WHYY CHANNEL 12:
EVENING PROGRAMMING
1965 TO 1970

by

Barbara S. Gillingham

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Speech Communication, the Department of Dramatic Arts and Speech.

June, 1970
Approved: 

Professor in charge of thesis on behalf of Advisory Committee

Approved:

Chairman of the Department of Dramatic Arts and Speech

Approved: 

Dean of the School of Graduate Studies
ACKNOWLEDGMENTS

The writer should like to extend her appreciation to the University of Delaware for a grant obtained through the Department of Dramatic Arts and Speech, which made this study possible; to Dr. Malthon Anapal for his suggestions and guidance; to the several members of the staff of WHYY Incorporated both in Wilmington and Philadelphia for their time and invaluable assistance in providing material; to the staff of the University of Delaware Computer Programming Center for their individual attention to various problems; and especially to the five members of her family and to friends for their patience and constant encouragement.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION</td>
<td>3</td>
</tr>
<tr>
<td>II</td>
<td>THE BACKGROUND YEARS</td>
<td>11</td>
</tr>
<tr>
<td>III</td>
<td>PROGRAM SOURCES AND FINANCING</td>
<td>23</td>
</tr>
<tr>
<td>IV</td>
<td>CATEGORIES AND PROBLEMS</td>
<td>51</td>
</tr>
<tr>
<td>V</td>
<td>INDICATED PROGRAM TRENDS</td>
<td>72</td>
</tr>
<tr>
<td>VI</td>
<td>CONCLUSION</td>
<td>136</td>
</tr>
</tbody>
</table>

## REFERENCE NOTES

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>--</td>
</tr>
<tr>
<td>II</td>
<td>21</td>
</tr>
<tr>
<td>III</td>
<td>48</td>
</tr>
<tr>
<td>IV</td>
<td>71</td>
</tr>
<tr>
<td>V</td>
<td>--</td>
</tr>
<tr>
<td>VI</td>
<td>155</td>
</tr>
</tbody>
</table>

## KEYS

- To ITEMS (Categories)  
- To Time Periods  
- Fold-Out Convenience Key
- Appendix B
<table>
<thead>
<tr>
<th>ITEM</th>
<th>1 General Adult Instruction</th>
<th>79</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITEM</td>
<td>2 Specialized Adult Instruction</td>
<td>81</td>
</tr>
<tr>
<td>ITEM</td>
<td>3 Children: General Information</td>
<td>83</td>
</tr>
<tr>
<td>ITEM</td>
<td>4 Children's Drama</td>
<td>85</td>
</tr>
<tr>
<td>ITEM</td>
<td>5 Children's Music</td>
<td>87</td>
</tr>
<tr>
<td>ITEM</td>
<td>6 Children's Instruction</td>
<td>89</td>
</tr>
<tr>
<td>ITEM</td>
<td>7 Drama</td>
<td>90</td>
</tr>
<tr>
<td>ITEM</td>
<td>8 Music Documentary</td>
<td>92</td>
</tr>
<tr>
<td>ITEM</td>
<td>9 Music: Performance Only</td>
<td>94</td>
</tr>
<tr>
<td>ITEM</td>
<td>10 Interview</td>
<td>95</td>
</tr>
<tr>
<td>ITEM</td>
<td>11 Panel</td>
<td>97</td>
</tr>
<tr>
<td>ITEM</td>
<td>12 Talk</td>
<td>99</td>
</tr>
<tr>
<td>ITEM</td>
<td>13 Special Events</td>
<td>101</td>
</tr>
<tr>
<td>ITEM</td>
<td>14 Variety</td>
<td>102</td>
</tr>
<tr>
<td>ITEM</td>
<td>15 Documentary: Biography of a Famous Person</td>
<td>105</td>
</tr>
<tr>
<td>ITEM</td>
<td>16 Documentary: Biography of an Artist</td>
<td>107</td>
</tr>
<tr>
<td>ITEM</td>
<td>17 Documentary: History, Countries &amp; Peoples</td>
<td>109</td>
</tr>
<tr>
<td>ITEM</td>
<td>18 Documentary: Science &amp; Industry</td>
<td>110</td>
</tr>
<tr>
<td>ITEM</td>
<td>19 Documentary: Domestic Social, Political, Economic &amp; Educational Problems &amp; Developments</td>
<td>112</td>
</tr>
<tr>
<td>ITEM</td>
<td>20 Documentary: The Arts &amp; Other Humanities</td>
<td>113</td>
</tr>
<tr>
<td>ITEM</td>
<td>21 News</td>
<td>115</td>
</tr>
<tr>
<td>ITEM</td>
<td>22 Color</td>
<td>118</td>
</tr>
</tbody>
</table>

23 Half-Year 1 124
24 Half-Year 2 125
25 Half-Year 3 126
26 Half-Year 4 127
27 Half-Year 5 128
28 Half-Year 6 129
29 Half-Year 7 130
30 Half-Year 8 131
31 Half-Year 9 132
32 Half-Year 10 133
33 Total Study Period 134
    Table 1 135

BIBLIOGRAPHY 157

APPENDICES

A - Transmission & Network Maps, Revenue Graph
B - ITEM & Time Period Convenience Fold-out Key
C - WHY Program Schedules
WHY CHANNEL 12:
EVENING PROGRAMMING
1965 to 1970

by
Barbara S. Gillingham

An abstract of a thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Speech Communication, the Department of Dramatic Arts and Speech.

June, 1970

Approved: [Signature]
Professor in charge of thesis
ABSTRACT

The thesis covers the study of the evening programming of WHYY TV Channel 12 for a period from March 1, 1965 to February 28, 1970. WHYY is a VHF Public Television station licensed in Wilmington, Delaware, with its main operations station in Philadelphia, Pennsylvania. Transmission covers a tri-state area.

The purpose of the study is to report the statistical results of an individual examination of the 19,458 programs aired by WHYY during the time period covered. Also included are comments on the apparent programming trends suggested by those results. Some attention is given to early history, financing and the advent of color.

Chapter I, the Introduction, states briefly the purpose of the study, its limits, and the source of the material. Chapter II reviews the background history of WHYY Incorporated, Channel 12's parent corporation, which also operates FM radio 90.9 megacycles, and VHF Channel 35.

Chapter III relates the beginning of evening programming and the influence of financing.
In Chapter IV program types are explained, program categories are defined, and the problems encountered in setting up those categories and in handling the research material are pointed out. Presented in Chapter V are thirty-four graphs constructed to facilitate interpretation of the results of the study of the individual programs. Included are comments expressing an interpretation of the indicated program trends, both within each category selected and from an overall viewpoint.

The purpose of the thesis is to present facts. In addition an opinion is expressed in Chapter VI, the Conclusion, that the study has indicated a process of gradual change in general programming emphasis. This is revealed by the apparent decline of scientific, historical and "high" culture fare and more emphasis on living man, his domestic, social, educational, health and political problems. Culture, while basically maintaining its high caliber, has also taken off its top hat and loosed its tie in music, drama and the other arts, all of which probably makes for a closer association with the mass of the viewing public.
CHAPTER I

INTRODUCTION

The field of Audio-Visual Mass Communication has developed swiftly over the past two decades. Commercial television has leaped ahead, helped on by the willing and enthusiastic hands of a purchasing public. Non-commercial or Educational television has also grown swiftly. Its path, however, has been a tortuous one, full of financial boulders and strong opposition from various quarters, its steps slowed by a quagmire of public apathy.

Commercial and Non-commercial television can be differentiated in two main aspects, financing and programming. Commercial television is a private business run for profit, whereas Non-commercial television, now more aptly termed Public Television, is forbidden by law to accept advertising, to sell air time, or to show a profit.

As Public Television grew, these locally owned and operated stations fell into three categories, determined by the source of their financial support. One group is
licensed to and supported by state boards of education, state Educational Television Commissions or public school systems; another group is licensed to and supported by universities, or other institutions of higher learning; the third group is licensed to and operated by non-profit community organizations, and is supported by public contributions.

WHYY Incorporated is such a community organization. Although licensed in Wilmington, Delaware, the main office and operations are located at 4548 Market Street, Philadelphia, Pennsylvania. WHYY Incorporated is a parent corporation which operates FM radio 90.0 megacycles, UHF (ultra high frequency) television Channel 35, and VHF (very high frequency) television WHYY Channel 12, all for the purpose of public education.

The other main point of difference between the two types of television is in programming. Commercial TV, such as that aired by Channels 3, 6, and 10, presents programs which are intended primarily to entertain in some manner and to educate only occasionally or quite incidentally.

On the other hand, programs aired by Non-commercial or Public Television stations are meant primarily to educate, inform, or instruct. Educational programs are being
presented in an entertaining manner in increasing numbers. But the entertainment facet is merely a production tool and it remains incidental to the main purpose, education.

The second basic difference, therefore, between Commercial and Public Television, is that the former emphasizes entertainment, while the latter emphasizes education and information.

WHYY Channel 12 aired its first programs on September 12, 1963. It is worthwhile to the student of mass communication, and to anyone concerned with the development of a new station, to learn something of the beginnings of a Public Television station such as WHYY. How was the station conceived? What have been its financial and programming problems? What air fare has been offered and from what sources? Along what lines have programs developed during the early years?

The purpose of this study was to gather historical background information, to compile data on WHYY evening programming for a stated time period, and to present the material in a manner that might be helpful in answering the above and other questions.

Information and data for the study were obtained from several sources, including: the files of TV Guide publications; the files of WHYY Incorporated; the WHYY
press service scrapbooks from 1959 to 1970, and other
published articles; unpublished theses, and personal in-
terviews.

Chapters II and III give a general summary of the
background years up to the station's inception, of the
station's physical facilities, and of the financial pic-
ture.

The writer is indebted to Mr. Robert Maull for
considerable information (in some cases a duplicate of
material from other sources) found in Chapter II "The
Background Years." His unpublished thesis "A History of
WHYY Incorporated," was written as a requirement for a
Master's Degree, Temple University, 1966. It is a com-
prehensive report, based mainly on the minutes of WHYY
Incorporated meetings, and interviews with personnel. The
thesis covers the years from the acquisition of FM radio
90.0 megacycles through the development of UHF Channel 35,
and through the acquisition of Channel 12, up to WHYY's
first broadcast September 12, 1963.

To determine the source and direction of program-
mung from Channel 12's inception in September, 1963 to
1970, it was necessary to obtain accurate program schedules
with individual program descriptions for those years, and
to set a specific time and content limit for the study.
The WHYY staff kindly made available the weekly program schedules from March 1, 1965 to February 26, 1970. It was a disappointment to learn that schedules from the opening September 12, 1963 to the 1965 date could not be found in the files. For this reason, the overall time period was restricted to the aforementioned time span of the available schedules.

Channel 12 programs are on the air weekdays from 9:00 AM "sign on" until 11:15 PM "sign off," and on Saturdays and Sundays from "sign on" (usually 3:00 PM) until 11:15 PM "sign off."

The programs and their content for the school hours, early morning to late afternoon, are determined by an agreement with the Tri-State Instructional Broadcasting Council. All are presented with a classroom format. Those programs listed for the school hours on the WHYY schedule can be viewed simultaneously in school and on the private home set. However, the specific purpose of these programs is classroom instruction (elementary through high school) rather than general public viewing. For this reason, they were eliminated from the study.

In this manner the study was further limited to those programs aired from 4:00 PM until "sign off" on weekdays, and 3:00 PM until "sign off" on Saturdays and
Sundays. The specific purpose of these programs is to inform the general public, and the programs will be referred to herein as "evening" or "adult" programming.

The evening programming aired by WNYC through the period of the study has been classified in twenty-two categories. They are referred to as ITEMS 1 through 22 in the text and on the accompanying graphs.

A comment should be made on the confusing term "educational." Until recently a Non-commercial station's overall programming has been popularly referred to as "educational," and in truth all such programming is educational and informative in some way. For the purpose of this study, the term "educational," in this connotation, has been replaced by the term "Public Television."
"Educational" here has a narrower meaning and is defined as differentiated from "instructional."

The "instructional" program is one whose specific purpose is to instruct the viewer in one specialized field. All school-day programs--for example, a math lesson--are specialized, are presented with a classroom format, and are classified as "in-school instructional." As noted, they were eliminated from the study.

During evening programming a child's program--
teaching the alphabet, for example—is specialized instruction and, although seldom presented with a classroom format, is classified as "Children's Instruction." An adult class—teaching cooking, for example—is specialized instruction, presented in a classroom atmosphere, and hence is classified as "Specialized Adult Instruction."

An adult class on a more general subject—American history, for example—is still presented in a classroom atmosphere and classified as "General Adult Instruction."

On the other hand, material given in a more informal manner is not considered as "instruction" but as "general education" and is classified in several educational categories. An example among children's programs would be an audio-visual trip to visit children at work and play in another land, which would be classified as "Children: General Information." Categories are further defined in Chapter IV.

The individual description of each one of the 19,458 programs located in the schedules was examined and the program "keyed" under one of the categories. Totals and percentages for each ITEM for specific time periods, were computed and the results presented by bar and line graphs. Brief remarks on the problems encountered in handling the material are also included in Chapter IV.
The primary purpose of the writer is not to express opinions, but rather to present information and data. The comments made on indicated programming trends, which accompany the graphs in Chapter V, and also the concluding remarks in Chapter VI, are speculative.

Before examining the graphs for indicated trends in programming, it should prove helpful to review the background history of WHYY Channel 12--its problems and its affiliations--as a portrayal of the events which shaped the beginning, and have influenced the later development, of the Channel's programming.
CHAPTER II

THE BACKGROUND YEARS

As early as 1947 the first steps toward educational television were being made in the Philadelphia area. At that time programs were telecast to schools by generous local commercial stations that had not as yet allocated morning air time to sponsors. Other experiments in Educational Television were being made in the schools by the Philadelphia School Board.

A growing interest in the possibility of a local Educational Television station was catalyzed by the "Sixth Report and Order," issued by the Federal Communications Commission, April 14, 1952.\(^1\) Under this television plan, the City of Philadelphia, which had three VHF (very high frequency) stations, was assigned UHF (ultra high frequency) Channel 35 as a non-commercial station.\(^2\) By January of 1953 more than thirty interested educational organizations had formed what was eventually to be known as the Metropolitan Philadelphia Educational Radio and Television Corporation, which organization
spearheaded the struggle for the acquisition of Channel 35.

On October 20, 1954, culminating three years of radio planning, radio station WHYY at 90.0 megacycles aired its first program as the non-commercial voice of the Philadelphia area. In May, 1955 the Corporation treasurer's report showed a deficit for one year of radio operation. Receipts totaled $41,017.78 and expenditures amounted to $43,379.91. The Federal Communication Commission regulations forbid any non-commercial, tax-exempt station from entering into any profit-making venture, such as selling air time for commercials, that might compete with commercial radio or TV. With this first deficit, the Corporation began a long history of the type of financial problems that seem to be indigenous to non-commercial broadcasting the country over. Somehow, in sometimes miraculous ways, these problems have been handled by the Corporation.

The operating budget for WHYY radio was eventually set at $50,000 a year and was met with public funds, with the Philadelphia Board of Education grants, and with private contributions from individuals and business firms.

Programming was of general community service and interest, aired five hours a day five days a week, to
serve 35 million people living within the service area. Of a total of seven hundred and thirty hours of air time the first six months, four hundred hours were "talk" programs and three hundred and fifteen were devoted to music.

The early policies and high standards set by the Corporation and staff for WHYY radio were held up as goals during the following years of both radio and television airing. These goals were not always met, in some individual instances, due basically to financial hamstringing.

However the prime motivation of WHYY Incorporated in respect to public programming has been and always will be to relate man to his cultural past, present, and future through imaginative programs of quality.

The opening of the radio station was considered a milestone on the path to the real goal, acquisition of Channel 35. Of paramount importance was the fact that WHYY radio served as a door through which matching funds for the proposed TV station might be obtained from the Ford Foundation.

Affairs moved steadily toward the main end during the following months. In November of 1956, however, the Metropolitan Philadelphia Educational and Radio Corporation, and the Philadelphia School Board—which was to provide the bulk of the operating funds for Channel 35—
reached an impasse over the financing, operating, and opening of the station. During the following weeks the dream of an Educational Television Station, so near to realization, came alarmingly close to dying.

After complete revamping of the WHYY Board, a revision of the Corporation by-laws, and other adjustments, negotiations between the new board and the Philadelphia School Board were resumed. On September 16, 1957, Channel 35 went on the air. This was the beginning of community Public Television in the Philadelphia area. This service was ultimately to expand to include neighboring areas in two additional states.

Channel 35 and Evening Programming

The Board of WHYY had leased the old studios of WCAU-TV (Channel 10) at 1622 Chestnut Street, Philadelphia. The Board received as a gift a $16,000 RCA black and white studio camera chain from WCAU-TV. Two additional black and white camera chains were acquired, along with an RCA radio amplifier and a new transmission tower—the first for UHF in the area—which was erected atop the Architects Building at 17th and Samson Streets, Philadelphia, where it is still located.

Operation expenses reached $20,000 a month and it
became apparent,

...that there would be a deficiency of between $10,000 and $15,000 by January 1, 1958. 1

The fact that the station was running in the red had a direct effect on proposed adult programming.

During the planning stages, opponents of the educational station had given as one main objection the fact that home television sets were not manufactured to receive UHF frequencies and that conversion was so costly ($20.00 per set) that it was unlikely many homes would go to this expense. They further pointed out that many possible private contributors would not be inclined to support a station that would surely be forced by finances to air in-school programs only. In a sense they were later shown to be correct.

The initial telecast period for Channel 35 was from 9 AM to 3 PM, Monday through Friday. Programs were devoted mainly to in-school presentation of instructional programs through contract with the Philadelphia Board of Education. There were also daytime programs of general cultural interest.

Evening programs for the general community were postponed until the station was more firmly established financially, and there was a substantial conversion of
home television sets to UHF.\textsuperscript{12} This resulted in an unfortunat
e and inescapable cycle. The adult viewer was not interested in contributing to a station that did not produce an immediate and concrete result for him. Yet without such additional funds Channel 35 could not easily add evening programming.

There was a theory that if programs were offered, the adult viewer would become interested enough to convert his set and to contribute. This, coupled with some public pressure, was sufficient to induce the WHYY Board to adopt the following:

\textbf{...the proposal for an expanded schedule of broadcasting that would add fifteen hours of evening programs each week; ten hours on film and Kinescope and five hours of programs from the studio. The estimated cost of this plan was $325,000.}\textsuperscript{13}

By April, 1958 the station was airing eight hours of evening programs a week.\textsuperscript{14} A resultant flurry of inquiries from listeners expressing a desire to convert to UHF was encouraging at first. However, conversion was not really significant, and continuing financial difficulties lead to a reluctant discontinuance of the evening programs by the fall of 1958. This abortive attempt at adult programming was not repeated until after the Federal Trade Commission made the addition of UHF converters on all new TV sets mandatory in 1959, to be effective by
1961.

During 1959 Channel 35 continued its limited broadcast schedule, increasing only slightly the number of courses and other programs offered over its 1957 and 1958 air time. Another milestone was reached that year with the production of the first taped series under contract. These six series, created under agreement with NETRC, were as follows:

- **200 Years of Woodwinds.** A 13-program series...
- **Portraits in Print.** Ten 30-minute programs...
- **Heritage.** Four 30-minute interviews...
- **All About Animals.** 20 programs...
- **Not-so Hardware Store.** 15 programs...
- **Listen to the Land.** 26 programs for radio...15

Two of these series were in the field of music, one was a series of bibliographies of famous authors, three concerned the world we live in, and all were for children.

Evening programming was resumed in February, 1962 and carried, with the exception of the three summer months, until March, 1963. Resumption came for several reasons: there was always some viewer demand; the Ford Foundation grants were ostensibly for adult programs as well as school instruction and should be honored; and sets on the market now included the UHF converter. The basic reason, however, was that the WHYY Inc. board had always planned to offer evening programming on Channel 35, and did so whenever feasible.
In March, 1963 evening hours were again discontinued. Viewer requests were parried with the explanation that all effort and finances were being concentrated on the coming opening of WHYY Channel 12 VHF. The implication was that more and better evening programming would come with the new station.

Acquisition of Channel 12.

In August, 1958 the Storer Broadcasting Company which had been operating Channel 12 (VHF) in Wilmington, Delaware, put the station permit up for sale. The commercial enterprise had been operating in the red for two years, reputedly losing roughly $25,000 a week. Several commercial broadcasting companies were interested, as were Delawareans desiring an educational channel for their state.

A request was made of the Storer Company to donate the channel to the state for educational purposes. By December, 1959 the Storer Company, unable to sell, found it more advantageous tax-wise to allow the Channel to revert to the FCC rather than to donate it to the state. This decision was based on tax regulations which gave the plant a considerably higher value estimate under the former action than its value estimate as an outright gift.

In the meantime, serious efforts were being made
by organizations such as the Delaware Educational Television Association, the Metropolitan Philadelphia Educational Radio and Television Corporation, and some interested leaders from New Jersey, to form a tri-state educational TV partnership. The ultimate purpose of such a combination was to file with the Federal Communications Commission for a construction permit for Channel 12. In May, 1959 the Philadelphia Educational Radio and Television Corporation so filed. Estimated construction cost was $513,000 and the first year of operating cost was estimated at $350,000.16

The FCC then indicated that Channel 12 was a Wilmington, Delaware, station and was reserved for local use. In July, therefore, the Board of the Metropolitan Philadelphia Educational Radio and Television Corporation officially changed its name to "WHYY Incorporated" and made a statement as follows:

The purposes of the Corporation were to provide cultural, recreational and educational radio and television broadcasts in areas in Pennsylvania, New Jersey, and Delaware....17

This statement, and a change in the articles, made it clear that the channel was to be used jointly by all three states, with Wilmington as its ultimate base.18

Thus WHYY Incorporated, as it is known today, was
born. It is a non-profit corporation made up of members from the Greater Philadelphia, New Jersey, and Delaware areas, who represent business, cultural, educational and civic interests.

The Federal Government's interest in, and encouragement of, cultural and instructional programming is shown by the fact that the FCC granted the construction permit of a former commercial station to WHYY Inc. for non-commercial broadcasting in December, 1962. It was one of the first VHF stations so classified.

While awaiting the FCC decision, the newly formed Tri-State Educational Television committee of WHYY Inc., along with interested educators and organizations from all states, had not been idle. Plans were so well advanced that when the construction permit came through in December, 1962, it was only twenty short months until Channel 12 went on the air, September 12, 1963.

Thus culminated nine years of experimentation and experience through radio and VHF programming that prepared WHYY Inc. for a Public Television station that would air evening as well as daytime programs successfully. So the background years for WHYY Channel 12 ended, and the beginning years opened with much promise and many problems.
FOOTNOTES FOR CHAPTER II


2 Robert W. Maull, "A History of WHYY Inc."

3 Maull, ibid., p. 35-36.

4 Irvin Ruby, Director of Business, WHYY Inc.

5 Maull, ibid., p. 35.

6 Bruce Beale, Director of Operations WHYY Inc.
Wilmington station, Formerly Program Director WHYY Inc.
Interview held at WHYY station 5th and Scott Streets, Wilmington, Delaware, February 4, 1970.

7 Ruby, ibid., January 26, 1970.

8 Maull, ibid., p. 53.

9 Maull, ibid., p. 62.

10 Maull, ibid., p. 49.

11 Maull, ibid., p. 75.


13 Maull, ibid., p. 77.

14 Maull, ibid., p. 77-78.

15 Maull, ibid., p. 105-9. NITRC was the National Educational Television and Radio Corporation.
17. Mauk, ibid., p. 98.
CHAPTER III

PROGRAM SOURCES AND FINANCING

Many things determine a station's evening programming: station philosophies and policy, public needs, current trends in world and domestic affairs, in culture and the humanities, in economy and the sciences. Also important are the simple basic effects of the financial and technical conditions under which the station operates.

It is these basic influences that we will consider first: the physical makeup of the station, its networking and its program sources, and the effects finances have had on programming, the latter taken chronologically from the station's inception in 1963 to this writing, early 1970.

WHYY, The Station

WHYY Channel 12 began its history as a non-commercial station housed in the first building in the world "erected--1948--exclusively and specifically for television and radio broadcasting." ¹
Soon after the December, 1962 announcement that Channel 12 had been awarded to WHYY Inc., the following article appeared in the *New York Times*, May 2, 1963.

The Broadcast division of Triangle Publications will donate the station and equipment of its radio station WFIL-AM and its television outlet WFIL-TV in Philadelphia, to that city's educational station WHYY Channel 12.¹

The Triangle company's gift of the complete physical plant which had originally quartered Channel 6, plus about $57,000 worth of technical equipment, served to solidify the decision to make Philadelphia the base of operations. As a result, WHYY is not only incorporated in Philadelphia, but also houses its permanent operations station at 4538 Market Street in that city. It is somewhat confusing to the average viewer to learn that although the FCC permit was granted to Wilmington, Delaware, the Wilmington WHYY station is a branch of the main operations station in Pennsylvania. WHYY Inc. is licensed to operate in Delaware, Pennsylvania, and New Jersey. The license is due for renewal every three years.

The addition of old equipment from Channel 35, some new transmitter and switching equipment, and some renovation of the building, were basically all that was needed to put Channel 12 on the air. This was a far cry from the construction of a new building, plus the purchase
of a great deal of new equipment, that would have been
necessary to make Wilmington the main base of operations.
Delawarans realized that because the FCC permit was for
Wilmington, they could not be granted another open-circuit,
non-commercial license under existing FCC regulations.
Many were extremely disappointed, but they accepted the
practicality of the decision.

WHYY Channel 12, Wilmington, was set up in an old
schoolhouse at 5th and Scotts Streets. A $15,000 interior
remodeling job created offices, technical facilities and
two production studios, where two of WHYY's four production
crews operate. During financial cutbacks the total number
of crews for the two stations is cut to three. Videotapes
are made here and Delaware news is broadcast live, twice
daily.

By 1968, WHYY felt that the time had come for a
first-class facility in Wilmington. Plans were made to
build a $900,000 studio in a new complex of business and
professional buildings that was to be known as the Wilm-
ington "Civic Center." Longwood Foundation offered a grant
of $150,000 if WHYY could raise $750,000 to match it. To
date plans for the Civic Center have not materialized.
Fortunately, however, the Longwood grant has been extended
through 1970.
Today, as in 1963, the physical and technical plant for radio WUHY (originally WHYY) and Channel 35 are also located at the main operations plant in Philadelphia. The WHYY-TV transmitter is located southeast of Philadelphia in Glassboro, New Jersey. The tower is almost a thousand feet high and the signal which it sends out is equal to that of WCAU-TV Channel 10 (316,000 watts, the maximum permitted by the FCC). This makes for a good, clear picture.

The signal radiates 360 degrees with a 65-mile radius for grade B reception and a 45-mile radius for grade A reception (Appendix A). From Lancaster, Pennsylvania, to the Atlantic Ocean and from South Delaware north to Princeton, New Jersey, WHYY transmits Public Television programs to a potential viewing audience estimated in January, 1970 at almost eight million.4

The transmitters for the three commercial stations in Philadelphia, Channels 3, 6, and 10, are maintained at the Roxborough farm north of Philadelphia. Channel 12 had to choose the more southerly site because Glassboro is the closest location to Philadelphia and Wilmington which meets the Federal Communications Commission regulation. The regulation specifies that television stations operating on the same "band" must separate their transmitters by 172 miles to avoid over-lap and the resulting reception inter-
forence. There is a Channel 12 located in Binghamton, New York.

The New Jersey transmitter location has caused various problems. Citizens of Glassboro complain that the signal is so powerful it prevents them from watching Channels 9, 11 and 13, and also hinders reception on Channel 10. There has been extensive and costly litigation over taxes, another drain on WHYY budget. In 1963 WHYY Inc. appealed to the New Jersey county for tax-exemption on the fifty acres of land at Glassboro, because WHYY is a non-profit agency. In 1967 the New Jersey Supreme Court decreed that WHYY Inc. was not tax-exempt and owed the New Jersey county $60,000 in back taxes. Their ruling was based on the fact that WHYY Inc. had been incorporated in Pennsylvania, and was therefore a "foreign business." The corporation took the fight to the United States Supreme Court and on November 1, 1963 that body reversed the decision, ruling that WHYY Inc. was a non-profit organization serving New Jersey and was tax-exempt.

WHYY has been dissatisfied with the location of the transmitter in Glassboro for several reasons. In 1963 the corporation began a survey to gather material that would convince the FCC that a move to the Roxborough farm would not break regulations, and would in effect greatly increase the potential viewing audience because of population dis-
tribution. At this writing the study has been completed in favor of WHYY and the corporation is waiting for the FCC to set a hearing date.

With the windfall of physical facilities and technical equipment in Philadelphia, WHYY was able to go on the air in record time, enlarging its programming scope to include the evening hours. Air time was filled with live studio productions and by association with the National Educational Television Association and other program sources.

Networks and Other Program Sources

In the beginning 1963-64 season, programs for WHYY Channel 12 aired from 8:00 AM until 11:00 o'clock PM came from three main sources. Roughly one-third of the programs were produced live in the studios (videotape was not used at that time). One-third came from the National Educational Television Association (NET), and the remaining third from a combination of other sources. This ratio has held with some little variation over the years. The exceptions were those periods when financial cutbacks were necessary. At those times, local productions were curtailed and replaced by programs from other sources, usually NET.8
NET, the National Educational Television Association, is today the central source of programming for over one hundred and sixty independent affiliated Public Television stations in the United States, Puerto Rico, and American Samoa. Programs reach affiliates through network interconnection (via cable) and videotape libraries. About fifty percent of the programs concern government, social and economic problems and other domestic and foreign affairs. The other fifty percent consist of the humanities and the arts along with history and science.

NET was originally known as NETRC, the National Educational Television and Radio Corporation. However, in time radio programming was completely dropped and emphasis placed on television only. NET is supported by public funds, by far the lion's share (seventy-five percent) being provided by the Ford Foundation, with substantial amounts from the Carnegie Foundation and other philanthropic sources.

NET programs fall into four general categories. For late afternoon listening, WHYY has for many years offered NET programs developed to entertain, educate, and stimulate the imagination of children. *What's New* for older children, and *Histerogen's Neighborhood* and *The Friendly Giant* for children aged three to eight have run since before the advent of Channel 12. *Sing Hi Sing Lo*
was another favorite. In the fall of 1969, NET launched a new 26-week series that met with instant success, *Sesame Street*, a program for the preschooler.

The year 1966 saw the beginning of a drama series titled *NET Playhouse* which was to run successfully through the following years. In 1969 it was the only regular weekly drama series on television in the United States. Performed by leading regional theatre companies, the plays presented the works of a broad selection of authors. Available for the 1969-1970 season through NET is the English-produced series of Galsworthy tales titled *The Forsyte Saga*—which critics have referred to as a completely different type of "soap-opera."  

Documentaries of note were first brought to the WHYY screen by the *NET Journal*. These weekly hour-long series examine world and domestic problems, problems of youth and old age, of the consumer, of education and other institutions. In 1968 a series called *Black Journal* was met with great enthusiasm by the black community and ran for several months.

The *NET Festival* presents the arts in a combination of documentary and/or performance specials. Studies of the film industry, the concert stage, music, authors, painters, and famous personalities, are offered. Science is presented
in such series as The World We Live In and Spectrum. 10

In 1968 the Ford Foundation underwrote an experimental project titled The Public Broadcast Laboratory. The organization created for its production was independent with its own staff and facilities, and with some loose ties with NET. The series of two and a half hour programs on public affairs and news was aired on Sunday nights for 26 weeks by NET. The programs were the first regularly scheduled nationwide interconnection of educational stations, encompassing one hundred and thirty of the NET stations, tied together by cable. 11

The following season, 1969, The Children's Television Workshop, another independent operating division of NET, premiered a 26-week series titled Sesame Street. This color series, created for the entertainment and education of preschool children aged three to six, is aired twice daily by WHYY, morning and late afternoon. It also is a NET network presentation. Simultaneous nationwide interconnected broadcasting by NET has prompted critics to refer to it as a growing "fourth network." 12

In the beginning, the NET programs offered by WHYY "were not always of the best caliber." 13 NET did not have its own production facilities and programs were created on contract by affiliate stations. Since these stations all
had financial difficulties, the quality sometimes suffered. As Public Television has grown, so have the programs improved in quality and quantity. The writer feels that today some of those color specials offered come close to commercial top grade, in spite of the fact that financing is still a problem and budgets are thousands, even millions, of dollars below those of commercial stations. Two series examples are Sogno di una Notte, mentioned above, and some of the first offerings to date, of the 1970 variety series titled Soul.

EEN, the Eastern Educational Network, (Appendix A) connects twenty-four Public Television licensees in the Northeast. Formed in 1960, this mutual network is the oldest regional network in the country and operates twenty-four hours a day, seven days a week. WHYY joined early in the station's history and pays yearly dues which help cover the cost of the network's operations and administration. WHYY's programming has benefited because there is a free exchange of programs among member stations. Also available to all station personnel are workshops in a variety of fields such as engineering, programming, and promotion. The prime role of EEN is the discovery of funds from new private sources. Such funds are made available to member stations for the production of programs to be distributed by the network.14
WITF-TV Channel 39, Bethlehem
WITP-TV Channel 33, Hershey
WQLN-TV Channel 51, Erie
WVIA-TV Channel 44, Scranton
WQED-TV Channel 13, Pittsburgh
WPSX-TV Channel 3, University Park
WHYY-TV Channel 12, Philadelphia

A temporary "operating center" was set up in the WHYY station with the understanding that a permanent operations station would be built in the Harrisburg area within eighteen months. To date little progress has been made in that direction. Early criticisms of the network pointed out that a member station might be tied to a program of lesser caliber and interest than those the individual station might produce in its own studio or obtain from a library. Some have found the offerings "dull," other critics feel the intra-state network holds real promise.

One well-known TV critic states:

While each station contributes supplemental direct educational services to their community, it is in the areas of general programming, news, and public affairs that its thrust should be in the interest of most of the people.

The programming will now be tested in the best way... In time, the new network should do much toward making the state a more closely knit, homogeneous population than it is now, because of its size and natural barriers.
An important advantage of PPTN is that through WHYY, an EBN affiliate, the other six PPTN member stations can be plugged into the EBN network. This electronic connection thus makes all EBN programming directly available to these six stations.

ETSPS and NTA, the Educational Television Stations Programs Source and the National Telefilm Association are the two other program sources most often used by WHYY. The National Telefilm Association is a commercial production agency for educational television. Parent organization of the ETSPS is the National Association of Educational Broadcasters, which group includes radio, university stations, anyone who broadcasts in the field of education. The ETS is a professional branch formed by public broadcasting stations exclusively. Its purpose is to share information and problems and to help each other keep abreast of things in the field. The Educational Television Stations Programs Source is the section of ETS that makes a large selection of programs produced in member stations available to other member stations. Four times a year a committee meets to examine tapes submitted to ETSPS by individual stations. If accepted, these tapes are then available to affiliate members through the ETSPS library at a nominal fee.

The CFB, Corporation of Public Broadcasting, is
the direct result of an increasing interest across the
nation in Public Television, and an awareness of its fi-
nancial problems. The Public Broadcasting Act, passed by
Congress in 1967, is the most significant step in Public
Television to date. The act establishes:

...a Corporation for Public Broadcasting to
have major responsibility in channeling
federal funds to noncommercial radio and
television stations, program production
groups and ETV networks directly or through
contract; conduct research, demonstration,
or training in matters related to noncom-
mercial broadcasting; and authorizes grants
for construction of educational radio as
well as television facilities.\(^{16}\)

Federal appropriations have been slow in coming.
Although the administration asked for $10 million in 1968,
only $5 million was actually allocated by Congress. The
Ford Foundation added $1 million giving a small total of
$6 million, "seed money" to set up operations. In 1969
$20 million for CPB was approved by Congress. At this
writing, hearings for allocation are being held before the
Communications Sub-Committee.\(^{17}\)

CPB watched, with a good deal of interest, the
Ford Foundation's 1968-1969 series titled The Public
Broadcast Laboratory. The series, aired through NET,
was mentioned above as the first simultaneous interconnected nationwide broadcast for Public Television. This
was a sampler of the nationwide networking which is the
ultimate goal of CPB. It wasn't without its problems, as evidenced by public criticism.

Cable networking for the series was arranged for with the American Telephone and Telegraph Company. Reduced rates to NET gave AT&T the privilege of preempting the program for commercial purposes at a moment's notice. There was strong viewer reaction to frequent preempting. For example, preempting was noted to happen seven times within a three-week period. Critics feel that CPB will have to come up with a more satisfactory interconnection, in addition to appealing programming, before it can create a strong fourth network either on its own or through NET.

The public, as represented in Congress, has shown concern over the content of shows produced and aired by Federal funds. On the other side of the screen, WHY as a possible beneficiary, is also deeply concerned with CPB policies. A spokesman for the associations stated that CPB will discuss what programs are needed with the public TV stations. The stations will then receive individual grants under contract to CPB, to produce programs which will then be available to all stations. After production the CPB will pass on the program(s) and decide when to make each program available to public stations. Once available, the individual station will decide whether and when to air it.
Today WHYY uses all program sources listed above, and others. NET has always been the largest source of educational programs. In 1963 WHYY used one hundred percent of what NET had to offer. During the following years, the percent used by WHYY of what NET produced has dropped. This has occurred as NET's library increased, offering a continuously larger number to choose from, and as other program sources developed. The overall total of material available for public broadcasting is still comparatively limited. Although The Television Fact Book of 1962-1970 lists nineteen and a half pages of "Program Sources" for all TV, it is highly improbable that more than a very small percent of these are useful to Educational Television.

Comparatively, however, seventeen years has seen a mushrooming of available radio and TV educational program material. Some good, some bad, but all in general showing a tremendous improvement over the quality of the beginning years.

Along with scientific and technological discoveries and improved techniques, has come a gradual increase of funds available—the major factor in determining program content and quality.
Financing

The sword of finances always hangs over Public Television, and this has held true for WHYY. Those educational stations supported by school systems or state educational institutions, have some advantage in that they have a definite budget each year—not so a community owned station. One spokesman likened the uncertainty of acquisition of money to "running down the street with a pushcart."[21

Because of the windfall of a complete studio and a large percentage of the electronic equipment at its inception in September of 1963, WHYY was able to pull itself out of debt by late 1965. From that time until the 1968-69 season, when it ran $60,000 in the red, WHYY has been one of the few Public Television stations in the country to manage somehow to meet its financial responsibilities.

This is probably due in great part to the simple conservative policy of spending what monies they had immediately available and no more. A spokesman for the station remarked that

It is too bad to be on such a tight bud-
get. We can produce and air good programs of good quality, but with $300,000 more a year (peanuts to a commercial station) we could put out some really excellent things. 22
The amount and quality of program production at WHYY is dependent on monies available. This is true not only in their own studio, but in the studios of their program sources also, thus affecting the quality and quantity of programs shipped in.

In 1963 the channel started out with a staff of forty and $600,000 for operations. Of this, $125,000 came from a State Legislature grant and $250,000 from the City of Philadelphia Council. Other contributions came from CBS, the Ford Foundation (matching grant), from the Tri-state Instructional Broadcasting Council which represents the school districts of three states, and from other interested organizations and individuals. The Federal Government put up about $200,000 for the opening.23

Since that date, expenses have increased steadily, partly due to inflation and partly due to the purchase and/or replacement of technical facilities, expansion of the program field, increase in productions, increase in staff, and the addition of color.

By 1967 the 1963 staff of forty had grown to one hundred and fifteen, by 1968 the staff numbered one hundred and twenty-five, and at the date of this report, early 1970, the WHYY Inc. Personnel List includes one hundred and fifteen persons. In six and one half years of
operation the staff has tripled.

Income each year has managed to equal the outgo, a balance maintained by regular contributions and by dogged effort on the part of the staff and hard-working volunteers. Total contributions for each of the eight years have been as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>$600,000</td>
</tr>
<tr>
<td>1964</td>
<td>$817,140</td>
</tr>
<tr>
<td>1965</td>
<td>$906,421</td>
</tr>
<tr>
<td>1966</td>
<td>$1,174,370</td>
</tr>
<tr>
<td>1967</td>
<td>$1,580,000</td>
</tr>
<tr>
<td>1968</td>
<td>$1,768,455</td>
</tr>
<tr>
<td>1969</td>
<td>$1,837,129</td>
</tr>
<tr>
<td>1970</td>
<td>$1,998,500</td>
</tr>
</tbody>
</table>

WHYY has four main sources of income: Instructional programs, Underwriting, Unrestricted Gifts, and Public Contributions. (Appendix A). Instructional Programs are those aired for in-school use. One dollar per year per student is assessed for this instruction "produced under the aegis of the Tri-State Instructional Broadcasting Council." Underwriting is a restricted gift in that the cost of producing a specific program or series is underwritten by some foundation, business or agency. Unrestricted gifts are those tax-deductible monies given outright by any agency, government, business, foundation, etc. Public Contribution refers to the donations of individuals.24

The main sources of income have been much the
same as they are listed in this rundown of contributions for 1970.

$ 525,000 Philadelphia School District
250,000 City of Philadelphia
35,000 Tri-State Instructional Broadcasting Council
80,000 Commonwealth of Pa. Dept. of Education
120,000 RPfB
100,000 State of Delaware
12,000 New Castle County
220,000 Corporations, Foundations, etc. major gifts.
300,000 Contracts for production of programs from Ford and NET.
30,000 CFB
200,000 Viewers contributions outside special events.
30,000 Special events—Telethon, Hospital Auction etc.
-50,000 Interest earned on WHYY Inc. Certificates of Deposit.

$1,952,000 Total contributions for 1970.25

The Ford Foundation, which has been called the "sugar daddy" of public radio and television, made a one-year nationwide survey of the field of educational television in 1962, to determine its needs. As a result, in October of 1963, just a few weeks after WHYY aired its first program, the Ford Foundation announced an annual grant of $6,000,000 a year for support of the NETRC program service.

By the 1964-65 season, this increased funding was reflected in the improvement in quality of NET programs aired by WHYY. Another result of the study was a doubling
of the support given individual stations in any previous
year. Ford matched the $500,000 (unrestricted funds)
raised by WHYY in 1964 for the upcoming 1965 season,
dollar for dollar. Following their policy of a down-
grading matching scale, Ford matched three-fourths of the
money raised for 1965, one-half of the amount raised for
1967 and one-fourth of the amount raised for 1968...their
last matching-fund contribution to WHYY.

The amount donated by viewers has increased
steadily year by year, sometimes doubling the previous
year's sum; this was true in 1969.

The year 1965 brought a severe financial blow
when Delaware withdrew its in-school instruction support
because the state had launched its own closed-circuit BTN
with permanent operations at Dover. As noted, WHYY Inc.
sells its instructional programs for the school hours to
schools in the three states at one dollar per instruction
hour per pupil. In the beginning years, $102,000, or
eleven percent of the WHYY budget, was received from the
State of Delaware. This considerable loss was not a
"death knell," for the station, nor did it necessitate
severe program cutback. However, it did keep WHYY from
carrying out its plans to expand its local documentary
programs for the year. Other studio productions were
also eliminated and the air time filled instead with tapes
and programs from various sources, particularly NET.

WHYY is one of those stations to carry the heaviest in-school instructional programming in the country. A good third of the overall budget is donated and used for this purpose. It is a point of debate with those interested, as to whether there is an element of danger in a budget that relies heavily on this type of income. The danger was pointed up in 1965. WNET Channel 13 educational television of New York lost a whopping portion of its income when New York City inaugurated its own channel. The station was almost forced off the air.\(^{30}\)

There are those who believe that a strongly financed station would be one that receives close to a quarter of its total income from production services. A small survey in 1967 revealed that, at that date, the average station in the survey received only ten percent of its income from program services.\(^{31}\) WHYY may be classed with the latter.

Public station finance would receive a tremendous boost if the FCC allowed stations such as WHYY to produce small commercials on videotape for sale to sponsors who would use them only on commercial stations.

Commercial TV has watched Public TV very closely to see that this type of thing does not happen. Program-
ming too is affected by this same vigilant eye. One Southern station succeeded in preventing a Public TV station from showing some avant-garde European films on the grounds that the latter were cutting their own ratings. In 1969-70, there has been some talk of a tax on commercial TV revenues to support Public Television, and also of an excise tax on TV set sales. To date no one has come up with a good solid solution to the Public TV financial bugaboo.

In 1965 two events occurred which were to have an important long-run effect on both financing and programming. The Carnegie Commission began a study to:

...conductor a broadly conceived study of non-commercial television...focus its attention principally although not exclusively, on community-owned channels and their services to the general public...

In addition, the Department of Health, Education and Welfare granted WHY-TV $652,690, the money to be used for the most part to expand their technical facilities to include color cameras and equipment for production and airing of color programs. An anticipated delay before delivery of the cameras stretched to a year because of the manufacturer's order backlog. WHY has the exciting distinction of being the first Public TV station in the country to have color cameras. The addition of color gradually brought a bright spectrum of programs to the
Channel 12 screen.

During the 1966-67 season, the Carnegie Commission published its extensive survey on the future goals and needs of "Public Television." (It was the Commission's use of the term "public" that is credited with replacing the old rather scholarly one of "educational.") The twelve recommendations of the Carnegie Commission to the people of the United States led to congressional action and the passing of the Corporation For Public Television Act of 1967.

In 1968 the Ford Foundation made its last contribution, and WHYY looked for other fund sources. In November the station held its first "Viewer Telethon" and received $3,600 in pledges. The "Pennsylvania Hunt Club," also held in November, donated its receipts for that year to the station. By November of 1968 it was costing Channel 12 close to 32 million a year or approximately $5,779.45 a day to operate.35

In January of 1969 the City of Philadelphia ran into tax and other troubles and made some drastic cuts in its own budget. Included in the cut was the yearly WHYY subsidy of $250,000 which represented about 14% of the station's revenue.36 Although the cutback did not take the station off the air, it did,
...affect the station's local, Delware and institutional programming...if WHY's current fund-raising appeal doesn't make up for the anticipated loss, the station might have to cut back in its programming and personnel.37

There were indeed cutbacks in programming and particularly in production. Those personnel who moved on to other employment were not replaced. A small indication of the purse string tightening was the cessation of the publication of the Broadside View, a monthly magazine sent to contributors. WHY ended the fiscal year $60,000 in the red. By tapping the station's own reserves, however, WHY managed to stay out of debt. The City of Philadelphia resumed its annual contribution after straightening out its own problems and changing its fiscal year.

On the brighter side, the summer of 1969 brought WHY a grant of $50,000 from the Corporation for Public Broadcasting to produce a series of programs around a young musical artist. At a dinner in Wilmington the President of CPB stated that:

This grant is demonstrative of the intent of the Corporation for Public Broadcasting to recognize that the key element in the Public Broadcasting System is the individual station.38

In a sense the grant was another WHY milestone in program history.
With some idea of the background of WHYY Channel 12; of the importance of its network affiliations and other program sources; and of the direct effect the ever-present problems of financing have had on programs and production, one can more readily examine the programs and their content.
FOOTNOTES FOR CHAPTER III


11. Ibid.


15. Pamphlet published by the Eastern Educational Network. No date given.


18. Chaired by John Pastore, Democrat from Rhode Island.


23. Interview with Bruce Beal, WHYY Wilmington, Del., March 19, 1970.


34 "WHYY-TV Gets Federal Grant of $652,000," The Philadelphia Inquirer, February 6, 1966.


CHAPTER IV

CATEGORIES AND PROBLEMS

Non-commercial television programs may be classified in many different ways. To date no official set of standard types is nationally recognized. Many of the program classifications found on Commercial television are similar to those found on Public Television, for example, the "news" and "talk" programs. It is not relevant, however, to make a comparison between the two here.

To handle the great bulk of program material between March 1, 1965 and February 28, 1970, it was necessary to set up categories arbitrarily, place each program within its category by "keying" with a category item number, and then using the category total in various graphs. Those categories chosen are just one way of classifying the material. After several experimental trials, it seemed the simplest and most expedient method for the purpose.

As noted in the introduction, the study was limited
to the evening programming aired from 4:00 PM to "sign off" on weekdays and 3:00 PM to "sign off" on Sundays. Saturday programming premiered November 4, 1957, at 6:00 PM.

Saturday programs were then aired from 6:00 PM until "sign off," with a few exceptions, until January 3, 1970, when programs began airing at 5:00 PM. "Sign off" over the years has usually been 11:15 PM for weekdays and Saturdays, often running as late as midnight on Sundays.

Those children's programs aired in the early evening 4:00 PM to 5:30 PM time slots are included in the study because they are produced for general home consumption by the young citizenry, rather than for specific in-school instruction.

Program schedule material was obtained from the files of WHYY Inc., 4548 Market Street, Philadelphia, through the courtesy of the staff. It is the custom of the corporation to prepare, three weeks in advance, a time schedule of the programs for a period of one week. Copies of the weekly schedule are sent to WHYY departments, and to several hundred newspapers and other interested agencies. Copies of all schedules from January, 1965 through March, 1970 were made available to the writer.

It was the original intention of the writer to begin the study of evening programming with the September,
1963 schedules, the date WHYY first went on the air. She was informed, however, that not a single copy of schedules prior to January, 1965 remained in the WHYY files. One schedule—that of the opening day and evening, September 12, 1965—was located in the files of TV Guide, Radnor, Pennsylvania. (Appendix C).

The original group of nine categories chosen for the purpose of the report included: children's programs, adult education, music, art, drama, science, news, talk, and color. It soon became apparent that these categories were much too generalized. For example, "music" could mean a symphony performance, a child's program, a documentary combining performance with comments, slides, and an interview with the performer, or it could be a guitar lesson. The "talk" classification covered a great variety of formats and content. Emphasizing content only, or format only, did not give a true picture of the programs and a reasonable balance between the two, plus more specialized categories, needed to be worked out.

In reclassifying, the writer considered the limitation on the number of categories that the computer programming could handle under the given budget. The budget had been granted by the University of Delaware for the purpose of determining mathematical computations for graphs.
Fortunately, all but a very few of the program titles given in the schedules over the years were accompanied by lines explaining the content and/or format of each program. By carefully examining the individual program descriptions for each of the 19/2 thousand programs, it was possible to "key" each within the appropriate "Item" number, thus indicating the category for the particular program.

An explanation of each of the twenty-one categories with its "Item" number (as used on the graph) is given on the following pages. In each case, two or more samples of program descriptions have been picked at random from the schedules and quoted as examples of those programs "keyed" as belonging in that particular category. Included in brackets is additional information given about that program on the schedule.

ITEM I  General Adult Instruction.

Category 1 includes those series of adult classroom instruction programs given for high school or college credit. Also programs of a "lecture" type on some subject of interest to the general adult audience. 

High School of the Air 'Economics.' Professor Richman...teaches economics for those who wish to earn diplomas from the Standard Evening High School. [7:00 PM Oct. 28, 1968].
ITEM 2 Specialized Adult Instruction.

Those programs which concentrate on teaching a specific skill, usually with demonstration. Two standard program series which have run for several years are the TV Garden Club with Roy Kersey, a WHYY production, and The French Chef with Julia Child, a NET production, both in color.

Playing the Guitar 'Sharps, Flats, Keys and Scales' introducing the 'whole tone' and 'half tone' concepts... and the effects... on the sound of a musical scale. [7:30 PM. July 3, 1968 WHYY].

The above program is herein classified, rather than classified as a "Music" program because the emphasis is on teaching and demonstration rather than on performance or discussion of the particular work. The category includes in addition those programs that instruct a small specialized group in the viewing audience.

On Guard 'Hose Care and Maintenance' An in-fire station training program for members of the Philadelphia Fire Department and volunteer fire companies in Delaware Valley Area. [6:30 PM. Nov. 8, 1968 WHYY].

ITEM 3 Children: General Information.

Children's programs were subdivided into four items. Series programs of all types were not automati-
cally keyed under the same item. Each program was examined individually and one series might fall under three or four different categories during the course of its run. Item 3 refers to children's programs with a general educational theme.

**What's New** 'Americana II--Saugus Iron Works #4.' Tony Salston takes us to a seventeenth-century industrial wonder--the Saugus Iron Works. We begin in the home of the iron master where we see the preparation of meals, the caring of a sick child...[5:30 PM Sept. 25, 1969 NET].

**What's New** 'Travelling in Iceland' A look at Icelandic youngsters at play, Icelanders at work, the beauty of the landscape and wildlife, and the majestic strength of an active volcano...[5:30 PM Oct. 17, 1969 NET].

**ITEM 4** Children's Drama.

The drama category includes those programs presented strictly as drama.

**Tales of Poindexter** 'The Three Spinners' A Fairy tale, puppet style. [4:30 PM Feb. 26, 1968].

**What's New** 'The Emperor's New Clothes' The first of six dramatized Hans Christian Anderson tales, filmed in Scandinavia...[5:30 PM Sep. 29, 1969 NET].

**ITEM 5** Children's Music.

Item 5 includes music programs of all kinds produced specifically for children, including performance, song-fest, instruction, and general information.
Sing Mi Sing Lo, 'The Story of Rope' Children's song fest, [5:45 PM Jan. 20, 1969 NET. This series has run off and on since 1965].

Once Upon a Day Music teacher Charity Bailey guides studio youngsters' and young viewers' participation in songs, dances, and musical instruments from America and foreign lands... [4:30 PM Sep. 25, 1968 NET].

What's Next 'Folk Music' Tony Salotan visits Vietnam and plays different instruments of the Vietnamese, and his guests sing native songs. [5:30 PM Feb. 28, 1968 NET].

ITEM 6 Children's Instruction.

The Children's instruction category refers to instruction in some specific thing or things with the exception of music. The current series Sesame Street, although very entertaining, concentrates on instructing preschoolers in one thing at a time. This also holds true for most of the Mister Rogers Neighborhood programs which have been running for several years.

Mister Rogers' Neighborhood Mister Rogers tries on lots of different eyeglass frames. [5:00 PM March 20, 1968 NET].

Mister Rogers Neighborhood Mister Rogers takes care of a dachshund and looks at a book with different kinds of dogs. [5:00 PM April 24, 1968 NET].

Sesame Street An adventure in pre-school learning: The number 4; the words 'same' and 'different'; things that go together (and things that don't); and the letter 'a'. [4:00 PM Nov. 17, 1969 NET in color].
Sensory Street ...the letter 'y' (as in yo-yo); shapes; more noises...[4:00 PM Dec. 29, 1969 NET in color].

ITEM 7 Drama.

Item 7 Drama includes only straight adult drama.

Programs of a documentary nature are classified under Item 20 below.

Theatre 12 'The Lower Depths' This play by Maxim Gorky is a powerful account of desperate hunger, poverty and misery...in Czarist Russia at the turn of the century...[8:30 PM July 30, 1968 NET].

NET Playhouse 'La Sartaite' France's Theatre de la Mandarin, an internationally known mime troupe makes its first United States appearance in this...production of Flaubert's celebrated drama...[7:30 PM Jan. 20, 1957 NET].

ITEM 8 Music Documentary.

A category that includes all types of adult programs whose main theme is music, with the exception of the music instruction program (Item 2) and the straight musical performance (Item 9).

Jazz Casual Julian Adderly. In addition to playing a program of contemporary arrangements in the blues style, Mr. Adderly discusses and demonstrates how the basic blues of early jazz have been augmented and altered in today's jazz music. [7:30 PM July 11, 1967 NET].

NET Festival 'Net presents Miss Peggy Lee' A 90 minute performance/documentary recording the complex preparations for Miss Lee's appearance at the opening of a new Las Vegas
hotel. Cameras follow Miss Lee through work session...and finally opening night....
[10:00 PM Oct. 15, 1969 NET in color].

ITEM 9 Music: Performance Only.

The category includes performances of all types of music for the adult audience.

Showcase 'The Beggar's Opera'...John Gay's musical satire...lusty ballad opera.
[9:30 PM Feb. 6, 1967 BSN].

The Warsaw Philharmonic. The Polish Orchestra's concert...includes performances of Shostakovich's Symphony No. 5. [9:30 PM July 17, 1967].

ITEM 10 Interview.

The Interview is a talk program here defined as one in which there is an interviewer and one, only rarely two, interviewees.

NET Journal 'A Conversation with Milovan Djilas' The former Yugoslav Vice President who has served nine years in prison for his writings on the communist world, expounds on his life and times in a NET exclusive interview. [8:00 PM Dec. 7, 1968 in color].

Speaking Freely Edwin Newman interviews Stewart Udall, former United States Secretary of the Interior... [6:00 PM Jan. 28, 1969 BSN].

ITEM 11 Panel.

Three or more persons engaging in an unrehearsed discussion has been keyed as a "panel."
Susskind Show is an example of a talk program occasionally classed as an "interview" but for the most part classed as a "panel" show. When Susskind first aired his Open End program on Channel 12 (beginning on WHYY's opening night) he occasionally interviewed a single personage. One of the more notable individuals he interviewed was Nikita Khrushev. This type of program was keyed as Item 10 "interview." Later, in 1966, Mr. Susskind changed the title to The Susskind Show, adding a live audience and changing the format. He brings together several people with similar backgrounds or with an issue of common interest, or both. Susskind triggers and sustains a lively "round table" discussion with a group for a period of time. He then moves on to another group with completely different interests and/or backgrounds. This type of show is keyed as "panel." Also included are programs similar to the following:

**Forum Phone**  'Flowers, Pot, and Parents'
Panelists answer parents' phone-in questions about the hippie-drug scene in the tri-state area. Guest...[9:00 PM Jan. 28, 1969 WHYY Live].

**The Open Mind**  'What will the Machine Do Next?' The computer and its future are discussed by experts...[10:00 PM Feb. 7, 1967].

**ITEM 12  Talk.**

Classified under Item 12 are those programs which
have been set up as a debate, or the straight monologue which is not given as a form of instruction in a classroom or lecture atmosphere.

Probe 'The Powerful Minds' Dr. Albert E. Burke examines science education within the American school system. [9:30 PM Jan. 18, 1966].

The Advocates 'Should Involuntary Commitments on grounds of Mental Illness be abolished?'...a debate. [10:00 PM Nov. 23, 1969 Live in color].

ITEM 13 Special Events.

Classed under Item 13 are such programs as the monthly Philadelphia School Board Meetings (aired live), political conventions, and some "specials." Sports events are included because of category limitations.

The Delaware State Fair...taped highlights of the 50th annual event, from Harrington, Delaware, featuring traditional fair attractions...fireworks, sheep shearing...livestock judging... [7:00 PM July 29, 1969 WHYY].

Year's End--The People Speak A...Special, capturing the voices of a cross-section of the people.... Two simple questions (are asked): 'What happened to you personally during 1969 that was important to your life? ...and 'What happened to the United States during 1969?' [6:30 PM Jan. 1, 1970].

IVA AAA Track and Field Championship The 92nd running of this traditional sporting event, live from the University of Pennsylvania Franklin Field, featuring top athletes from 77 colleges and universities. [Saturday June 1, 1969 EDN interconnected].
The commercial variety show is generally a combination of different types of entertainment. The public broadcast variety show has been defined here as a "potpourri" of different types of productions or formats (sometimes including entertainment) that have been combined to form one program.

Pennsylvania Magazine: Jamaica-born Penn. State Assistant Professor of Physics; Stanley Shepherd sings and strums calypso music; Vietnam veterans who have returned to college examine campus anti-militarists; students sound off on contemporary religion. [7:30 Aug. 9, 1969 WNY]

Black Journal: monthly series exploring the news and cultural developments of the American Negro community—from politics to business and from education to the arts. Featured are: a review of the Negro press; a satire... aspects of Negro history...; a folk singer... Harlem fashion show... [6:30 PM June 15, 1969 NET in color].

The Place: Music, special guests, and topical discussions planned by and for teenagers. [7:30 PM August 20, 1969 PPTN].

ITEM 15 Documentary: Biography of a Famous Person.

The term "documentary," a concept of communication, has been used so broadly that a definition is difficult. For the purpose of this study, the definition refers for the most part to the format, the varied presentation of useful information to the viewer in such a way as to "make drama from life."
The documentary concept has been characterized as existing in a 'grey area' between art [subjective] and journalism [objective].

The description of a documentary given in the WHY program schedule was usually prefaced by the words: "a review of," a "study of," a "look at," a "scrutiny of." The brief words following would indicate that the information was presented in a variety of ways within the program. The implication was that the production created an interesting and often dramatic message on the subject, by means, for example, of film, slides, interviews, and a showing (in some manner) of the art or subject under discussion.

The first of the six documentary categories, Item 15 includes biographies of all persons living or dead who are not classified as artists.

_Ghandi's India': this program records his contribution to Indian independence and non-violence world-wide. [9:00 PM, Dec. 25, 1969, NET in color].

_Audubon_: The ornithological findings of America's great naturalist...whose quest for unusual birds led him across two continents...the documentary recalls Audubon's plea for conservation, as he predicted the slaughter of the bison in the American West. [6:30 PM, July 27, 1969, NET in color].

_ITEM 16_ Documentary: Biography of an Artist.

This category includes the study of famous person-
ages living or dead, in the field of the arts: drama, dance, music, painting, literature, television, the modern theatre and film, when the emphasis is on their life.

Creative Person 'Robert Osborn' This program is a portrait of Robert Osborn, satirist, cartoonist, author,... [10:30 PM March 5, 1969].

Biography A profile of the famed humorist Mark Twain who created the delightful characters Tom Sawyer and Huck Finn. [8:00 PM Jan. 15, 1968 NET].

ITEM 17 Documentary: History, Countries, and Peoples.

Information that is presented as general information, and not as current news is placed in this category. Included are the histories of our own and other countries, also a study of different peoples, customs, and their economic, social and political problems. (customs and problems of the United States, however, are found under Item 19).

Courtship A provocative look at courting customs around the world. [8:00 PM Oct. 31, 1967].

Net Journal 'The Other Side of Paradise' A documentary study of Fiji's changing face, as foreign influence break the old pattern of sun, sand, and serenity. [6:00 PM March 26, 1963 NET].

Net Journal 'Farewell Arabia' An Arabian oasis becomes boom town--complete with air conditioners and military overtones--when oil is discovered in Abu Dhabi. [4:00 PM Sept. 19, 1967 NET].
ITEM 18  Documentary: Science and Industry

Examples:

Net_Science_Special 'The Heartmakers'  
This examination of the controversy surrounding medical ethics in heart research...
...film of first operation...interviews...
[10:00 PM  Nov. 5, 1969  NET in color].

Spectrum 'Controlling the Future'  A look at one of the coming fields of the future, 'fludics', a space-age technology spawned in...research laboratories. [6:00 PM  Jan. 26, 1968  NET].

ITEM 19  Documentary: Domestic Social, Political Economic and Educational Problems and Developments.

Examples:

Your Dollar's Worth Consumer watchdog magazine...[5:30 PM  Nov. 30, 1969].

Commerce and Concern 'The Emergency in our Hospitals'...skyrocketing costs...threatened emergency room closing....[7:30 PM  Nov. 25, 1969  WHYY in color].

Net_Journal 'Fasten Your Seatbelts'  A comprehensive report on our snarled airports and hazard-ridden skies. [8:00 PM  August 16, 1969  NET in color].

Spectrum 'The Alcoholic America'  The plight of America's six million problem drinkers. [8:30 PM  July 31, 1969  NET in color].

Community on Campus ...spotlighting teaching, research and community service activities of the University of Delaware. [9:00 PM  Nov. 17, 1969  WHYY in color].

ITEM 20  Documentary: The Arts and other Humanities.

When the emphasis is on the artist's life, the
program is placed under Item 16; when the emphasis is upon his work, his technique, the relation to and/or influence of his work on something else, the program is placed in this category.

The Actor's Company 'The Winter's Tale'
Twenty-three professional actors continue rehearsing one of Shakespeare's ... plays. [8:00 PM Feb. 26, 1968 EST].

U. S. A.: Artists 'The Sun and Richard Lippold' Sculptor R. Lippold is the subject of this film which attempts to examine the sun, and lights in any form, as a metaphor for Lippold's work. [7:00 PM June 26, 1968 NET].


Sounds of Summer 'Jacob's Pillow Dance Festival' ... the summer music festival scene ... A typical day of classes, rehearsals, and performance ... an excerpt from 'Prometheus' .... [5:30 August 16, 1969 NET in color].

ITEM 21 News.

In this category the emphasis is on the content. No matter whether the format is talk, panel, interview, or documentary, if the subject is presented on a regularly scheduled news time slot or as a "news special", the program is classified under this Item.

At the time of this report, regularly scheduled daily news programs (Monday through Friday) are Delaware At Six and Delaware Tonight. Programs such as Washington
**Week in Review** and **World Press Review** are aired weekly and cover the domestic and foreign scene.

**ITEM 22  Color.**

Because the advent of color was such an important step in program development, the individual programs were also keyed for color. The resulting graph is not as accurate for the first three quarter-years of color as for the following quarter-years. The problem encountered was simply that when the schedules were printed for this early period, reruns (which the writer counted as individual programs when keying) were not always noted on the schedule as airing in color, although the originals were so marked. The writer realized there was room for inaccuracy during the first three quarter-years, when she attempted to check back to determine whether the original run had been in color or in black and white.

Once the categories had been determined and the keying begun, other problems were encountered.

**Problems**

The first page(s) of each week's schedule consisted of "Corrections" for the schedule issued the previous week, and for which there was still time, before airing, for printers and others to make adjustments.
The writer carefully noted the correction in each case, replacing the program on the original schedule with the one given in the "Corrections", before keying.

"Reruns" were not always consistently noted on the early schedules. Since it was the content of the program that was important in the study, and not whether the material was old or new, no attempt was made to determine the number of reruns.

The writer had originally intended to key programs for "source", and so determine trends in this field over the years. However, only the main sources, such as NET and ETN, were consistently noted on the early schedules, leaving many programs unclassified. This lack of total notation on the programs also held true for "live," "tape," and "interconnected" airing. Thus generalizations were necessary rather than more detailed study.

Careful thought was given to the period on the calendar that would be considered a "year." The most extensive program changes for both commercial and non-commercial television are made in September, at the beginning of each school year. For this reason, it was decided that the most notable changes would be more clearly pointed up if the "program year" were set from the first of September to the end of August of the following year.
Consideration was also given to the fact that one quarter of the year—the summer months, June, July, and August—would undoubtedly reflect a change in programming. Therefore, totals and percentages of the program categories were made for the quarter-year, and for the half-year, as well as for the total year. When the computer results were examined, totals for the quarter-year appeared a bit cumbersome for graphs and the whole year too general, so the half-year was used in most cases.

By setting the study "year" as that from September to August, inclusive, the report would have begun with September, 1965 and ended with August, 1969. This would have eliminated twelve months of available material: the half-year preceding the proposed study, from March, 1965 through August, 1965; and also the half-year following the proposed study, September, 1969 through February, 1970. Since these two half-year periods would be helpful in indicating the trends for two additional years at each end of the originally proposed study, they were included. This was another reason for charting by the half-year. The final study, therefore, ran from March, 1965 through February, 1970, a total of ten half-years, representing, in effect, six years of programming rather than four.

If a program title stood alone and no type of description was offered, it was necessary to make a calcul-
lated guess when possible. Such a guess was based on pre-
vious programs in a series provided the series had been
keyed consistently in one category. Occasionally a time
slot on the schedule was simply marked TBA or "to be
announced." If no clue appeared, or if the program title
and/or description did not show up on the following week's
corrections, it was deemed better not to enter the program
into the calculations at all, rather to make a pure guess.
Fortunately, there were very few programs that had to be
eliminated.

Results of the study are not completely accurate
as there was so much room for human error: in keying;
in the summation of two hundred and sixty weekly totals
for each of twenty-two categories; in posting totals for
the computer center to use in programming; and finally,
in handling the resultant material. However, if viewed
from a general standpoint, the results can be considered
as indicative of programming trends and may prove of
interest.
FOOTNOTES FOR CHAPTER IV


CHAPTER V

INDICATED PROGRAM TRENDS

In order to present diagrammatically the mathematical results of the program count, thirty-three graphs were prepared. They may be found in this chapter, accompanied by brief comments on each.

Each of the first twenty graphs, numbered 1 through 20, represents a separate Item or "category." Each one of the ten vertical bars of the graph represents a specific half-year time period. Each bar shows, for that respective time period, the percentage of all the station's programs that was made up by the individual Item during that half-year. The successive ten bars from left to right thus show the changes in percentages for the Item over the entire period of study, from March 1, 1965 to February 23, 1967.

Graphs 21 and 22, representing ITEM 21 News, and ITEM 22 Color, were plotted in a different manner to show more detail and will be explained under the section on Item 21 page 115 and Item 22 page 117.
It should be noted that the ordinate (vertical) percentage scales on the Item bar-graphs 1 through 20, vary with each graph and, therefore, the individual graphs cannot easily be compared to each other.

In order to facilitate such a comparison of any individual Item with another Item, bar-graphs 23 through 32 inclusive were plotted. In this case each graph represents one of the ten half-year time periods.

For each of these ten graphs, the ordinate scale shows the percentage of the total programs for the respective time period, and the abscissa (horizontal line) shows Items 1 through 21, which shared in the total programs—that is, which collectively made up 100% of the total programs.

On graphs 23 through 32, ITEM 22 Color is marked with a red "C". The bar represents the percentage of all programs, for that graph's period of time, that were aired in color rather than in black and white. Although not included in the content and/or format type of classification made for Items 1 through 21 (which together represent 100% of these graphs), Color was added in position 22 on each graph as a matter of interest.

Graph 33 (page 13′) was plotted to show the overall percentages of Items 1 through 21 for the total period
of the study, March 1, 1965 to February 23, 1970. Not useful in determining trends, it was included as a matter of interest to give a general feeling of the relative positions of the categories over the complete time period.

Table 1, located at the end of the chapter (page 135) gives statistical information for the first half-year, the last half-year, and the total study. Items are listed according to their respective rank in each time period. Comparisons may thus be made for category rank, and percentage of total programs. Much of this information is also given within the chapter under each Item. The abbreviations ½-yr 1 etc. and "Study" are used to indicate time period. "Mid-study" means in the middle of the entire time period of the study.

The overall total for each half-year has not been included in the tables. The totals varied little, averaging 1,950 for each half year, one tenth of the grand total of 19,458 programs for the entire period.

Items 1 through 21 will first be examined individually for possible trends within the category, and Item 22 for growth. These remarks will be followed by a comparison summary and comments on indicated overall programming trends.

The writer would like to reiterate that compila-
tion of the data left room for human error, and add that
the following comments are prefaced with "possibly" and
"probably" and are not intended as statements of fact.

The statistical material compiled was handled
by the University of Delaware Computing Center, 43 Dela-
ware Avenue, Newark, Delaware. Mathematical results were
computed by the XDS (Xerox Data Systems) 9300 Computer
and graphs plotted by the IBM 1620 with attached Calcomp
plotter.

To facilitate the interpretation of the graphs,
a Key to ITEMs and a Key to Time Periods are listed
below. A "convenience fold-out" Key is also located in
Appendix B.
| ITEM 1 | General Adult Instruction |
| ITEM 2 | Specialized Adult Instruction |
| ITEM 3 | Children: General Information |
| ITEM 4 | Children's Drama |
| ITEM 5 | Children's Music |
| ITEM 6 | Children's Instruction |
| ITEM 7 | Drama |
| ITEM 8 | Music Documentary |
| ITEM 9 | Music: Performance Only |
| ITEM 10 | Interview |
| ITEM 11 | Panel |
| ITEM 12 | Talk |
| ITEM 13 | Special Events |
| ITEM 14 | Variety |
| ITEM 15 | Documentary: Biography of a Famous Person |
| ITEM 16 | Documentary: Biography of an Artist |
| ITEM 17 | Documentary: History, Countries, and Peoples |
| ITEM 18 | Documentary: Science and Industry |
| ITEM 19 | Documentary: Domestic Social, Political, Economic and Educational Problems and Developments |
| ITEM 20 | Documentary: The Arts and Other Humanities |
| ITEM 21 | News |
| ITEM 22 | Color |
### Key to Time Periods

<table>
<thead>
<tr>
<th>2-yr</th>
<th>1-yr</th>
<th>Inclusive dates</th>
<th>Season</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>3/1/65 to 5/31/65</td>
<td>1964-65 (last ½)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>5/31/65 to 8/23/65</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>8/23/65 to 11/28/65</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>11/28/65 to 2/27/66</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>2/27/66 to 5/29/66</td>
<td>1965-66</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>5/29/66 to 8/23/66</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>8/23/66 to 11/27/66</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>11/27/66 to 2/26/67</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>2/26/67 to 5/21/67</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>5/21/67 to 8/27/67</td>
<td>1966-67</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>8/27/67 to 11/26/67</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>11/26/67 to 2/25/68</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>2/25/68 to 5/26/68</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>7</td>
<td>5/26/68 to 8/25/68</td>
<td>1967-68</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>8/25/68 to 11/24/68</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>8</td>
<td>11/24/68 to 2/22/69</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>2/22/69 to 5/24/69</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>9</td>
<td>5/24/69 to 8/23/69</td>
<td>1968-69</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>8/23/69 to 11/23/69</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>10</td>
<td>11/23/69 to 2/28/70</td>
<td>1969-70 (first ½)</td>
</tr>
</tbody>
</table>
ITEM I  General Adult Instruction

Results of study:

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>¼-yr</td>
<td>2</td>
<td>259</td>
<td>14.81</td>
</tr>
<tr>
<td>½-yr</td>
<td>6</td>
<td>93</td>
<td>5.02</td>
</tr>
<tr>
<td>Entire study</td>
<td>5</td>
<td>1310</td>
<td>6.73</td>
</tr>
</tbody>
</table>

The accompanying graph 1 for Item 1 indicates that, in the beginning of the study, General Adult Instruction took up almost 15% of the total programming, only 3% below the top category, News. A rather sharp drop came the succeeding season, followed by another decrease and then by a leveling off over the 1967-68 and 1968-69 seasons. The first half of the 1970 season shows a slight upward swing, placing the item in sixth place at the end of the study and averaging it out in fifth place for the entire period of study. It is conjectural whether the upswing is temporary, or whether it is indicative of a lasting return to more General Adult Instruction programs.

Comparison with the other categories for each half-year, as shown on graphs 23 through 32, reveals that Item 1 is still one of the program types most frequently aired by WHYY.
ITEM 2  Specialized Adult Instruction

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr</td>
<td>5</td>
<td>141</td>
<td>7.23</td>
</tr>
<tr>
<td>⅓-yr 10</td>
<td>4</td>
<td>170</td>
<td>9.17</td>
</tr>
<tr>
<td>Study</td>
<td>3</td>
<td>1962</td>
<td>10.10</td>
</tr>
</tbody>
</table>

A look at the comparison graphs 23 through 32 shows that this category jumped to second place, fell back to fifth and ended up in fourth for the last half-year, but placed third for the average of the overall study. Third place is due not so much to an increase in the number of programs within the category itself as to a falling off in the other categories. The base of this Item rests on two series which have run for many years and which increase steadily in popularity according to the WHYY mail: Julia Child's French Chef and Roy Kersey's TV Garden Club.

Two "peakings" as shown on graph 2 for Item 2 may be partially due to the addition and deletion, and then to the addition and deletion again of the High School of the Air series and some college programs.

It is noted that if the two adult categories, ITEM 1 General Adult Instruction, and ITEM 2 Specialized Adult Instruction, were added together they would total 3,272 programs or 16.33% of all programs studied, which is very close to the overall average of 17.6% for the News programs.
ITEM 3  Children: General Information

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>4</td>
<td>158</td>
<td>8.10</td>
</tr>
<tr>
<td>1/2-yr</td>
<td>3</td>
<td>184</td>
<td>9.93</td>
</tr>
<tr>
<td>Study</td>
<td>4</td>
<td>1602</td>
<td>8.23</td>
</tr>
</tbody>
</table>

Although some change appears clearly on graph 3 for Item 3, because of the large percentage scale used, there was actually little variation in the number of programs offered each season until the 1968-69 season when a small jump occurred. This increase carried over into the first half of the 1969-70 season.

The above statistics reveal that the relative position of the program dropped from fourth place in the beginning to sixth in mid-study and then gradually moved back to third place at the end of the study period. The change of relative position was due more to increase and decrease of other categories, particularly ITEM 6 Children's Instruction, than to much change within the category itself.

The long-running series *What's New* has been the backbone of this category since Channel 12 went on the air, (although it was occasionally keyed under other categories). The slight increase in the 1968-69 season was probably due to the addition of such general information programs as *Children's Fair* and *The Wonderful World of Brother Buzz*. 
ITEM 4  Children's Drama

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>11</td>
<td>60</td>
<td>3.18</td>
</tr>
<tr>
<td>3/4-yr</td>
<td>16</td>
<td>28</td>
<td>1.30</td>
</tr>
<tr>
<td>Study</td>
<td>14</td>
<td>509</td>
<td>2.61</td>
</tr>
</tbody>
</table>

As shown on graph 4, Children's Drama programs fluctuated between 3% and 4% of the total programs for each half-year up until the 1969-70 season when a sharp drop occurred.

A basic series over the years has been The Tales of Poindexter. Additional drama programs occurred as specials or within such regular series as What's New. The sudden drop in the 1969-70 season was due to the fact that the half-hour program, The Tales of Poindexter, was moved up to a 3:30 PM airing, a time-slot outside the limits of this study. One speculates that this change was made to make room for the new one-hour series Sesame Street which airs at 5:00 PM. The change removed the basic drama series from the limits of this study, but not from the viewing public.
ITEM 5 Children's Music

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr 1</td>
<td>8</td>
<td>90</td>
<td>4.61</td>
</tr>
<tr>
<td>½-yr 10</td>
<td>14</td>
<td>45</td>
<td>2.43</td>
</tr>
<tr>
<td>Study</td>
<td>9</td>
<td>800</td>
<td>4.12</td>
</tr>
</tbody>
</table>

Graph 5 reveals that there was a brief increase in percentage in mid-study and then a drop off to the 1969-70 season. The category was thus left in fourteenth place at the end of the study, but averaged out in the ninth place for over-all programming.

The graph reflects the fact that the long-running series Sing Hi Sing Lo was eliminated at the end of April, 1968 (½-yr 9) and was not renewed for the summer quarter nor in the following 1969-70 season. At the time of the report, Sing Hi Sing Lo is aired only rarely during the school day.

ITEM 6 Children's Instruction

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr 1</td>
<td>3</td>
<td>163</td>
<td>8.35</td>
</tr>
<tr>
<td>½-yr 10</td>
<td>2</td>
<td>204</td>
<td>11.00</td>
</tr>
<tr>
<td>Study</td>
<td>2</td>
<td>2097</td>
<td>10.78</td>
</tr>
</tbody>
</table>

A comparison of the categories on graphs 23 through 34 shows that Item 6 maintained third place until the 1967-68 season when it moved into second place, outranking both General Adult Instruction and Specialized Adult Instruction.
when these two categories are considered singly.

The Item 6 Children's Instruction graph shows a steady increase in percentage of programs until the first half of the 1969-70 season when a drop occurred. This graph reveals a fallacy which occasionally occurs throughout the entire report: an error that could not be corrected without an additional study of the same proportion on the "actual air time" of individual programs. For example, when the series Sesame Street (also a child's instructional program) premiered, this hour-long program replaced two of the usual half-hour programs. Therefore, the number of programs was cut in half for the same amount of evening air time. Since the two programs replaced were very often from the Item 6 category, this substitution could have been a large factor in producing an apparent drop in percentage of total programs for the last half-year, if considered from the standpoint of actual air time.

Item 7 Drama

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>10</td>
<td>76</td>
<td>3.90</td>
</tr>
<tr>
<td>3/4-yr</td>
<td>5</td>
<td>153</td>
<td>8.26</td>
</tr>
<tr>
<td>Study</td>
<td>7</td>
<td>944</td>
<td>4.35</td>
</tr>
</tbody>
</table>

The number of drama programs has doubled since the last half of the 1964-65 season and the percentage of total programming has risen from mid-rank position to fifth rank.
in the current season.

The ever increasing popularity of this category has been represented by such series as the *Net Playhouse* and *The Boy That Grew Up*. *The Forsyte Saga*, a 26-program series, ran through the first half of the 1969-70 season and began reruns on April 5, 1970, apparently in response to popular demand. The series, produced by the British Broadcasting Corporation based on the Galsworthy tales, met with great success, not only on English television but all over Europe. Reruns of a long series sometimes preempt other programs and it would be interesting to know what program category, or categories, originally planned for this time-slot were replaced by ITEM 7 Drama.

ITEM 8 Music Documentary

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr 1</td>
<td>6</td>
<td>105</td>
<td>5.33</td>
</tr>
<tr>
<td>½-yr 10</td>
<td>12</td>
<td>57</td>
<td>3.08</td>
</tr>
<tr>
<td>Study</td>
<td>15</td>
<td>506</td>
<td>2.60</td>
</tr>
</tbody>
</table>

Graph 8 shows a sharp drop in the 1965-66 season and early 1966-67 season, a possible reflection of financial difficulties during that period. The rally to the 3½ level for the latter half of the 1966-67 year seems to have been fairly steadily maintained to date. A projected graph would probably show a continuing level at approximately 3½ of
total programs for the last half of the 1969-70 season.

ITEM 9 Music: Performance Only

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 yr</td>
<td>14</td>
<td>42</td>
<td>2.15</td>
</tr>
<tr>
<td>10</td>
<td>17</td>
<td>22</td>
<td>1.19</td>
</tr>
<tr>
<td>Study</td>
<td>16</td>
<td>460</td>
<td>2.35</td>
</tr>
</tbody>
</table>

Over the period of the study this category remained fairly steadily in the 2.5% to 3.5% bracket until the end of the 1968-69 season when the percentage began to drop, falling to 1.5% in the first half of the 1969-70 year. A cursory examination of the schedules gives the impression that the incidence of symphony and opera remains much the same, but that the "popular music" performances are more and more incorporated into the increasingly recurrent Variety programs (as defined in this report). This would help to explain the 50% drop in program numbers from the first half-year to the last half-year of the study.

ITEM 10 Interview

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 yr</td>
<td>16</td>
<td>39</td>
<td>2.00</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>91</td>
<td>4.91</td>
</tr>
<tr>
<td>Study</td>
<td>12</td>
<td>591</td>
<td>3.04</td>
</tr>
</tbody>
</table>

The Interview, as defined in this study, was used
considerably in the 1965-66 season; this included the interviews by Suskind before he changed his format. Graph 10 shows a drop in mid-study and then a sudden return to the \( \frac{1}{2} \)-yr 2 level in the first half of the 1969-70 season. The basic series for this category has been the *Book Beat*. Aired very frequently during the first months of the \( \frac{1}{2} \)-yr 10 period was a program titled *Speaking Freely*—which fact helped create the sudden jump. A new interview program, William F. Buckley Jr.'s *Firing Line*, premiered after the close of the study and will help to maintain the present level of the Interview category.

The interview is a method used a great deal more in the Public Television medium than it would appear by this single category. Many interviews are included in newscasts and in the different types of documentaries.

**ITEM 11 Panel**

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{2} )-yr 1</td>
<td>7</td>
<td>93</td>
<td>4.77</td>
</tr>
<tr>
<td>( \frac{1}{2} )-yr 10</td>
<td>7</td>
<td>92</td>
<td>4.96</td>
</tr>
<tr>
<td>Study</td>
<td>8</td>
<td>902</td>
<td>4.63</td>
</tr>
</tbody>
</table>

Graph 11 indicates that the Panel category has maintained its rank steadily over the seasons both as to actual number of programs and as to the percentage of total programs for the time period, with a slight increase toward
the end of the study.

The basic program series for this category has been *The David Susskind Show*, aired twice weekly. Other panel shows centered around some particular domestic problem, or controversial science, or news event. The writer holds the opinion that the panel format has become increasingly popular in Public Television because it helps to bring the viewing audience into closer involvement with the program. This is particularly true when "phone in" questions to the panelists are invited, or when "electronic polls" are taken in the audience located in some specific geographic area in the country.

**ITEM 12 Talk**

**Results:**

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-yr</td>
<td>17</td>
<td>35</td>
<td>1.77</td>
</tr>
<tr>
<td>2-yr 10</td>
<td>20</td>
<td>15</td>
<td>0.27</td>
</tr>
<tr>
<td>Study</td>
<td>11</td>
<td>663</td>
<td>3.41</td>
</tr>
</tbody>
</table>

The downward trend of this category over the period of the study underlines the feeling of many that a lengthy monologue on the screen tends to create boredom.

A short, brief peak in the 1-yr 7, the last half of the 1967-68 season, may be the reflection of the addition, for spring airing, of a short series titled *Talks by Krishnamurti*. 
ITEM 13  Special Events

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr  1</td>
<td>17</td>
<td>37</td>
<td>1.90</td>
</tr>
<tr>
<td>½-yr 10</td>
<td>13</td>
<td>55</td>
<td>2.97</td>
</tr>
<tr>
<td>Study</td>
<td>19</td>
<td>302</td>
<td>1.55</td>
</tr>
</tbody>
</table>

The category, Special Events, maintained a fairly steady percentage level until the beginning of the 1969-70 season.

The popular Philadelphia School Board Meeting made up a large percentage of the programs. The rather dramatic jump in ½-yr 10, which moved the category from seventeenth to thirteenth place in the last half-year, reflects the addition of the sports program to WHYY programming.

A sport event was aired for the first time on a Saturday afternoon in June, 1968, and then infrequently until the present season, when the number of programs has been stepped up.

ITEM 14  Variety

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr  1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>½-yr 10</td>
<td>9</td>
<td>79</td>
<td>4.26</td>
</tr>
<tr>
<td>Study</td>
<td>20</td>
<td>147</td>
<td>0.78</td>
</tr>
</tbody>
</table>

The first program keyed as Variety was aired on
August 29, 1967. One of the *Summer Sampler* series, it was described as:

A love-in in Golden Gate Park, San Francisco, complete with Rock'n Roll music, poetry reading and dancing.

It was in a sense a News program, and in another sense an Arts program. Yet it was not strictly ITEM 9 Music: Performance Only, nor ITEM 20 Documentary: The Arts.... It was a program made up of a variety of offerings.

This was the tentative beginning of a type of program, defined as Public Television's Variety in this study, that was to become increasingly popular over the seasons.

Graph 14 shows a dramatic jump in the five half-years covered, from nothing, to a rank of nine in the last half-year, according to Table 1.

It seems reasonable to surmise that the more notable programs which have appeared as Variety series were spawned by racial unrest in this country: *Black Journal*, *New Hood/New Breed*, and *(premiered after the close of the study), Soul*.

Of note also is the small but gradual increase in teenage programs, almost all of the variety type: *The Place* and, recently, *The Show*. Both series, classified as
Variety, may also be the result of general social unrest and of the demand by the young adult population to be heard.

ITEM 15  Documentary: Biography of a Famous Person

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>½-yr</td>
<td>20</td>
<td>20</td>
<td>1.02</td>
</tr>
<tr>
<td>¾-yr</td>
<td>19</td>
<td>16</td>
<td>0.86</td>
</tr>
<tr>
<td>Study</td>
<td>17</td>
<td>356</td>
<td>1.83</td>
</tr>
</tbody>
</table>

At first glance, the above figures indicate that little change was made in the programming of Item 15 over the period of the report. However, an examination of graph 15 reveals a notable percentage increase in mid-study. One ascertains from examining the program schedules that the jump during the 1966-67 and 1967-68 seasons was due to the airing of a 65-program series titled "Biography". The series premiered on September 19, 1966 and ran weekly until June 10, 1968. The series was described in the program schedule as:

Profiles of men and women whose commitment to ideas and opinions have involved them with making 20th-century history.

The series' Monday night time slot was filled in the 1968-69 season by a series titled "Creative Persons", which programs usually fell under Item 16, a specialized biography category, or under Item 20, a documentary approach to the Arts and Humanities rather than under Item 15, thus
a drop in the number of programs.

It is Item 15's mid-study peak that caused its unexpected rise in the final average rank for the entire study.

ITEM 16 Documentary: Biography of an Artist

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>1</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>3/4-yr</td>
<td>10</td>
<td>19</td>
<td>1.33</td>
</tr>
<tr>
<td>Study</td>
<td>1</td>
<td>19</td>
<td>1.33</td>
</tr>
</tbody>
</table>

Because this is a highly specialized category, it is not surprising to find it at the bottom of the rank list for the overall study. This category is interesting when related to Item 20 and will be further discussed under that category in the following pages.

ITEM 17 Documentary: History, Countries and Peoples

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>1</td>
<td>15</td>
<td>39</td>
</tr>
<tr>
<td>3/4-yr</td>
<td>10</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td>Study</td>
<td>1</td>
<td>18</td>
<td>39</td>
</tr>
</tbody>
</table>

Although the percentage bars shown on graph 17 appear rather erratic, the general trend was slightly downward. No particular reason for this is apparent. Many of the NET Journal series fell into this category.
Educational information programs on artists were occasionally keyed under General Adult Instruction or under Children: General Information categories, instead of under Item 16.

ITEM 18  Documentary: Science and Industry

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>1</td>
<td>9</td>
<td>4.20</td>
</tr>
<tr>
<td>1/2-yr</td>
<td>15</td>
<td>29</td>
<td>1.57</td>
</tr>
<tr>
<td>Study</td>
<td>13</td>
<td>578</td>
<td>2.97</td>
</tr>
</tbody>
</table>

The overall drop from ninth place to fifteenth place from the first to the last half-year, as shown on graph 18, came with a gradual peaking to the sixth half-year and then a decline. It is a matter of speculation whether this de-emphasis on science programs has followed the country's general shift from emphasis on science through the late sixties to emphasis on social problems in the beginning seventies. It could be considered as a possible explanation for the drop in this category.

The basic series for several seasons was Spectrum. Run during the first half of the 1967-68 season was the short series MIT Science Reporter, and during the full 1966-68 seasons the series Experiment.
ITEM 19  Documentary: Domestic Social, Political, Economic and Educational Problems and Developments.

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr 1</td>
<td>13</td>
<td>51</td>
<td>2.61</td>
</tr>
<tr>
<td>1/2-yr 10</td>
<td>11</td>
<td>61</td>
<td>3.29</td>
</tr>
<tr>
<td>Study</td>
<td>10</td>
<td>73</td>
<td>3.79</td>
</tr>
</tbody>
</table>

The slow increase in percentage of this type of documentary, as shown on graph 19, may again reflect the change in emphasis, mentioned directly above, from science to domestic problems.

The increase might have been slightly greater had it not been for the fact that several programs whose content fell within this category were presented as "panel" discussion shows. This would also indicate a growth in the popularity of the panel show as a means of presenting domestic problems and developments.

ITEM 20  Documentary: The Arts and Other Humanities

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr 1</td>
<td>12</td>
<td>54</td>
<td>2.77</td>
</tr>
<tr>
<td>1/2-yr 10</td>
<td>10</td>
<td>72</td>
<td>3.89</td>
</tr>
<tr>
<td>Study</td>
<td>6</td>
<td>1142</td>
<td>5.83</td>
</tr>
</tbody>
</table>

An examination of graph 20 reveals that the high peaking in mid-study accounts for the fact that the rank
average for the overall period is well above the rank average for either the first or last time period of the study. A comparison of graph 16 for ITEM 16 Biography of an Artist and graph 20 shows an interesting correlation. The bars on graph 16 form a concave curve upward while the bars for graph 20 form a convex curve upward. If the two were superimposed, a graph with a rather level average dipping slightly toward the right would appear.

One might speculate from observation of the imaginary superimposition of the two graphs that the total air fare offered about artists has remained much the same with the exception of a slight drop in the two last half-years of the study.

ITEM 21 News

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2-yr</td>
<td>1</td>
<td>351</td>
<td>17.99</td>
</tr>
<tr>
<td>1/2-yr 10</td>
<td>1</td>
<td>381</td>
<td>20.56</td>
</tr>
<tr>
<td>Study</td>
<td>1</td>
<td>3419</td>
<td>17.60</td>
</tr>
</tbody>
</table>

Graph 21 and graph 22 differ from the preceding graphs in the manner in which the results are presented. Since a quarter-year bar graph would have been cumbersome, a line graph was plotted to show changes in more detail. The abscissa indicates the quarter-year time periods and the ordinate shows the program totals. Totals instead of
percentages were used on these two graphs to add interest. Percentages for the half-year time periods can be found on the half-year Time Period graphs numbered 23 through 32 (pages 12 through 13).

The News category maintained its first rank with a comfortable lead over the other categories for the period of the study.

The peak that appears in the period 2/28/66 to 8/28/66 may have been due to financial difficulties which began during the first half of the 1965-66 season. As pointed out in Chapter III, cut-backs in WHYF production left time slots to be filled with tapes from other sources, and, conceivably, with increased newscasts.

The upswing indicated on graph 21 in the 18th quarter-year (first half of the ½-yr 9 period) pinpoints the premiere of a regular news program Delaware at Six, on Monday, May 5, 1969. The new level was maintained for the beginning of the 1969-70 season at 190 programs the quarter-year, or 381 programs the half-year. This represents 20.56% of the total programming for that last half-year. It is very likely that the category would hold that percentage in a projected graph for the remainder of the 1969-70 season.
Item 22  Color

Results:

<table>
<thead>
<tr>
<th>Period</th>
<th>Rank</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/yr</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1/2-yr</td>
<td>4</td>
<td>55</td>
<td>2.86</td>
</tr>
<tr>
<td>1/3-yr</td>
<td>10</td>
<td>381</td>
<td>41.33</td>
</tr>
</tbody>
</table>

The first color program transmitted by WHYY after the FCC had given WHYY notification that the station had passed the "proof of performance" specifications, and after the station had received a grant to make color possible, was The David Suskind Show aired at 9:30 PM October 9, 1966. Other color programs in the order of their first appearance were:

October 13, 1966  Experiment
April 13, 1967    Spectrum
April 13, 1967    Nat.Journal
May 25, 1967      Creative Person

The first color programs were necessarily aired via color videotape and the new color film chain for a year until the new color cameras arrived. The first WHYY produced color series was a science program from Franklin Institute titled The Investigators.

Graph 22 shows a swift increase in color programs and a really dramatic jump in the last half-year of the study. If the trend continues at the same pace, Channel 12 should air almost 100% color programs in the near future.
SUMMARY: Indicated Overall Programming Trends

When Item rank for the first half-year of the study is compared to Item rank for the last half-year, as shown on Table 1, page 135, the comparison reveals upward or downward movement of each category over the period of the study.

Given below are the categories in order of rank as they appear on Table 1 for the last half-year period. Indicated by the appearance of the Item number in the appropriate Up or Down column, is the movement of each category. The asterisk indicates those items that have moved three or more ranks.

<table>
<thead>
<tr>
<th>Up</th>
<th>Category</th>
<th>Down</th>
<th>Same</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>News</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>Child. Instruc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1*</td>
<td>Spec. Adult Instruc.</td>
<td>1*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Drama</td>
<td>Panel</td>
<td></td>
</tr>
<tr>
<td>10*</td>
<td>Gen. Adult Instruc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14*</td>
<td>Interview</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>20</td>
<td>Variety</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Doc: Arts &amp; Hum.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music Doc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13*</td>
<td>Special Events</td>
<td>8*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Child. Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doc: Science &amp; Ind.</td>
<td>5*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Child. Drama</td>
<td>4*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music, Perfor. Only</td>
<td>9*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doc: Hist. Peoples</td>
<td>17*</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Doc: Biog. Famous Per.</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Talk</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Doc: Biog. Artist</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Considering the overall picture, News has remained the same. Among the "talk" programs, ITEM 11 Panel shows have remained the same while ITEM 10 Interview has increased. The category Talk, ITEM 12 has declined.

In the field of children's programs, Instruction and General Information programs have increased while the more specialized Children's Music and Children's Drama programs have dropped off.

In the adult, as well as the children's music categories, Music Performance and Music Documentaries have also declined, but adult Drama has risen.

Specialized Adult Instruction has grown while the General Adult Instruction with the school room atmosphere has slacked off.

In the total field of the documentaries a rough balance has been maintained. Biography of a Famous Person has increased while Biography of an Artist has declined. Documentaries on the Arts, Humanities and Social Problems have advanced while documentaries on Science, Industry, History of our own and other countries, and Peoples, have dropped back.

Special Events advanced, due to the addition of sports programs. Variety programs and Color airings made
their first appearance during the period of the study, showing a steady increase, with good indications of a continuing rise in both cases.

In order to achieve a more generalized picture of the study, those specialized items having similar format and/or content were grouped under nine "master" categories. The nine new totals were then used to compute each "master" categories' percentage of all programs for the entire study, March 1, 1965 to February 28, 1970.

The following results are listed in order of category rank, first to last:

<table>
<thead>
<tr>
<th>Master Category</th>
<th>No. of Programs</th>
<th>% of all Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Child. Programs 3, 4, 5, 6</td>
<td>5,003</td>
<td>25.74</td>
</tr>
<tr>
<td>B News 21</td>
<td>3,419</td>
<td>25.74</td>
</tr>
<tr>
<td>C Adult Prog. 1, 2</td>
<td>3,272</td>
<td>16.83</td>
</tr>
<tr>
<td>D Doc. 15, 16, 17, 18, 19, 20</td>
<td>3,244</td>
<td>16.64</td>
</tr>
<tr>
<td>E Talk 10, 11, 12</td>
<td>2,156</td>
<td>11.08</td>
</tr>
<tr>
<td>F Music 8, 9 (5 not incl.)</td>
<td>966</td>
<td>4.95</td>
</tr>
<tr>
<td>G Drama 7 (20 Doc. not incl.)</td>
<td>944</td>
<td>4.85</td>
</tr>
<tr>
<td>H Variety 14</td>
<td>509</td>
<td>2.61</td>
</tr>
<tr>
<td>I Spec. Events 13</td>
<td>302</td>
<td>1.55</td>
</tr>
</tbody>
</table>

Certain problems were encountered when making up the Master Categories.
The Original ITEM 5 Children's Music category, representing 4.12% of the total programs for the study, was placed under the master category A Children's Programs rather than under the master category F Music. If it had been included under F Music, that category would have totaled a sound 9.3 of the total programming.

The master category G Drama did not have anything added to it and is still spread rather thinly over the master categories because the 4.85% ITEM 4 Children's Drama was placed with the A Children's Programs. Another undetermined percentage of adult drama originally found in ITEM 20 Art Documentaries, was placed under the master category D Documentaries. Had these two been placed with the master Drama category, the result would have equaled a total well over 9% of the total programming.

The master category A Children's Programs, standing in first place with 25.74% of total programming, occupies one-quarter of evening programming as it is defined in this study. At first this would seem an undue amount of children's fare for adult programming hours. However, the children's programs keyed for the study all occurred during the first one and one half to two hours of the daily evening schedule, from 4:00 PM to 6:00 PM weekdays and few, if any, occurred on Saturdays or on Sundays. It is probable that the adult is either not at home, busy with dinner
chores, or otherwise disinclined to view television during those two late afternoon hours.

The remaining evening hours, representing 75% of the total programming, are aired for the adult viewer. News, all Adult Instruction programs, and Documentaries account roughly for 17% each of the programming. Talk programs represent 11% and Music and Drama slightly less than 5% each. The balance is made up of Variety programs, 2.61%, and Special Events, 1.55%, to total 100% for the entire study.

Covered in this chapter have been apparent trends within each individual category as indicated by Item graphs 1 through 22. Apparent overall trends for the entire study have been indicated by comparison of the Time Period graphs 23 through 32 and by category "rank" changes as indicated by the statistics shown on Table 1, page 135, and other statistics too bulky to include in the text. Graph 33 does not indicate trends but gives a "general feeling" of the overall study.
Graph 24

Half-Year 2
Graph 26

Half-Year 4
Graph 29
Half-Year 7
Graph 33

Total Time Period of Study
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>21</td>
<td>17.99</td>
<td>1</td>
<td>21</td>
<td>20.56</td>
<td>1</td>
<td>21</td>
<td>3,419</td>
<td>17.60</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>14.81</td>
<td>2</td>
<td>6</td>
<td>11.00</td>
<td>2</td>
<td>6</td>
<td>2,097</td>
<td>10.73</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>8.35</td>
<td>3</td>
<td>3</td>
<td>9.93</td>
<td>3</td>
<td>3</td>
<td>1,962</td>
<td>10.10</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>8.10</td>
<td>4</td>
<td>2</td>
<td>9.17</td>
<td>4</td>
<td>2</td>
<td>1,602</td>
<td>8.23</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>7.23</td>
<td>5</td>
<td>7</td>
<td>8.26</td>
<td>5</td>
<td>7</td>
<td>1,310</td>
<td>6.73</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>5.30</td>
<td>6</td>
<td>1</td>
<td>5.02</td>
<td>6</td>
<td>1</td>
<td>1,112</td>
<td>5.33</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>4.77</td>
<td>7</td>
<td>11</td>
<td>4.96</td>
<td>7</td>
<td>11</td>
<td>944</td>
<td>4.35</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>4.61</td>
<td>8</td>
<td>10</td>
<td>4.91</td>
<td>8</td>
<td>10</td>
<td>902</td>
<td>4.63</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td>4.20</td>
<td>9</td>
<td>14</td>
<td>4.26</td>
<td>9</td>
<td>14</td>
<td>800</td>
<td>4.12</td>
</tr>
<tr>
<td>10</td>
<td>7</td>
<td>3.90</td>
<td>10</td>
<td>20</td>
<td>3.89</td>
<td>10</td>
<td>20</td>
<td>737</td>
<td>3.79</td>
</tr>
<tr>
<td>11</td>
<td>4</td>
<td>3.06</td>
<td>11</td>
<td>19</td>
<td>3.29</td>
<td>11</td>
<td>19</td>
<td>663</td>
<td>3.41</td>
</tr>
<tr>
<td>12</td>
<td>20</td>
<td>2.77</td>
<td>12</td>
<td>8</td>
<td>3.08</td>
<td>12</td>
<td>8</td>
<td>591</td>
<td>3.04</td>
</tr>
<tr>
<td>13</td>
<td>19</td>
<td>2.61</td>
<td>13</td>
<td>13</td>
<td>2.97</td>
<td>13</td>
<td>13</td>
<td>573</td>
<td>2.77</td>
</tr>
<tr>
<td>14</td>
<td>9</td>
<td>2.15</td>
<td>14</td>
<td>5</td>
<td>2.43</td>
<td>14</td>
<td>5</td>
<td>509</td>
<td>2.61</td>
</tr>
<tr>
<td>15</td>
<td>17</td>
<td>2.01</td>
<td>15</td>
<td>18</td>
<td>1.57</td>
<td>15</td>
<td>18</td>
<td>506</td>
<td>2.60</td>
</tr>
<tr>
<td>16</td>
<td>10</td>
<td>2.00</td>
<td>16</td>
<td>4</td>
<td>1.30</td>
<td>16</td>
<td>4</td>
<td>460</td>
<td>2.35</td>
</tr>
<tr>
<td>17</td>
<td>13</td>
<td>1.90</td>
<td>17</td>
<td>9</td>
<td>1.19</td>
<td>17</td>
<td>9</td>
<td>355</td>
<td>1.83</td>
</tr>
<tr>
<td>18</td>
<td>12</td>
<td>1.79</td>
<td>18</td>
<td>17</td>
<td>0.92</td>
<td>18</td>
<td>17</td>
<td>354</td>
<td>1.82</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>1.33</td>
<td>19</td>
<td>15</td>
<td>0.86</td>
<td>19</td>
<td>15</td>
<td>302</td>
<td>1.55</td>
</tr>
<tr>
<td>20</td>
<td>15</td>
<td>1.02</td>
<td>20</td>
<td>12</td>
<td>0.27</td>
<td>20</td>
<td>12</td>
<td>147</td>
<td>.76</td>
</tr>
<tr>
<td>21</td>
<td>14</td>
<td>0.00</td>
<td>21</td>
<td>16</td>
<td>0.16</td>
<td>21</td>
<td>16</td>
<td>77</td>
<td>.40</td>
</tr>
</tbody>
</table>

Totals 100.00 100.00 19,458 100.00
CHAPTER VI

CONCLUSION

The philosophy of WHYY Channel 12 from its inception has been to inform the members of the public in such a way as to satisfy their separate needs, tastes and interests, and so to make each individual a better person, a better citizen of the country, and of the world.

This concept of service was laid down by WHYY Incorporated (then under another name) with the first radio programs broadcast and has been maintained to date.

Within the outline of the policies of the Federal Communications Commission and WHYY's own basic philosophy, the station has tried to "roll with the boat" on public needs and interests, and has also tried to improve the quality of content and production, in spite of financial restraints.

Although the staff of WHYY attempted to base their programming decisions on philosophical ideas only, many choices were purely pragmatic and financially expedient.
It took all the thought, energy and money available just to get the programs on the air.

The non-commercial station has the advantage of not having their programs earmarked by a sponsor and programming is, therefore, mainly up to the program director. On the other side of the coin, however, the commercial station will have an average of $100,000 or more for a single hour of production, whereas the non-commercial station will have around $20,000 for an hour's program. This does impose limits on the quality and sophistication of what can be accomplished.

A basic policy of Channel 12 seems to have been to "present it as it is." The opinion expressed by one newspaper writer is that the station has succeeded.

Channel 12, whose purpose is to inform... and not to make money, nearly always deals in the truth.1

A spokesman for the station feels, on the other hand, that the station's policy should be to do more than just report.

We should have a program that suggests solutions and reflects the spirit of the country, not a program that just reports what is happening in a sort of hopeless way.2

Such an approach is bound to result in criticism from various factions. For example, in 1966 a David
Susskind show "Negroes Who Hate Jews," met with a storm of criticism and a statement by the press that the show had been screened by the Anti-Defamation League. The WHY response was:

...we are responsible for what goes on our air, and no one else. We have never and will never ask an outside group to decide what only a responsible broadcaster must do.

My concern is...may feel we are persuaded by outside pressures. You know our track record; if nothing else, we have established our integrity and believe we are free, fearless and fair.

WHYY has not tried to produce much that one might label "avant-garde" or "experimental." A staff member advised:

It is not a question of being too conservative, it is a question of just doing what you can afford, you don't experiment.

Another spokesman for the station stated:

We are not avant-garde, nor amateurs...but on the other hand it is sheer nonsense that we [the public] want to confront issues 24 hours a day. We want to be entertained also.

Continuity Acceptance

The source and extent of continuity acceptance is an important facet of Public Television. Non-commercial television networks set up Continuity Acceptance Boards
or Committees whose purpose it is to screen all material to determine that the Federal Communications Commission regulations, the Criminal Code regulations, and the network's own policy standards, have been met.

To date the screening of material for Public Television has rested with the individual station's Director of Programming, who undoubtedly consults other members of the station's staff.

In relation to programming, the FCC does not have the power of censorship or of any form of restriction that could be construed as interference with free speech. However, the United States Criminal Code expressly prohibits the use of fraud, lotteries, or obscene language. In relation to WHYY, for example, the last case under public discussion in August, 1965 and again in November, 1969. The first instance referred to above involved a British tape which could have been edited or deleted. The 1969 obscenity, however, occurred during a live production of a Philadelphia School Board meeting. As a result, the question was raised as to whether it would be better to tape the meetings for later broadcast and thus be able to edit the remarks of the public.

Station WHYY feels that the School Board meetings are Public Television at its best and its most meaningful.
A direct, immediate, live, audio-visual presentation of
an informative and important happening gives the viewer,
in effect, the ability to be there at the moment.

The answer given by KFYI to the problem appeared
in a local paper.

'...we sometimes have the option of [edit-
ing] a videotape program from some outside
source....once we decide to air something
live, especially things gravely concerned
with our troubled cities, then we must
abide by our decision. There is no reason
in my judgment for discontinuing our live
coverage of the school board meetings,'
[because of an emotional outburst.]'

With the creation of the Corporation for Public
Broadcasting, the present policy of decision on a local
level as to what and what not to air has come under dis-
cussion. Will the CPB decide whether a program produced
for it (by contract with some local station) is suitable
to release for broadcast, or will the production be re-
leased in any event, and that decision left to the local
station?

One specific example of this question cropped up
in relation to NET and the late PBL series.

Obscenities shouted at a Kansas city
policeman have been deleted from the
sound track of PBL documentary 'Law and
Order' ...at the insistence of NET pre-
sident.... the executive editor of PBL....
wanted to leave the decision to the net-
work's local affiliates.
This is a very serious and important point of policy that is in the process of being resolved as CPF grows stronger.

The Audience

The audience is the first concern of any television station. Unfortunately, there is not any way for a non-commercial station to determine how effectively or how many individuals the broadcast is reaching.

According to a Stanford University survey, some 14 million persons were reached by Public Television (not including in-school instructional TV) in the spring of 1966. Researchers also add that the Public Television audience has more than doubled, almost tripled, from 1961 to 1966.9

The poll conducted for the Corporation for Public Broadcasting by Harris and Associates in 1969 found that

'Public television's audience was younger than for commercial television; that it was predominately a city audience; that blacks were represented by a far greater percentage than their proportion to the population; ... that a third of ... watchers had less than a full high school educa-
tion; that one out of four viewers earned $5,000 a year or less.' ...this exploded the myth that public television is pri-
marily a 'class' medium, a preserve of the intelligentsia.'10
A 1963 flyer, found in the files of the TV Guide offices, Radnor, Pennsylvania, advised that at that time the potential audience for WHYY was estimated at 7 million viewers. In 1968 a Philadelphia newspaper quoted a spokesman for WHYY as saying:

As far as the adult audience goes, there are certainly far more 'bootleggers,' than payers. So far this year 4,000 people have contributed to Channel 12. We would like to think more are watching.... Actually we don't really know.... We don't have a rating service, we can't afford one. The only way we can tell anybody is out there at all is when we pre-empt a program and get complaining phone calls.11

It is the writer's belief that the advent of the EEN and FPTN networks has increased the viewing public because a better selection of programs is available.

Another great boost to the total in the preschool set is the new NET network series Sesame Street. A letter to WHYY Incorporated from Mrs. Joan Ganz Cooney, executive director of Children's TV Workshop (which produced the series) dated December 24, 1969, states:

We have just learned that the fourth week's national Nielsen (Dec. 1-5) indicated that 2,200,000 (two million two hundred thousand) householders were watching the show. We estimate that this total could well represent an audience of between five and six million children...12

WHYY airs the show twice daily, morning and early evening, and has experienced a tremendous response,
(letters and phone calls) to the series.

An examination of the WHYY Public Relations department viewer correspondence file reveals what people write to the station about. Currently an attempt is made to individually answer each viewer letter received by the WHYY Public Relations department. Those letters referring to a specific program, such as Roy Kersey's TV Garden Club, are sent directly to the program personality, to the program department, or to NET, etc. An examination of the more than two hundred fifty letters which have remained in the Public Relations department files for the past five years reveal that letters of specific commendation (76) outnumber letters of direct criticism (18). Praise is usually given via mail, whereas complaints are usually phoned in. Written complaints are seldom mild; rather their tone indicates that an individual does not bother to take the time to write unless he feels very strongly about the matter in question.

Letters of negative criticism most often concern the content of the programs. Occasionally a letter will pan a personality, or format, or quality of production or will decry a schedule change.

The balance of the correspondence may or may not contain some type of criticism. The main purpose of the
letter is to: request information about the credits and/or source of material for a specific program (52); request a copy of a program (40); request that a specific program be rerun; or request that a particular program's scheduled time be changed (45). There is also a small number of letters containing requests for the use of a tape, for the words of a song, or the letter may offer a suggestion for the production of a new program.

Indicated Changes in Format

Programming trends can be examined from many points of view; the two most common are the format and the content. As explained in Chapter IV, the two were necessarily combined in setting up categories for the statistical study just reviewed. In looking over the total time period of the study with an eye to format alone, some changes are indicated.

WHYY Incorporated programming for FM radio 90.0 megacycles and for Channel 35 was entirely instructional. It naturally followed that the image that the public carried over to WHYY Channel 12 at the time of its inception was also one of instructional programming.

Such an image was basically valid. Evening programming in 1963 and for many months following was pre-
presented for the most part in some straight "talk" form. The exceptions were music and drama performances.

Although much of Public Television today is still presented with this type of format, the program with a monologue format has fallen off. Children's evening programs have swung from the old black and white tape programs with a classroom "atmosphere" through the delightfully entertaining Mister Rogers program, where emphasis is on "fun" (and content ranges happily and haphazardly over the educational, social and entertainment maps), to the current Sesame Street with its return to emphasis on specific instruction, but instruction presented in a fast-paced manner both fascinating and colorfully entertaining. The amazing success of this program may have opened the door to a new type of format for instructional programs.

Adult instruction in many cases has also moved outside the classroom to the documentary, the interview, debates and panel discussions.

News cast and news "magazines" seem to employ less monologue and more interviews, film clips and on-the-spot coverage. With the increase in awareness of the domestic problems, the panel discussion and the interview have grown as a method of presenting information and involving
the public.

The "documentary" has proved popular in many fields and has improved with changing techniques of production.

The public has evidenced an increasing awareness of, and interest in, what goes on behind the scenes in the creation of many arts. Who was the painter and how did his life affect his painting? How did he achieve a certain light effect and what influence has his work had upon the world? The documentary can best depict the answers.

In drama, several series showing rehearsals in progress for plays, film and videotape, answer questions concerning the myriads of detail and the tremendous hard work that go into presenting just two hours of entertainment to an audience that was unaware of these facts.

Even as to the "play", some believe that the subject presented in a documentary form is more effective and has more viewer appeal than the same subject presented in play format.14

Many music programs have changed from just "listening" to a performance to listening and "understanding" how the music is created. It was in this field that non-commercial television recently added a little of the audience appeal which has long been a standby for commercial television—sex—to a documentary of the singing art
This element is also found in the new *Forever Speer*.

Information concerning dance, poetry and literature are presented along with the performance in a documentary form for fuller understanding and appreciation. This format continues to be used to make science, industry, social problems and history of people, places and things more interesting.

In recent years, WHYY has employed a new technique referred to as the "rebuttalcast" in conjunction with not only documentaries but various types of talk programs also. The documentary is presented first, and, immediately following, the special panel makes its comments. This in turn is often followed by questions and remarks from the studio and/or the "phone-in" audience. Such a format reflects a trend toward increased involvement of the public.

The "serial" is another innovation which has occurred since the inception of WHYY. In 1965 the serial idea, which had come up strongly on commercial television, was adapted by WHYY for the first time. The step [serial] of course, is an artistic variation of the [commercial] serial, with no recognizable link to soap opera formula.... The program titled *The Standwells,* ... [is a] weekly half-hour series which features a family of entertainers, puppets, whose repertoire
ranges from Shakespeare to poetry reading to musical evenings at home.\(^6\)

The serial idea caught on for children's programs but did not attract any attention in adult fare until the introduction of \textit{The Forsyte Saga}. This dramatic serial has been referred to as an "Elegant Soap Opera."\(^7\)

This serial has perhaps revealed one of the keys to mass acceptance of cultural literature. Starting out with a solid meal of good literature, the British Broadcasting Company made it palatable to the mass by employing the relaxed method of a sophisticated United States commercial serial such as \textit{Bonanza} (same characters, complete story, each program). There were many other reasons why the serial appealed to the public all over the world, but perhaps the simple fact of its success has opened the eyes of producers in both commercial and non-commercial fields to the possibilities of presenting good cultural fare acceptably to the average public viewer.

The formal presentation of the arts has been modified in other cases, by the use of commercial techniques, to the popular documentary approach. Thus "high" culture has taken off its top hat, loosed its tie, and joined the throng while maintaining its quality.

It has been noted that the "variety" program on
non-commercial television seems to have evolved out of social and racial unrest. It is true that programs such as *Black Journal*, *New hood/New Breed* were created to project the new black feeling of independence and self-awareness and to educate both black and white to the history of the Negro race and its deep problems. Entertainment has provided an increasing proportion of content of the series. The latest, *Soul*, is almost exclusively entertainment. The question comes to mind: How long will exclusively black for black entertainment be considered "educational?" What of a few years hence when black history will (hopefully) have been absorbed by this generation and also absorbed into our national educational program as a natural part of present school history courses, and when all the racial problems will have been recognized, as have other national problems? Will the completely black program then be considered as racist as the all-white program is today? Will black music and culture no longer be something novel to be examined and "learned," but will they have become as much a part of the commercial scene as white music and culture are? Will the variety program then die, or will the idea have caught on to such an extent that it will continue to grow without any emphasis on race?

Perhaps the answer lies in the teenager's, or young adult's "scene." Programs for the senior citizen
and for teenagers have been a negligent part of WNY pro-
gramming for many years. But a new group, made up of
teenagers (those in their late teens) and those in their
early twenties, is now demanding to be heard on many
subjects. Interviews and group discussions, but particu-
larly variety programs such as The Place and The Show, in-
dicate a growing awareness on the part of program directors
of the potential of this age group. Teenagers themselves
are becoming more aware of their potential place in tele-
vision, not only from the standpoint of content but from
the standpoint of writing and production. In 1966-67 a
group of Philadelphia gang members wrote and produced an
award-winning short The Jungle. The gang of dropouts and
potential felons has since become the respectable and
successful 12th and Oxford Film-Makers Corporation. The
series Listen to Me was written for and by teenagers. The
writer feels teenage fare on educational channels will in-
crease.

The "sports" format, introduced in June, 1963, has
provoked some controversy as to whether it is indeed
"educational." Advocates claim that it is, under the guise
of "news." Those who object state that a sport takes up
a great deal of air time that might otherwise be used for
programs that would appeal to a wider audience. Programs
have increased slightly; one can only speculate whether
this trend will continue.

**Indicated Changes in Content**

Overall trends are perhaps most easily seen from the standpoint of content emphasis. In the sixties the United States fully entered the space age. The public had been electrified in 1957 by the launching of Sputnick, and emphasis all over the country was on science and math. Science series such as The Experiment were offered. In addition, educators became aware that "reading" was a problem, and great emphasis was placed on reading in the in-school instruction programs for a period. Evening programming was also affected as witnessed by the origination of the popular series The Book Beat, an increase in the biographies of authors, and other programs indirectly encouraging the improvement of adult reading habits.

More recently the emphasis has been on living men's sociological, moral and medical problems: racism; the morality of war; the cigarette and its relation to cancer; the growing drug problem; the generation gap; and the validity of existing institutions, for examples.

Entertainment as a production tool has advanced considerably, and the sport and the variety program have been introduced and accepted.
The above and other speculations on indicated programming trends have been based on the graphic results of a study of programming from March, 1965 to February, 1970, and on other research material. The categories selected might have been set up in divergent ways. The writer believes, however, that results and speculations based on a different categorization would probably have been very similar to those presented.

SUMMARY

In the first six years of operation, WHYY Channel 12 has suffered growing pains, most of them financial. WHYY Incorporated has been fortunate in having had a windfall of a complete plant, which eliminated the burden of equipment purchase and a mortgage. In addition, it has carefully kept within the limits of each year's contributions and is one of the few Public Television stations in the country to remain out of debt.

If the Corporation for Public Broadcasting develops into a significant financial support, Public Television will hopefully move out of its financial problems and will truly begin to "irrigate" what is popularly referred to as the "vast wasteland" of the mass media. It can become a very significant force in this country. When this happens,
the writer believes creative changes in content and production techniques will swiftly accelerate. As a result, the educational television "image", which to all appearances still remains one of scholarly instruction, will change to that of true Public Television.

As a new station, WHYY Channel 12 had the additional advantage of the WHYY Incorporated background years during which time policies and in-school programming, along with a little evening programming, were honed on FM radio 90.0 megacycles and WUHY Channel 35 television.

The purpose of this thesis has been to present data on WHYY evening programming, along with a few remarks, in an attempt to answer possible questions concerning the development of WHYY as a Public Television station.

The study has shown a gradual change in production policy. Quality has improved through new electronic developments; dedicated, well-trained personnel; and the adoption of changing production techniques. Programs have a more informal, entertaining atmosphere. This fact, along with innovations such as "rebuttalcast," and live transmissions like the Philadelphia School Board Meetings, have drawn the audience into closer involvement with the program. This involvement is the whole purpose of simultaneous video and audio stimulus, the true meaning of "tele-
The original WHYY philosophy of service, to inform the public in such a way as to satisfy their individual needs, tastes and interests has not changed, although the methods of doing so have changed. Perhaps a viewer in his seventies summed it up as well as any, in an undated letter of appreciation to WHYY Channel 12, in which he stated simply:

...but most of all seeing the most informative programs on Channel 12 keeps my mind active. I hope you will continue until eternity.
FOOTNOTES FOR CHAPTER VI


4Bruce Beale, Operations Manager WHYY Wilmington, Program Director WHYY Incorporated 1965 to December 1969. Interview at WHYY Channel 12 station 5th & Scott Streets, Wilmington, Delaware, March 19, 1976.


12 Letter printed here with permission of Anne Renshaw, Director of Public Relations WHYY Incorporated, 4548 Market Street, Philadelphia, Pennsylvania.

13 Public Relations Department, WHYY. Mrs. Anne Renshaw, Director, Miss Patricia Shank, Secretary.


19 Letter printed here with permission of Anne Renshaw, Director of Public Relations WHYY Incorporated, 4548 Market Street, Philadelphia, Pennsylvania.
SELECTED BIBLIOGRAPHY

Periodicals and Books


Davidson, Henry F. "WHYY-TV Plans to Build Studio in Civic Center Here." Wilmington Morning News. Wilmington, Delaware, May 27, 1963.


"Special on Channel 12 Adds Spice to Drama Fare." *Philadelphia Inquirer*, Pennsylvania, February 8, 1965.


Johnson, Nicholas. "Is It What We Don't See That Hurts Us Most?"

Editorial found in WHYY press clipping scrap-
book for 1966. No date or publisher given.


"NET to Present Peggy Lee In Special Show." Philadelphia Inquirer, Pennsylvania, October 15, 1969.


---


Pamphlets


EFS Facts About Public TV, Instructional TV, Educational TV. Published for the Educational Television Stations a division of National Association of Educational Broadcasters, 1346 Connecticut Avenue, Washington D. C. (no date).

NET the Public Television Network. Published for National Educational Television, 10 Columbus Circle, New York, New York, (no date).


This Is WHYY. Published for WHYY Incorporated, 4548 Market Street, Philadelphia, Pennsylvania, (no date).

We Have a Point to Make.... Published for The Tri-State Instructional Broadcasting Council, Bell Avenue & MacDade Blvd., Yeadon, Pennsylvania. (no date).

Unpublished Material


Interviews

Beale, Bruce. Director of Operations WHYY Channel 12, Wilmington, Delaware. Formerly Director of Programming WHYY Incorporated, Philadelphia, Pennsylvania. Interview held at station WHYY 5th & Scott Streets, Wilmington, Delaware.

1st Interview February 4, 1970.

2nd Interview March 19, 1970.


APPENDIX A

WHYY Incorporated Transmission Maps:
    WHHY FM radio 90.9 megacycles
    WUHY UHF Channel 35
    WHYY VHF Channel 12

Network Maps:
    NET
    EEN
    PPTN

WHYY Incorporated Source of Revenue Graph
Eastern Educational
Network Member Stations

**PENNSYLVANIA**
(PENNSYLVANIA STATE NETWORK)

WHYY-TV, Ch. 12, Philadelphia, Pa.
WQED-TV, Ch. 16, Pittsburgh, Pa.

**MARYLAND**
(MARYLAND STATE NETWORK)

*WMFB, Ch. 67, Baltimore, Md.
  1*Annapolis, Md.
*WFCB-TV, Ch. 53, Frederick, Md.
  1*Hagerstown, Md.
*WMED-TV, Ch. 13, Salisbury, Md.

**MASSACHUSETTS**

WGBH-TV, Ch. 2, Boston, Mass.
WGBX-TV, Ch. 44, Boston, Mass.

**NEW HAMPSHIRE**
(NEW HAMPSHIRE STATE NETWORK)

*WENH-TV, Ch. 11, Durham, N.H.
  1*Weeden, Ch. 48, Berlin, N.H.
*WMED-TV, Ch. 49, Hanover, N.H.
*WEKW-TV, Ch. 52, Keene, N.H.

**NEW YORK**
(NEW YORK STATE NETWORK)

WNET, Ch. 13, New York, N.Y.
WMHT, Ch. 31, Albany, N.Y.
WPIX, Ch. 53, New York, N.Y.
WXXI, Ch. 21, Rochester, N.Y.
WMED-TV, Ch. 17, Buffalo, N.Y.
WGBK, Ch. 56, Binghamton, N.Y.

**RHODE ISLAND**

WSBE-TV, Ch. 35, Providence, R.I.

**VERMONT**
(VERMONT STATE NETWORK)

*WGY, Ch. 33, Burlington, Vt.

**WEST VIRGINIA**

WVJU-TV, Ch. 23, Morgantown, W. Va.
WMUL-TV, Ch. 33, Huntington-Charleston, W. Va.

**DISTRICT OF COLUMBIA**

WETA-TV, Ch. 26, Washington, D.C.

**CONNECTICUT**
(CONNECTICUT STATE NETWORK)

*WEDH, Ch. 24, Hartford, Conn.
  1*WHEP, Ch. 53, Norwich, Conn.
  1*WEDW, Ch. 49, Bridgeport, Conn.

**MAINE**
(MAINE STATE NETWORK)

WCCB, Ch. 10, Augusta, Me.
WMEM-TV, Ch. 10, Presque Isle, Me.
WMED-TV, Ch. 13, Belfast, Me.

**WYOMING**

*WYO, Ch. 12, Casper, Wyo.

**PROGRAM SERVICE MEMBERS**

WTTW, Ch. 11, Chicago, Ill.
KCET, Ch. 28, Los Angeles, Calif.
KQED, Ch. 9, San Francisco, Calif.
WNYE-TV, Ch. 25, Brooklyn, N.Y.

---

*Originating Station  
1Satellite Transmitter  
2Call letters to be assigned
SOURCES OF INCOME FOR WHYF INC.

(This is WHYF, a WHYF Pamphlet)

Instructional Programs. Assessment $1.00 per yr. per student for instruction produced under auspices of the Tri-State Instructional Broadcasting Council.

Underwriting. Cost of producing a series or a program underwritten by some foundation etc.

Unrestricted Gifts. Tax-deductible gifts from any agency, business, govt., foundation etc.

Public contributions. Individuals.
APPENDIX B

ITEMS and Time Period Key.
May be folded out for convenience.
APPENDIX C


Program schedules of WHYY the last week of this study, Thursday February 26th and Friday February 27th, 1970. From the files of WHYY 4543 Market Street, Philadelphia, Pennsylvania.
**WHYY-TV INITIAL SCHEDULE - September 12 and 13 only**

**Thursday, September 12**

<table>
<thead>
<tr>
<th>TIME</th>
<th>TITLE</th>
<th>SUBTITLE</th>
<th>STORYLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 NOON</td>
<td>SIGN-ON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 - 7 PM</td>
<td>TEST PATTERNS AND PROMOTION OF EVENING PROGRAMS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00 PM</td>
<td>PREVIEW 1963-64</td>
<td></td>
<td>Excerpts from programs to be seen throughout the year on Channel 12. Hosts: Paul Taylor, Ralph Collier, DeAnn Farmer, and Sid Shaw.</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>SPECIAL</td>
<td>&quot;Giant Step&quot;</td>
<td>WHYY-TV Dedication Program: Channel 12's inaugural program. It will be both live and on videotape. Guests: E. William Henry, Chairman FCC David Susskind, Dave Garroway John E. White, President of N.E.T. Governor Scranton - Pa. Governor Hughes - N.J. Governor Carvel - Del. Temple Univ. Choir</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>OPEN END</td>
<td>&quot;Instant Nonsense&quot;</td>
<td>An exploration of extemporaneous comedy by the Second City Troup. Featuring - Alan Arkin, Andrew Duncan, Anthony Holland, Zohra Lampert, and Eugene Troobnick.</td>
</tr>
<tr>
<td>10:45 PM</td>
<td></td>
<td>&quot;Let's Talk TV&quot;</td>
<td>Richard S. Burdick, Executive Vice President and General Manager of WHYY-TV, explores television operations in the tri-state area.</td>
</tr>
<tr>
<td>11:00 PM</td>
<td>NEWS</td>
<td>&quot;Delaware Tonight&quot;</td>
<td>Local news of Delaware with Sid Shaw.</td>
</tr>
<tr>
<td>11:15 PM</td>
<td>SIGN-OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOUR</td>
<td>TITLE</td>
<td>SUBTITLE</td>
<td>STORYLINE</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>----------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>12 NOON</td>
<td>&quot;Dancer's World&quot;</td>
<td></td>
<td>Martha Graham introduces members of her dance group, and as each performs, Miss Graham explains what he or she is doing.</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>&quot;Congress of Strings&quot;</td>
<td></td>
<td>An unusual string orchestra composed of one hundred and thirty talented music students from Canada and the U.S. All were chosen by competitive auditions. Erich Leinsdorf and Robert Shaw will appear on this program.</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>&quot;L'Heure Espanol&quot;</td>
<td>VIDEOTAPE</td>
<td>Presentation of one-act opera by Ravel.</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>&quot;Music On The River&quot;</td>
<td>FILM</td>
<td>Program follows the American Wind Symphony of Pittsburgh and its conductor, Robert Boudreau, as they tour, by barge, the cities along the Ohio, Mississippi, and Allegheny rivers, to mention a few. Music ranges from classical to lighter show music.</td>
</tr>
<tr>
<td>4:00 PM</td>
<td>&quot;Glenn Gould&quot;</td>
<td>FILM</td>
<td>The viewer will meet the young musician as he relaxes in his cottage retreat near Lake Simcoe in Ontario, Canada. He plays his 60-year-old piano, relaxes, takes a stroll through the woods, and chats with fellow musician Franz Kraemer.</td>
</tr>
<tr>
<td>4:30 PM</td>
<td>&quot;Appalachian Springs&quot;</td>
<td></td>
<td>Martha Graham and her dance troupe perform to Aaron Copland's music with the Philadelphia Orchestra accompanying the dancers.</td>
</tr>
<tr>
<td>5:00 PM</td>
<td>&quot;Arabian Nights&quot;</td>
<td>TAPE</td>
<td>Musical special for children from Playhouse in the Park.</td>
</tr>
<tr>
<td>6:00 PM</td>
<td>&quot;The Rise of Russian Power&quot;</td>
<td></td>
<td>This program traces the ascendency of Russia as a world power. From the time of the Czar in the 1890's, the emergence of Lenin, through the thirties and the War, and the emergence of Khrusheh. Much of the film has not been seen since it was shot and includes material not even known to the Russians.</td>
</tr>
</tbody>
</table>
**Friday, September 13 - (Cont.)**

<table>
<thead>
<tr>
<th>HOUR</th>
<th>TITLE</th>
<th>SUBTITLE</th>
<th>STORYLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 PM</td>
<td>&quot;Villanova Inter-collegiate Jazz Festival&quot;</td>
<td>(1963)</td>
<td>Program was recorded on the Villanova campus with band leader Stan Kenton as host. The Festival is a contest among collegiate jazz groups in the eastern United States. This program features the winners in the contest's three categories - big band, small group, and vocal. (Produced by WHYY-TV).</td>
</tr>
<tr>
<td>8:15 PM</td>
<td>&quot;Philadelphia Orchestra Sketches&quot;</td>
<td></td>
<td>Rhina Kirk, Philadelphia freelance artist, sketches the members of the Philadelphia Orchestra as rehearse.</td>
</tr>
<tr>
<td>8:30 PM</td>
<td>&quot;Marcel Marceau On Mine&quot;</td>
<td></td>
<td>Through questions put to him by Edward Burr Pettet, Chairman of the Theater Arts Dept. of Brandeis Univ., and Elliot Norton drama critic for the Boston Journal-American and drama instructor at Boston Univ., Marcel Marceau is able to acquaint his viewers with the way in which the comedy and pathos of life are interpreted through the art of mime.</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>&quot;Glenn Gould&quot;</td>
<td>Part II</td>
<td>The program follows Mr. Gould to New York City for a day of recording at Columbia Records. He jokes with the sound engineers, but seated at the piano for the actual taping session Mr. Gould emerges the creator and interpreter of music who is vigorous, sensitive, self-critical and hard to satisfy.</td>
</tr>
<tr>
<td>9:30 PM</td>
<td>&quot;Hootenanny at the Second Fret&quot;</td>
<td></td>
<td>Program features folk music from the Second Fret coffee house in Philadelphia.</td>
</tr>
<tr>
<td>10:30 PM</td>
<td>&quot;Evil Queen Ballet&quot;</td>
<td></td>
<td>Local news of Delaware with Sid Shaw.</td>
</tr>
<tr>
<td>11:00 PM</td>
<td>&quot;Delaware Tonight&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15 PM</td>
<td>SIGN-OFF</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
AI 5:00 PM MISTEROGER'S NEIGHBORHOOD Lady Elaine is sure she knows what the secret is --- and she doesn't take no for an answer. IN COLOR

AI 5:30 PM WHAT'S NEW "Living World/Quite Man/National Parks" Living World: Muri Doubling shows some films of the oddest dramatic performances in the world--the courting dances of birds like the killdeer, the ruffled grouse, and the prairie chicken. The Quiet Man demonstrates the difference between realistic and abstract pantomime as he "eats" a place of steak. National Parks: A visit to Yellowstone Park where the buffalo have lately begun to increase in numbers after its near-extirmination by ruthless and wasteful hunters. (R)

L 6:00 PM DELAWARE AT SIX News and features surveying the Diamond State scene, with the Channel 12 news team -- anchorman Don Durwell and reporters Al Campagnone and Bill Hudson. LIVE

T 6:30 PM AUTO MECHANICS "Used Car Tips." Ninth of 10 programs giving basic auto repair instruction. Host: Richard Finette.

T 7:00 PM FOR YOUR INFORMATION Investigating today's world of education, this wide-ranging new series, aimed at parents, focuses on a variety of topics -- from instructional television's content and impact, to career and vocational opportunities, college admission policies, and educational viewpoints of community leaders in person. Host: Calvin Isard. Executive Producer: Nina R. Eberman. Produced by the Division of Radio and Television, School District of Philadelphia.

L 7:30 PM NEW MOOD/NEW BREED Weekly magazine exploring the new mood of black awareness, unity, independence and self-determination as expressed by the new breed of black Americans -- produced by and with members of the Delaware Valley black community. Features: A black history quiz with book prizes for correct phone-in responses; black community news with Warren Dean; an examination of veteran's compensation and pension by Ruth R. Raymond, Contact Representative for the Veterans Administration; Dave Valentine hosts an interview on a major controversy and concern, the "Job Spot" spotlights opportunities for On-the-Job Training sponsored by the National Alliance of Businessmen, with Nelson Henry of the Chester Human Resources Development Office; and a black history segment with Marvin Robinson. Host: Lionel Menagis. LIVE AND IN COLOR

AI 8:00 PM WASHINGTON WEEK IN REVIEW Four men, each a specialist in covering one aspect of government and politics for a major news medium, review and analyze the happenings on the diplomatic scene. LIVE AND IN COLOR

T 8:30 PM KUKLA, FRAN AND OLLIE "Oliver J. Dragon - Producer" Some of TV's best-loved characters return to American screens, when this 5-program series presents Fran Allison and her two best puppet friends, Kukla and Ollie, joined by all the "Kuklapolitans" created by puppeteer Burr Tillstrom. Tonight: Ollie enters the world of show biz when public television offers him a contract as a producer. He decides to give a TV course in Dragon Talk 101. Then Beulah Witch wants to give a course in Broomstick with a Ph.D. offered in "flying a mope in wet weather." IN COLOR
<table>
<thead>
<tr>
<th>Time</th>
<th>Program Name</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 AM</td>
<td>SESAME STREET</td>
<td>An adventure in pre-school learning: the number 9; settling by poem; what led up to this?; and problem solving. in color</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>PHILADELPHIA SCHOOL NEWS</td>
<td>A daily classroom bulletin direct from the Board of Education, the Superintendent's Office, and every corner of the school district.</td>
</tr>
<tr>
<td>10:05 AM</td>
<td>UNDER ONE SUN</td>
<td>&quot;Literacy Means Voting&quot;</td>
</tr>
<tr>
<td>10:25 AM</td>
<td>PEOPLE HERE &amp; THERE</td>
<td>&quot;Special Program&quot;</td>
</tr>
<tr>
<td>10:30 AM</td>
<td>PIACES IN THE NEWS</td>
<td>A spotlight on the major issues which shape the news.</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>PHILADELPHIA SCHOOL NEWS</td>
<td></td>
</tr>
<tr>
<td>11:05 AM</td>
<td>ALL ABOUT YOU</td>
<td>&quot;No Two Alike&quot;</td>
</tr>
<tr>
<td>11:20 AM</td>
<td>SEARCH FOR SCIENCE</td>
<td>&quot;Air In Motion&quot; Intermediate</td>
</tr>
<tr>
<td>11:35 AM</td>
<td>PIACES IN THE NEWS</td>
<td>A spotlight on the major issues which shape the news.</td>
</tr>
<tr>
<td>11:55 AM</td>
<td>MUSICAL INTERLUDE</td>
<td>(Filler)</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>LOOKING AT CAREERS</td>
<td>&quot;Building Trades&quot; Secondary</td>
</tr>
<tr>
<td>12:25 PM</td>
<td>TALES OF PONDEXTER</td>
<td>&quot;Hansel and Gretel&quot; Fairy tales, puppet-style. (R)</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>UNDER BILLY PENN'S HAT</td>
<td></td>
</tr>
<tr>
<td>1:05 PM</td>
<td>EXPLORING OUR LANGUAGE</td>
<td>&quot;Commanding Attention&quot; Intermediate</td>
</tr>
<tr>
<td>1:30 PM</td>
<td>MAGIC OF MUSIC</td>
<td>&quot;Our Songs&quot;</td>
</tr>
<tr>
<td>1:45 PM</td>
<td>ROUNDBOAT II</td>
<td>&quot;Folk Songs&quot;</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>PHILADELPHIA SCHOOL NEWS</td>
<td></td>
</tr>
<tr>
<td>2:05 PM</td>
<td>MUSIC USA</td>
<td>&quot;Music Light and Gay&quot;</td>
</tr>
<tr>
<td>2:25 PM</td>
<td>TV BOOK SHELF</td>
<td>&quot;What The Good-Man Does Is Sure to Be Right&quot;</td>
</tr>
<tr>
<td>2:50 PM</td>
<td>SHOWCASE OF STARS</td>
<td>&quot;Organ Glass Instruction&quot;</td>
</tr>
<tr>
<td>3:10 PM</td>
<td>COMEDY, READ TO ME A POEM</td>
<td>&quot;The Winds of March&quot;</td>
</tr>
<tr>
<td>3:30 PM</td>
<td>ROUNDBOAT</td>
<td>&quot;Folk Songs&quot;</td>
</tr>
<tr>
<td>3:45 PM</td>
<td>THE FRIENDLY GIANT</td>
<td>&quot;It's Mine&quot; A story about the nature of greed and how wise it is to share. (R)</td>
</tr>
<tr>
<td>4:00 PM</td>
<td>SESAME STREET</td>
<td>(See above, 9 a.m.) in color</td>
</tr>
</tbody>
</table>
WHAT'S NEW "Living World/quiet Man/national Parks" Living World: Following the family cycle of the birds, Kurl Denis describes the habits of the birds by song sparrows and herring gulls. The Quiet Man demonstrates a boy-meets-girl story. National Parks: At the site of Custer's last stand against the Sioux and Cheyenne Indians, maps, paintings and memoirs are used to recreate the battle. (R)

DELAWARE AT SIX Nets and features surveying the Diamond State scene, with the Channel 12 news team -- anchorman Don Dunwell and reporters Al Campagnone and Bill Hudson. LIVE

THE FRENCH CHEF "The Mushroom Show" Julia Child prepares mushrooms in a variety of ways: stewed, sauteed and under glass. (R)

FOR YOUR INFORMATION (See Thursday, February 26, at 7:00 p.m.)

TV GARDEN CLUB with Roy Kersey. IN COLOR

THE HARRISBURG REPORT Analysis, opinion, and commentary on news from the Pennsylvania State Legislature, with anchorman Mike Greenwald and newsmen Ted Gress, executive editor, Lebanon Daily News; Bill Diebler, Pittsburgh Post Gazette, and Bill Keisling, governmental and political consultant from Harrisburg. IN COLOR

NET PLAYHOUSE "A GENERATION OF LEAVES: Yesterday the Children Were Dancing" Second of an 8-part international series of dramas dealing with the widening breach between youth and their elders. Canadian playwright Gratien Gelinas stars in an English translation of his own work; the tragedy of a French Canadian lawyer earmarked for a high federal post who discovers his son is a militant Quebec separatist. IN COLOR

ON FILM "The Assistant Director" Shot on location at the Pennsylvania set of Paramount's new film, "The Molly Maguires," this 13-week series goes behind-the-scenes to detail the making of a multi-million-dollar motion picture. Tonight's program spotlights James Rosenberger, assistant director of this production relating the true drama of a secret society of Irish immigrant mine workers who battled to better conditions in the coal mines of Eastern Pennsylvania during the 1870's.

BOOK BEAT Robert Cromie, editor of the Chicago Tribune's "Books Today" magazine, interviews two Rand McNally spokesmen about how an atlas is put together. The International Atlas, edited by Andrew McNally and Richard Forstall. IN COLOR

DELAWARE TONIGHT News and features from the state of Delaware with Don Dunwell. A comprehensive survey of local happenings with added attention given to national and international events. LIVE

SIGN OFF