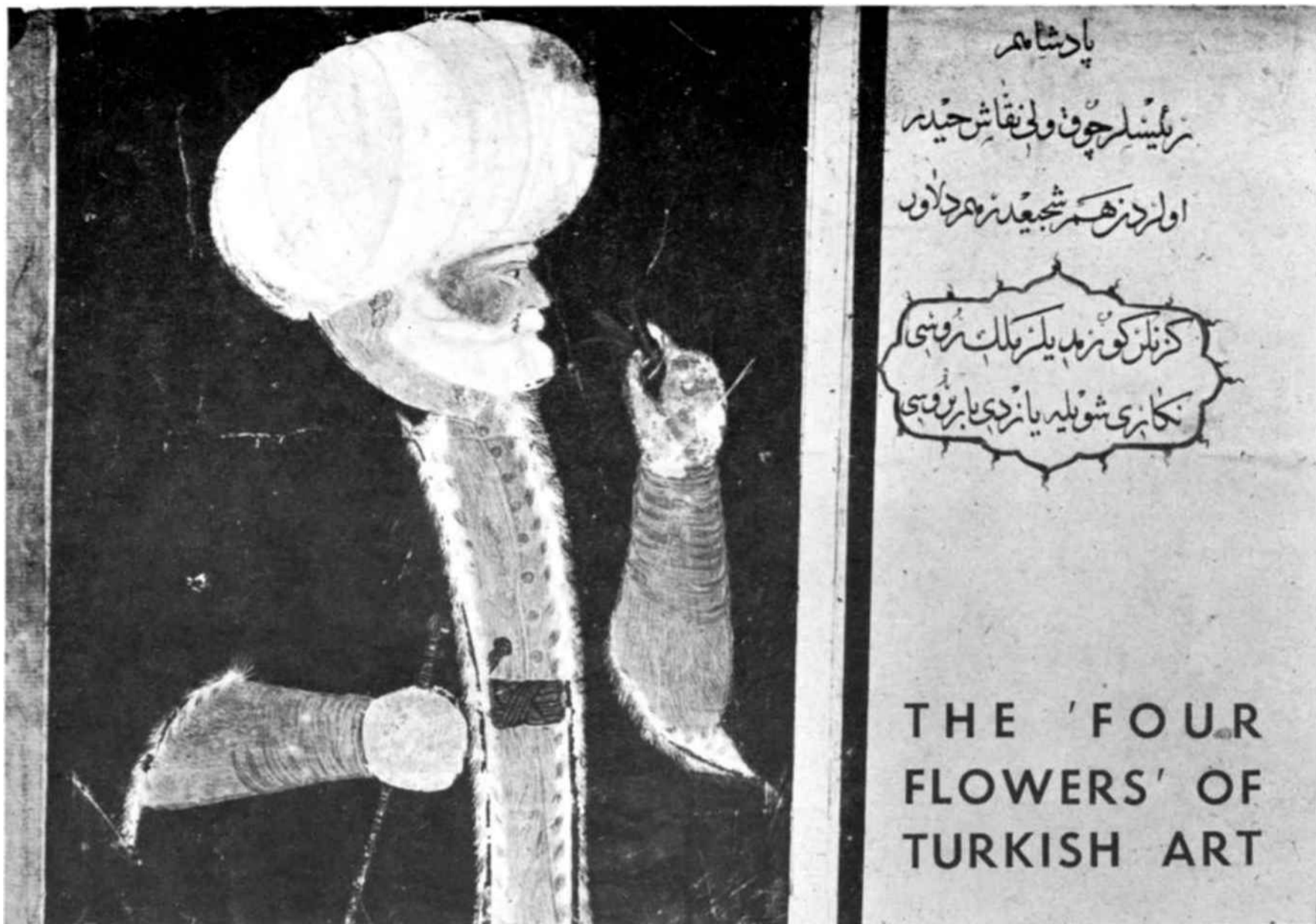
with a verse from the scriptures, poetry, or some philosophical maxim.

Calligraphy is an abstract, non-representational art, in which the harmony of clear-cut lines and the balance of the composition stand supreme, and it plays somewhat the same role as the symbolic paintings of India or China, drawing men's gaze and thoughts to meditation; it had a psychological and religious, as much as an aesthetic significance.

But this note of austerity is sounded in all the products of Turkish culture, at least in the best of them. The finest carpets are those made for prayer, the loveliest faience is that intended for mosques; and, among similar oriental works, they are distinguished for their sobriety and purity of line. We need only think of

the monuments in which they were and still are housed. The architecture of Anatolia, impressive and rough-hewn, was that of a people both religious and warlike, and later, at Brusa and Istanbul, expanded to opulence; but its mosques and hospitals were never gaudy or pretentious.

It is perhaps the strength of this art and its seriousness that should be emphasized. For, despite its fame, Turkish art seems to have been long misunderstood. Indeed, its fame acted as a handicap by starting a vogue of inferior European imitations. But exhibitions such as the one now on view in the Pavillon de Marsan should prove once and for all the authenticity and the quenchless vitality of the art of this "people without idols."



THE art of bookmaking reached its highest degree of development in Turkey during the 15th and 16th centuries. The refined handwriting called calligraphy and the illumination of manuscripts were for many centuries regarded as essential in the reproduction of religious and poetical works. The two miniatures published on this page were produced when Turkish taste had come to lay as much stress upon the pictorial appearance of book pages as upon the texts which they contained. Many of the books composed consisted of collections of illustrated pages with no connected text running through the volumes. Besides their remarkable artistic qualities, many of the miniatures produced at that time are also first-rate documentary material. Barbaros Hayrattin, whose portrait we reproduce above, was one of Turkey's most famous admirals when his country became an important sea power in the 16th century. "Barbarossa" (Red Beard) as he was known to the people of Western Europe commanded the fleet which the then ruler of Turkey, Soliman the Magnificent sent to support François I, King of France. In this portrait (the work of Nigari), the Turkish admiral is shown holding a carnation, one of the four flowers (hyacinth, tulip, carnation and briar-rose) which became hallmarks of Turkish artistic design. Our second illustration is the famous portrait of Mohammed II breathing the perfume of a rose. Mohammed the Conqueror, as he was known, extended Turkey's domains well into South-East Europe and as far as the Crimea. He is said to have been of a jocular disposition, to have afforded a generous patronage to learning and to have been master of six languages. (See page 14, "The Splendour of Turkish Art".)

