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THE IMPACT OF DISCOVERY, A NETWORK TELEVISION PROGRAM FOR CHILDREN, ON A CHILD AUDIENCE, AGES SEVEN TO TWELVE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Maurice Earl Shelby, Jr., B.A.

*****

The Ohio State University
1963

Approved by

Adviser
Department of Speech
ACKNOWLEDGMENTS

To my advisers for guidance;

To the American Broadcasting Company, the Columbus Public Schools and WTVN-TV, Columbus, Ohio for co-operation;

To my wife for encouragement and assistance.
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CHAPTER I

INTRODUCTION

This is a study of the impact of a commercial network television program for children on a child audience. The program was *Discovery*, introduced by the American Broadcasting Company on October 1, 1962. Broadcast daily from New York at 4:30 P.M., the program had a potential audience of four million children below six years of age, six million between the ages of six and twelve and three and a half million teenagers.  

This study was conducted to learn more about the effects of *Discovery* on a segment of that potential audience by going directly to those children for whom the program was primarily intended--seven to twelve year olds--and measuring its impact.

Secondly, the study was made because there appeared to be a lack of research on the impact of specific network children's programs on the child audience. Consequently, the study was conceived not only as a contribution to knowledge about the impact of *Discovery*, but also as

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a stimulant to further research on specific children's programs.

Finally, the study was made to determine the extent to which **Discovery** achieved its basic goals. According to Executive Producer Jules Power, **Discovery** would

Constantly present fresh, new, exciting entertainment that will stimulate the child and broaden his horizons ... making television viewing a far more worthwhile experience for the young viewer than much of it has been to date ... 

The Problem

The problem involved (1) defining the limits of the study and (2) devising methods to measure the impact of **Discovery**. Because no other studies had been made of **Discovery** at the time this investigation was started, it was decided to concentrate on three basic areas involving viewership, learning and attitudes. Thus, the following questions were posed for investigation:

1. Do children watch **Discovery**? Will children who are asked to view the program watch significantly more than children who are not asked to view the program? Are race, sex, age, number of children in the family, socio-economic status, intelligence and school

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attended correlated with viewership of Discovery? Do children who view any given program during a week have a tendency to view other programs during that week?

2. Do children learn from Discovery? Will viewers attain significantly higher scores on test questions based on certain programs than non-viewers? Are race, sex, age, number of children in the family, socio-economic status, intelligence and school attended correlated with test score achievement? Does Discovery motivate children to pursue cultural activities suggested by the program?

3. How well is Discovery liked by children when compared to other children's programs? Are race, sex, age, number of children in the family, socio-economic status, intelligence and school attended correlated with the liking of Discovery? Do children like the host and hostess on Discovery better than the main characters on other children's programs? What do children like about Discovery? What do they dislike about the program?

The Program

Discovery, which combined entertainment with education, began as a twenty-five minute daily presentation of the American Broadcasting Company. Basically, the program integrated in-studio presentations with film and video tape. Extensive use was made of the demonstration technique using appropriate properties as visual aids. Hosting the
program was Frank Buxton, a former television producer, and Virginia Gibson, formerly a featured singer on The Hit Parade. 3

Discovery was launched with a promise from Executive Producer Jules Power that it would be the most ambitious and comprehensive program of its type undertaken by any network. The program planned to "roam into outer space, explore the depths of the ocean, cover science, history, art, music, current events, travel, hobbies and anything else constructive, stimulating and mind-stretching ... for children. 4

Negotiations were established with foreign producers and preliminary plans made for the exchange of programs. The Public Information Offices of each of the 50 states were contacted in an attempt to cover events relating to all of the states in a single year. Moreover, producers felt there was a vast source of program material available in science and art museums, zoos, national monuments and parks. As a result, they maintained liaison with such places. Universities with major research in botany, biology, space science and other subjects that might be of interest to children were asked to co-operate in the production of programs for Discovery. Industry was similarly contacted as well as all departments of government including the Department of Interior, Department of Agriculture and the Defense...

3See Appendix A for a sample Discovery script.

4Power, op. cit., p. 4
Department. Close liaison with the audio-visual departments of school systems, Parent-Teacher Associations, libraries, book publishers and other such organizations was also maintained. In addition, plans were made to place a schedule of forthcoming sequences on *Discovery* in every school system in the nation, hoping the program would be used by teachers to stimulate children's interests.

In Columbus, Ohio, where this study was made, *Discovery* was broadcast from 5 P.M. until 5:25 P.M., delayed a half-hour from New York.

**Organization of the Study**

The foregoing chapters report the procedures used in developing the answers to the questions of inquiry about *Discovery*. Chapter II traces the development of children's programming by commercial networks from 1947 to 1963 in order to fit *Discovery* into an historical context. Chapter III reviews previous research in an attempt (1) to determine the extent to which commercial network children's programs had been studied in the past, and (2) to relate the principal findings of major research on the effects of television on children to the results of this study. Chapter IV presents an analysis of the content of 116 *Discovery* programs, tests the difficulty level of scripts and reviews critical reaction to the program. Chapter V outline the methodology used in studying the impact of *Discovery*. Chapter VI reports the results of the study. Chapter VII summarizes findings and draws conclusions.
CHAPTER II

A HISTORY AND EVALUATION OF PROGRAMMING

FOR CHILDREN BY COMMERCIAL NETWORKS

When Discovery made its debut in 1962, Executive Producer Jules Power stated that the program would be "the most ambitious and comprehensive program of its type undertaken by any network."¹ Also in 1962, it was suggested by a number of critics that the introduction of Discovery, Reading Room and Exploring were direct results of Federal Communications Commission Chairman Newton N. Minow's address to the Annual Convention of the National Association of Broadcasters in 1961 in which he called for children's programs that would teach, inform, uplift, stretch and enlarge the capacities of children.²

The purpose of this chapter is to trace the history of network children's programming giving special attention to (1) basic content suggested in the above statement by Mr. Power; and (2) factors that might influence children's programming by commercial networks.

¹ Jules Power, "Discovery '62," (Mimeographed, n. d.) p. 3.

² From an address by Newton N. Minow, Chairman, Federal Communications Commission, to the 39th Annual Convention of the National Association of Broadcasters, Washington, D. C., May 9, 1961 (Mimeographed), p. 7.
The Chapter is divided into four sections treating (1) the history of children's programming from 1947-1952; (2) children's programming from 1952-1957; (3) children's programming from 1957-1963. The final section deals with other factors in children's programming such as the amount of time devoted to children's programs, when children's programs were aired and the extent of sponsorship.

For most programs such as Kukla, Fran and Ollie and Pinky Lee it was rather easy to determine which were children's programs. However, in borderline cases such as Gene Autry and the early Roy Rogers programs, selection was more difficult. The criteria used involved a "yes" or "no" answer to this question: "Was the program intended primarily for children?" If so, it was defined as a children's program; if not, it was excluded. Consequently, such family programs as Leave it to Beaver and Gene Autry were not included. In some cases, however, programs intended for young teen agers such as American Bandstand were included if they had at least moderately strong appeals to children below twelve years of age. In other cases such as Youth Wants to Know where the program did not appeal particularly to children, programs were excluded. For the most part, children were considered as people from infancy to 12 years of age.
The Initial Period: 1948-1952

To the Dumont Television Network went the distinction of producing the first network program specifically for children. **Small Fry Club** began in March of 1947 from 6 - 6:30 P.M. daily. Featuring animated cartoons, snapshots, slides, silent films and a puppet called "Pirro," **Small Fry Club** was the extent of network programming for children in 1947.

Dumont's pioneering with **Small Fry Club** was greeted by critics with mixed emotions. **Newsweek** called it "a smash success."³ **New York Times** critic Jack Gould censured the program for capitalizing on the child's affection for his parent to sell commercials and described it as a "pioneer children's program of erratic quality."⁴ **Small Fry Club** survived through the 1949-1950 season.

Throughout the remaining years of Dumont's existence, most of its children's programs were failures because they did not command large enough audiences to hold sponsors. **Magic Cottage**, a program on which Pat Meikle told fairy tales to pre-schoolers, lasted but two seasons. **Kids and Company** lasted from 1952 to 1953. **Your Pet Show**, a program about a dog obedience class; **Flash Gordon**, a serialized version of the comic-strip space character; **Happy's Party**

³"TV for the Kids," **Newsweek**, November 22, 1948, p. 54.
and Space Cadet all lasted but a single season. During Dumont's two peak years (1949 and 1950) only three children's programs were broadcast.

Dumont's most successful children's program was Captain Video, which joined the network in 1949 and remained on the air until Dumont went out of business in 1955. Captain Video was the leader of a band of energetic lawmen who coped with sinister badmen in outer space.

Aside from a television "first" with Small Fry Club, then, Dumont's role in the development of children's programming must be considered minor.

When television began critics had high hopes for the medium where children were concerned. By 1950, however, dissent had set in. President George Shuster of Hunter argued that "unless something is done, television will make our cultural standards more and more immature and silly." Powerless television critics such as Jack Gould began to lampoon the "give the public what it wants" philosophy.

Teachers thought late television viewing caused sleepiness in school. Parents were asked to re-examine their philosophy of child rearing and stop children from viewing "bad" television programs.

An editorial in the *Christian Century* warned that parents take a serious moral responsibility "if they admit TV into their homes." The PTA urged the adoption of a code of standards for TV programs acceptable to the American family.

In this atmosphere, the National Broadcasting Company programmed more hours of children's shows than any other network from 1948-1952. Among its most successful shows during this period was *Kukla, Fran and Ollie, Howdy Doody* and *Zoo Parade*.

*NBC's Kukla, Fran and Ollie*, produced by Burr Tillstrom, was one of the most successful children's programs in television history. It was a puppet program featuring Fran Allison, the only living person on the program, who served as mother, sister, girl friend, and conversationalist to Kukla and Ollie, two puppets. Kukla was a sad, wise, sentimental gnome, a perennial worrier with a heart of gold. Ollie was a dragon, Kukla's best friend.

*New York Times* critic Jack Gould praised the program as the "most charming and heart warming excursion into pure make believe ... (with) ... taste, imagination and wonderful fun for adults and children."  

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When Kukla, Fran and Ollie left the network because of lack of sponsorship in 1957 and refusal of local stations to carry it on a sustaining basis, Newsweek wrote the following obituary:

The thing about Kukla, Fran and Ollie was that, in a medium which tended toward slickness, they were brave enough to be gentle, gay, witty and on occasion even unabashedly sentimental ...  

Critics were much less enthused over another NBC program introduced in the 1948-49 season, Howdy Doody, carried five times daily. Featuring former disc jockey, Bob Smith and Puppeteer, Frank Paris, Howdy Doody was a drawling, cowcountry character, not too bright, who was harassed by a host of meddling puppet friends. Host Bob Smith played the piano and drums occasionally to keep things moving. The program was aimed at 2 to 8 year olds, and at one time in 1951 gathered 6.5 million viewers. When Howdy Doody left the network in 1960-61 season, it had given more performances than any other show in the history of network programming.

Howdy Doody won the Peabody award in 1948 as "a beguiling puppet show."  

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9"Peabody Award," Time, April 25, 1949, p. 94.

Jack Gould thought the program "over commercialized."¹¹ The National Parent-Teacher thought Howdy Doody harmless but "failed to exercise the child's mind or probe his imagination."¹²

Also of some significance during the period was NBC's Hopalong Cassidy and The Gabby Hayes Show. Hopalong Cassidy, a program featuring cowboy movies with William Boyd as Cassidy, remained on NBC until the end of the 1950-51 season. The Gabby Hayes Show, in which Hayes told stories of American History to children (occasionally with dramatizations), was one of the first programs to regularly combine entertainment with instruction.

During the 1948-52 era, CBS introduced two programs of some significance: Mr. I. Magination and Big Top.

Mr. I. Magination, a program which many critics felt was on a par with NBC's Kukla, Fran and Ollie from the standpoint of quality, was introduced in April, 1949. Except for summer seasons, the program remained on the network until the end of the 1951-52 season. Featuring Paul Tripp as a train engineer, children were taken on train rides to Imagination Town where Tripp acted as a guide in a world of make believe. The program featured the imaginative re-enactment


of persons or events from history, the dream fulfillment of "I wish I were Robin Hood" kind of wish. Mr. I. Magination was aired from 7-7:30 P.M. on Sundays.

When it was announced in the Summer of 1951 that the program was being taken off the air because of sponsor cancellation, protests were so strong that CBS announced the return of the program on January 13, 1952. One of the strongest protests came from New York Times critic, Jack Gould:

The argument of no sponsorship is getting increasingly tedious. What TV broadcasters are doing by such reasoning is to sabotage the principle by which he professes to live. His premise that the majority taste necessarily must prevail in a mass medium is being distorted to the point where the minority is being disenfranchised. Without programming for the minority, and the majority rule in programming is only an illusory jest and a form of cultural totalitarianism. 13

In spite of such protests, Mr. I. Magination left the air permanently at the conclusion of the 1952 season.

The Big Top, which made its debut on CBS in 1950 for a seven year run, featured Jack Sterling as ringmaster. A production of WCAU in Philadelphia, the program had a production staff of 125. A lavishly produced hour long circus feature, it was not uncommon for 350 people to parade before the camera in an hour's time.

Among other programs aired by CBS during the period were
three puppet shows, Lucky Pup, Whistling Wizard and Snarky;
three variety programs, Scrapbook, Versatile Varieties, Junior
Edition and Smilin' Ed McConnel; one space adventure, Flash Gordon;
and Candy Carnival, a program with a circus atmosphere.

From 1948 through 1952 ABC introduced three programs of
some note: Super Circus, Singing Lady and The Lone Ranger.

ABC's Super Circus, beginning in 1948, remained the longest
running circus program on the networks as of 1963. Singing Lady,
after 17 years on radio, moved to the ABC-TV network in the 1948-49
season for a three-year run. Starring Irene Wicker, who provided
19 different voices for puppets on the program, the show revolved
around the fairy tales of Hans Christian Anderson and the Grimm
Brothers.

The Lone Ranger, also based on a radio show, enjoyed a much
longer run than Singing Lady. Making its television debut in the
1949-50 season, The Lone Ranger survived on the networks until
1962. In the 1953-54 season the program also ran on CBS-TV,
the only children's program ever to run on two different networks at
the same time.
While *The Lone Ranger* was still strong on the network in 1960, National Parent-Teacher observed:

The early radio and TV Lone Ranger commanded respect and stirred a child's imagination. The Lone Ranger has been something of a giant-sized boy scout. But of late, the Lone Ranger, it seems can no longer serve justice without recourse to body blows, gunfire, agony and death. Has the Lone Ranger been watching Wyatt Earp? Let's get back to the old trail, Lone Ranger. We hope you’ll stick to your silver bullets. 14

Other programs on ABC during the 1948-1952 period for children included two space adventures, *Buck Rogers* (animated) and *Space Patrol* (film); three westerns, *Acrobat Ranch*, *Cowboys* and *Injuns*, and *Ranger Joe*; one un-classified program, *Sandy Strong*.

**The Period of Expansion, 1952-1957**

When the Government lifted the television freeze in 1952, the industry started to expand. With this expansion came more programs; with more programs came more criticism. The popular literature became saturated with articles about television.

Emerging were three main criticisms about children's programming: too much violence; too many mediocre programs; no do-it-yourself stimulus.

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The chief criticism was "too much violence." A group of mothers in San Francisco counted in a week's time 13 murders, 14 sluffgings, 6 kidnappings, 5 holdups, 3 explosions, 3 thefts, 2 robberies, 1 lynching, 1 torture scene and 1 miscarriage. A Yale study group found children's dramatic programs the most violent on the air. The National Association for Better Radio and Television said that the amount of violence and crime on children's programs "should dismay all parents." On the other hand, Dr. Margaret Mead blamed the whole affair on parents who used television as baby sitters while they pursued other tasks. Critic John Crosby said it was the fault of sponsors, and suggested that networks step in and handle children's programs as their own creations, thereby reducing sponsor control.

Whatever the effects of the controversy, in October of 1954 the Senate Subcommittee on Juvenile Delinquency opened two days of hearings on whether there was a connection between juvenile delinquency


16"Two Year Study by Communications Project on Viewing Habits of Children," *Newsweek*, April 26, 1954, p. 91


and crime shows on television. Among the recommendations growing out of the hearings was the suggestion that the industry adjust its programming to the fact that a substantial body of opinion leaders disapproved of violence programs. Also suggested was a stricter control by the FCC, formulation of local listening counsels to insure good television and a further study of the problem.  

Dr. Herman Harvey, a psychology professor, labeled the whole affair a waste of time because nobody knew the right answers.  

The National Broadcasting Company, sensitive to such pressures, announced in April of 1955 that it was setting up the industry's first children's program review committee headed by Dr. Frances Horwich of Ding Dong School. Said the network:

TV used creatively for children can go far to change mere passive viewing into active participation. What should never be overlooked is that parents have the duty to regulate their children's viewing, however.

The committee, also composed of Psychologist Robert M. Goldenson, and NBC Board Member Mildred McAfee Horton, former president of Wellesley College, took a dim view of NBC's children's

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20 The New York Times, August 26, 1955, p. 8
21 "Is It Necessary?" Newsweek, February 21, 1955, p. 62
22 "To Improve TV for Children," America, April 23, 1955, pp. 94-95.
programs. Among the committee's complaints were "too much suggested action that would be forbidden at home;" "over-excitement" "crude-ness in encouraging children to do things which would not happen in a normal society" (playing a trombone with a mouth full of watermelon); "overemphasis on money;" and "misuse of commercials" (presenting toys as educational toys when in fact they were not educational). Urging NBC to correct its faults, the committee recommended the deletion of bad grammar from children's shows, the introduction of more how-to-do-it shows, hobby material, folk music and adventure programs other than westerns and space materials.23

By 1957, some performers got into the act. Frances Horwich, writing for the National Parent-Teacher, outlined her criteria for the ideal children's program: It should be designed to entertain or teach children; it should give children a feeling of belonging to the group they watch on the screen; it should draw children into the activities it portrays rather than letting them merely sit passively; it should be neither condescending nor insulting to children; it must neither complicate nor frustrate relationships between children and parents; it must make no promises to children unless they are carried out.24

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Meanwhile, Pinky Lee, host of NBC's *Pinky Lee Show*, created a mild furor in October of 1957 by announcing severance with the network on grounds that the "networks are no longer interested in children's programs." The *New York Times* quoted Lee:

> The inclination of NBC and the others is to let the kids watch the bloody murder or gangster films and westerns. They'd be just as happy if they could dump the few children's programs they have. 25

Lee's remarks came at a time when the networks had cut back programming for children drastically; advertisers withdrew support from children's programs in favor of "family" programs. Consequently, charges developed that networks had dropped children by the wayside in favor of programs that would attract broader audiences. In addition, it was underlined that no network had a major official devoting himself entirely to the problem of children's programming. Moreover, networks were criticised for "drab" children's programming during daylight hours--particularly at dinner time. There was also an attitude among some advertisers that children hated children's programs, that they preferred the more adult situation comedies.

With NBC appearing to be "on the spot" more than the other networks, it nevertheless introduced some durable programs in the 1952-1957 period, including *Mr. Wizard*, *Ding Dong School*, *Fury*, and *Pinky Lee*.

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Mr. Wizard, a program which NBC has sustained throughout most of its entire existence, was first carried on NBC's local New York outlet before joining the network. Still on the air as of this writing, Mr. Wizard has emerged as one of the most durable children's programs of all times. Since its inception in 1951-52, host Don Herbert has demonstrated hundreds of scientific principles to children. Answering such questions as why the wind blows, what makes a cake rise, why the rain falls, etc., Herbert, a former teacher, used such everyday objects as balloons and potatoes rather than test tubes in his experiments.

Through the years, critics have heaped praise on both the program and on NBC for carrying it on a sustaining basis most of the time. America called the program "a welcome and valuable service ... which has attracted many boys and girls."26 PTA Magazine evaluated the program as "outstanding both as an introduction to science and as a demonstration of how to teach."27

Another successful NBC program during the 1952-1957 period was Ding Dong School, which first appeared on the network in 1952. It went off the network in 1956. Ding Dong School was intended for preschoolers, aged 2-5. It was designed to offer simple training.

guidance and entertainment. Originating initially from Chicago, the program was first produced by Reinald Warrenrath, Jr. and was under the supervision of Judith Waller. The program was conducted by Dr. Frances Horwich, Chairman of the Department of Education at Roosevelt College in Chicago. On the program, she was known as "Miss Frances."

"Miss Frances" opened each program with a song, "I'm your school bell, sing ding dong." Appearing on the program with "Miss Frances" were two dolls, Susie and Raggedy Andy; a puppet-rabbit, Lucky; a puppet-monkey, Jacko and three live goldfish. Children were taught to draw, were shown how musical instruments operate, how to care for pets, and so on.

Critical reaction to Ding, Dong School favored content, deplored commercialization. When the program won the Peabody Award for 1952, Jack Gould noted that the program merited the award but said: "... it would have been courageous on the part of the Peabody group to admonish NBC to keep a much tighter rein on commercialization of the program for pre-school children." The National Parent-Teacher wrote that "like every superior school, this one owes its success to the teacher. To help your children explore their world and find it good, let the big ding dong summon them to this happy pre-school

of the air. 29 Robert Louis Shayon called the program "an inviolate island in a sea of moppet mayhem. Any PTA would beamingly approve of Miss Frances. She genuinely seems to care about children's intelligence, imagination and creativity."

The Nation called the show a success because "she (Miss Horwich) is a good teacher." 30

Another popular NBC program during the 1952-1957 period was Pinky Lee, which appeared in 1953 and lasted until the close of the 1956 season. Pinky Lee, the star, was a former burlesque comic who entertained children with pie-throwing, frenzied dancing and screaming. The program was aimed at youngsters 4-8 years of age. Time said that "few adults are sufficiently strong fibered to watch this show ... of feeble jokes and ... reluctant children dragged (on stage) from (the) studio audience." 31 Newsweek called Lee "a comedian that comedians hate; but he has the kids. Only kids can stay in the room when the TV set is on." 32 New York Times critic, Jack Gould, called Pinky Lee a tasteless, witless, crude half hour that calculatedly exploits behavior in children that sensible mothers and

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30 Robert Lewis Shayon, "Ding Dong," Saturday Review, April 18, 1953, p. 32.

31 "Children's TV Fare," The Nation, August 18, 1956, pp. 146-147.


fathers do their best to curb. Responsibility for this show rests with those in charge at NBC... The show is a blueprint of what not to do during the children's hour. It whips them into a high emotional pitch just before dinner, teaches them to spit out popcorn on the floor... 34

Fury, introduced in the 1955-56 season and still on the air of 1963 is a Saturday morning program about a wild black stallion and a boy. The program had a western setting complete with outlaws and sheriff. "Fury," the horse, often decided the issue between badmen and good men, rearing to defend the latter. Time called the program "not a western because it has no indians or saloons. Packed in each episode is a little moral. It may be philosophical, truth or bicycle safety. "35

Among other programs on NBC during the period--many of them obscure after only a few years--were: Sky King Theatre, Excursion, Happy Felton's Spotlight Gang, Funny Boners, The Paul Winchell Show, Captain Gallant, Children's Corner and Gumby.

Excursion, which made an appearance in the 1952-53 season and remained on the network until the conclusion of the 1955 season, was a Robert Saudek Production featuring Burgess Meridith as master of ceremonies. Aimed at children from 8 to 16, the program ran the gamut from dramatizations of Huckleberry Finn to an explanation


35 "Horse with a Message," Time, March 10, 1958, p. 59.
of farming as a career. High production costs and the non-availability of sponsorship forced the program off the air at the end of the 1955 season.

Happy Felton's Spotlight Gang appeared for one season in 1954-55. A Saturday program live from New York, Felton told educational stories and showed educational films to children. Funny Boners, a program lasting only for the 1954-55 season, was a children's truth or consequences program with ventriloquist Jimmy Weldon as master of ceremonies. The Paul Winchell Show returned to the air for two seasons in the 1954-55 season with a Saturday morning variety program of puppets and music. Captain Gallant began a two-year run on NBC in the fall of 1955 featuring Buster Crabb in the adventures of the Foreign Legion. Children's Corner presented songs, stories and puppet entertainment for children during the 1955-56 season on Saturday mornings. Gumby, an animated figure made of molding clay and once a part of Howdy Doody made a brief appearance during the 1956-57 season.

Rounding out NBC's fare during the 1952-1957 period were Rootie Kazootie, a puppet adventure program offering games and prizes; Captain Harts and his Pets, an animal show; and Comedy Time.
In the period of expansion, CBS's programming for children contributed more to the total volume of children's programming than any other single network. It was during the 1952-1957 period that CBS replaced NBC as the number one producer of children's programs. CBS initiated eighteen new programs during the five year period.

Two of CBS's efforts—Lassie and Captain Kangaroo—must be regarded as two of the all-time favorites. To a lesser degree, In the Park and Let's Take a Trip, while not enduring programs, received high praise from critics.

Lassie, which CBS brought to the airways in 1954-55, was still strong as of 1963. Lassie has occupied the 7-7:30 P.M. time slot on Sunday evenings on CBS for eight years. The story revolves around the adventures of a boy and his dog on the farm. The National Parent-Teacher felt that "the outstanding quality of the show's tenderness. Sometimes it may be a little overdone, but by and large the effect is good."36

Captain Kangaroo was inaugurated on CBS in the fall of 1955. The program was aired in the same time slot as NBC's Ding Dong School, a phenomena that has caused some critics to ask why two superior children's programs must be programmed to force viewership of one or the other. Captain Kangaroo, still on the air as of this

writing, was initiated as both a five-time weekly program (10-11 A.M.) and a Saturday morning program.

Aimed at children 2-8 years of age, "Captain Kangaroo," the host, is played by Bob Keeshan. The program introduces as regular policy animal guests such as raccoons, squirrels, rabbits, etc. Captain Kangaroo demonstrated to children such things as creative play, presented short films and read stories. From time to time puppets and marionettes have appeared on the show; a regular feature is a grandfather clock which rolls its eyes and talks. J. P. Shanley, *New York Times* critic, credits the success of the show to the "delightful artistry of Bob Keeshan."37

In 1952-53, CBS introduced *In the Park*, somewhat similar to NBC's *Kukla, Fran and Ollie*. Produced by Charles Vanda, and featuring Bill Sears and four puppets, the setting was in the corner of a park where Sears sat on a bench and chatted with puppets. The program left the network after one year.

Somewhat more successful was *Let's Take a Trip*, initiated in April of 1955 and kept alive until February of 1958. Star of the program was Sonny Fox, who acted as a guide for two children (Ginger MacManus, 9 and Brian Flanagan, 10) into such places as firehouses.

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and dairy farms. The program was telecast live and remote each Sunday afternoon. Robert Lewis Shayon was impressed by the fact that the program's format was devised after months of study and research. "It has been acclaimed by educators all over the country," he wrote.38

Winky Dink and You was initiated in the 1953-54 season for a three year run on CBS. Broadcast on Saturday mornings (11-11:30 A.M.) the program sought to teach creative drawing and self expression. It showed simplified sketches of such objects as steamboats on the screen while young artists make their own copies and added their own embellishments. Children were urged to send 50¢ for the Winky Dink TV Kit containing a transparent plastic window that stuck to the TV screen on which children drew with a special set of crayons. For the first two years of the program's existence, CBS carried it on a sustaining basis. The host was Jack Barry.

Other programs introduced in the 1953-54 season included Rod Brown of the Rocket Rangers, a space adventure lasting only one season; Barker Bill's Cartoons which was on the air twice a week for three seasons; and Contest Carnival, a live Sunday afternoon program with a carnival setting.

The 1954-55 season brought—in addition to *Lassie* and *Let's Take a Trip*—*Uncle Johnny Coons*, a Saturday afternoon program live from Chicago featuring old movies and organ music.

In addition to *Captain Kangaroo*, six new programs were introduced by CBS during the 1955-56 season. *My Friend Flicka*, based on Mary O'Hara's novel of the same name, lasted through the 1958 season—a three year run. With Johnny Washbrook, Flicka's master, the program involved a different plot each week. The *National Parent-Teacher* wrote: "...If you remember the tender book, you may be heartbroken. The most frequent formula is the one about the child's encounter with badmen. Probably the best thing about this show is the unspotted loyalty of a boy and a horse."39

Also introduced in the 1955-56 season was *Captain Midnight*, a crime-fighting airplane pilot and *Mighty-Mouse Playhouse* featuring cartoons about a superman of mice. The *National Parent-Teacher* recommended the program for mice—not children.40

*Wild Bill Hickock*, featuring Guy Madison and Andy Devine, began a three year performance on CBS in the fall of 1955. A western, the program was presented on film each Sunday at 12:30 P.M. The


series was based on the life and legend of Wild Bill Hickock, the famous marshal of Deadwood, South Dakota.

In the 1957 season, CBS introduced a children's quiz program, It's a Hit, which lasted only one season. With Happy Felton as "the umpire," the program featured teams of children advancing around the bases with the correct answers to certain questions. In addition, the network brought Susie's Show from its local outlet in Chicago (WBBM) to the network as Susan's Show. Aired on the network for two seasons, the program featured Susan Heinkel, 12-year-old mistress of ceremonies, who baked cookies, delivered lectures on traffic safety, danced, sang and showed cartoons.

Rounding out the CBS fare during the period were three programs—all introduced in 1955-56—which were not always exclusively for children: Sergeant Preston of the Yukon (7:30-8 P.M., Thursday), featuring a Canadian Mounted Policeman who rounded up badmen in the northland with the aid of a dog; The Adventures of Robin Hood (7:30-8 P.M., Monday), filmed in England with English actors; Tales of the Texas Rangers (11:30-12 A.M. Sunday) on which Texas lawmen captured badmen. In addition, Heckle and Jeckle, a cartoon show about two magpies, aired on Saturday morning, was introduced in 1956.

Throughout the period from 1952 to 1957, the American Broadcasting Company introduced only seven new programs. Three of those seven, however, were highly successful—Disneyland, Mickey Mouse Club and Rin-Tin-Tin.
Disneyland made its first appearance on ABC in October of 1954. The program, broadcast on Sunday evenings from 7:30-8:30 P.M., retained that name until the 1958-59 season when it became Walt Disney's Adventure Time. The following season, 1959-60, it was reduced to a once weekly presentation (7:30-8 P.M. on Friday) under the name, Walt Disney Presents. In 1961 the program moved to NBC as Walt Disney's Wonderful World of Color, where it occupied the 7:30-8:30 P.M. time period.

Regardless of the name or the network affiliation, the content of the program has remained fairly constant: programs on nature ranging from life in the frozen northland to the dry desert and western adventures.

When Disneyland premiered in 1954, New York Times critic Jack Gould wrote: "It's happened and it's wonderful. Walt Disney is on TV. Enchanted television that combines ... happiness and knowledge ... A note of appreciation to ABC for scheduling it at an ideal hour for the younger generation." 41

Walt Disney's Mickey Mouse Club, a daily presentation (5-6 P.M.), premiered in October of 1955 and featured animated cartoons, songs, and music by a group of youngsters called the Mouseketeers. With

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Jimmie Dodd as host, the program regularly had a newsreel for children, a feature on occupations and a daily barnyard episode. "Friendly Farmer." Originally an hour long program, it was reduced to a half hour after its first year. The program was cancelled at the end of its 1958 season after three years on the network.

ABC introduced Rin-Tin-Tin in the spring of 1954. Rin-Tin-Tin was the story of a German Police Dog and his orphan master, Rusty, in a frontier army setting. The program was off the air at the end of the 1960 season after six years on the network. Newsweek said of Rin-Tin-Tin: "Tense situations exist throughout the program and unbelievable problems are solved by this incredible boy--wholesome episodes are the exception."42

In 1952, ABC experimented with three unsuccessful programs: Kid's Kapers, Tootsie Hipperdrome and Hail the Champ. Kid's Kapers, a cartoon show, lasted for only the 1952-53 season as did Hail the Champ. Tootsie Hipperdrome, a circus program, lasted two seasons.

The Period of Settling: 1957 to 1963

By 1958, almost 88 per cent of the American homes had television sets. Moreover, educators, critics, parents and other opinion leaders

saw good in television. Dr. Frank Schlagle, Superintendent of Schools in Kansas City, Kansas said: "Television has possibilities of improving schools by stimulating interest, and interest precedes learning." Jack Gould noted a change of the attitudes of the teaching profession from what was a rather widespread prejudice against television to an attitude of using special programs as supplementary material.

In addition, more responsibility was placed on parents in the selecting of programs for children. Dorothy Barclay, New York Times writer, noted that "constructive use of television requires parents to guide children's viewing." The National Education Association Journal ran an article stating "At its best, TV can be used to broaden children's horizons."

While the positive was accentuated, the negative was not eliminated. The editor of the National Parent-Teacher warned that unless programs for children improved, parents and teachers would

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not only turn the dial but would unplug the set. 47 Newsweek said that "the junk that floods the air waves during the children's hour comes seriously close to verifying the old suspicion that the average network vice president was without a mother." 48 Abraham A. Ribicoff, Secretary of Health, Education and Welfare, planned a study of the effects of television on children sponsored by the government. 49 The New Republic labeled the existing status of programs for children "the longest, most continuous and crudest scandal of all scandals." 50 Robert Saudek, TV producer, called for a massive effort to be made by the creative people of the broadcasting industry to fill the gap of "quality" programs for children. 51 Newsweek said that for children "too old for Captain Kangaroo and too young for Dick Clark, quality programming ... is in a virtual vacuum." 52 New York Herald Tribune critic John Crosby called "TV a crime against the nation's children." 53


49 "Tougher Than it Seems--the TV Kid Show Problem," Sponsor, August 6, 1962, p. 29.


52 "How, Not Pow," Newsweek, October 19, 1959, p. 64.

53 John Crosby, "Suggestions Offered to PTA in Fight for Better TV Fare," National Parent-Teacher, LIV (October, 1959), 20.
Throughout much of the period, the networks tended to slack off in the number of hours produced for children. NBC, for example, introduced no new children's programs in 1959 or in 1960. CBS introduced no new programs in 1958 or 1959.

Talk programs changed noticeably in 1960-61. ABC introduced American Newstand; NBC, Update and 1,2,3 Go! and CBS Video Village Junior Edition. In the 1962-63 season the three networks produced Discovery (ABC), Reading Room (CBS and Exploring (NBC). Some critics thought the addition of these programs were reactions to Mr. Minow's "wasteland" speech calling for better children's programs. Jack Gould wrote that "the three networks have introduced ventures designed to deflect the chill critical winds of Washington..." Wrote producer Sonny Fox: "There is no doubt that Mr. Minow's concern with children's programming has helped get programs like Discovery or 1-2-3 Go! off the drawing boards and on the air..."

Consequently, the 1957-1963 period saw (1) greater recognition of the benefits of television to children; (2) increased interest by critics in programming produced specifically for children; (3) greater governmental interest in children's programming; (4) a decline in the

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total number of programs for children; (5) a decided increase in "quality" talk programs for children, beginning in 1961-62.

As we have seen, the 1957-1963 period found NBC reducing the number of hours devoted to children's programs drastically. In the 1957-58 season, NBC introduced three new programs: Andy's Gang, a Saturday morning program with Andy Devine showing filmed jungle stories and comedy sketches; Ruff and Reddy, a Saturday morning cartoon program about two talking crows, and Shirley Temple's Storybook.

NBC introduced only one program in the 1958-59 season and that was Circus Boy, which moved from ABC. No new programs were initiated in 1959-60. Meanwhile, the network dropped Andy's Gang, My Friend Flicka, and Shirley Temple's Storybook.

In the 1960-61 NBC brought Shariland from its local New York affiliate, WRCA, to the network as the Shari Lewis Show. Featuring puppets Lamb Chop, Hush Puppy and Wing Ding, Miss Lewis combined ventriloquism, puppetry, music, dancing and educational games into a variety program. As Shariland, the program won the Emmy from the Television Academy in 1957 and took the Peabody award in 1960 as The Shari Lewis Show on the network.

The only other children's program introduced by NBC in 1960-61 was King Leonardo, a cartoon show about the humorous adventures
of a lion. PTA Magazine observed that King Leonardo

offers one half hour of untroubled laughter for the very young. It also contains segments of quite sophisticated matter that are equally diverting to adults. The violence level is measurably below the TV average. 56

King Leonardo was still on the air as of this writing.

Bullwinkle, 1-2-3-Go! and Update were first aired by NBC in the 1961-62 season. Bullwinkle, at first a Sunday presentation but changed to Saturday afternoon in its second year, was a cartoon series about a moose and his friends. Update, a news program for Junior and Senior High School students was a Saturday noon presentation of world events. 1-2-3-Go! was the exploration of different parts of the world with a 10 year old boy and his adult guide. In addition, NBC re-installed Kukla and Ollie (without Fran) for five programs daily from 5-5:05 P.M. Once a highly successful program, the series left the air after one season.

At the beginning of the 1963 season, NBC introduced Sheena, the jungle adventure of a female Tarzan, on Saturday morning. With Exploring, NBC hoped to produce a "series that informs and instructs so attractively as to give its young televiewers a genuine yearning for learning." 57 Aimed at children 5 to 11 years of age, the program

57 NBC Promotional Material, 1962.
treated such subjects areas as language, music, mathematics, social
studies and science.

PTA Magazine thought the program should have been more
interested in unity rather than variety:

Fascinating bits of information are spread before our
eyes, only to be brushed aside and replaced by other
bits. The danger is that the child may get the idea
that knowledge consists of fragments rather than a
unified whole. 58

From 1957 until 1959, CBS initiated no new children's programs
on the network. In 1959, Sky King, formerly on ABC moved to CBS.
Meanwhile, the network dropped Robin Hood, Comedy Time, Wild
Bill Hickock, Sgt. Preston and Let's Take A Trip. Consequently, at
the end of the 1960 season, CBS was programming only 6.75 hours a
week for children. Of particular note during the 1959-60 season was
the introduction of Leonard Bernstein's Young People's Concert.
CBS has aired four of these programs during each season since January 23,
1960 in which Mr. Bernstein conducted and explained serious music.
The program won the Television Academy's "Emmy" in 1961.

In 1960-61 CBS initiated two new shows: National Velvet and
Magic Land of Allakazam. Broadcast from 8 - 8:30 P.M. on Sunday,
National Velvet, based on the book of the same name, revolved around

58 "Time Out for TV," PTA Magazine, LVII (December, 1962),
30.
a girl, her horse, and her family on a farm. The program remained on the network two seasons. The Magic Land of Allakazam featured Mark Wilson, a magician, performing magic tricks before a studio audience assisted by a little girl. Periodically, cartoons were introduced. A Saturday morning feature, the program was still on the air as of 1963.

1961-62 brought to CBS The Alvin Show and Video Village: Junior Edition. The Alvin Show, a cartoon show featuring Alvin, a chipmunk, was a Saturday morning presentation and is still on CBS as of this writing. Video Village: Junior Edition, a children's audience quiz on Saturday morning, went off after one season.

In the 1962-63 season, CBS introduced but one program: Reading Room, on which a panel of children discussed a book each week with an adult guest--usually an author. With Ned Hoopes as master of ceremonies, PTA Magazine called the attempt "a worthwhile but modest aim." Continuing,

It is modest because it does not attempt to use classics but only "currently popular" books. It does not try to involve young readers in literary criticism... But young children can be led to think creatively about plot... Simple questions would set the young reader to thinking about the book rather than about himself. 59

Reading Room was scheduled on Saturday noon, opposite NBC's Exploring.

While the other networks were cutting back on the amount of time devoted to children's programming in the late fifties, ABC expanded. In 1961, however, when its contract with Walt Disney expired, the total weekly hours devoted to children's programming on ABC declined. Nevertheless, the network introduced 18 new programs during the 1957-63 period, compared to 5 on CBS and 10 on NBC.

In 1957-58, ABC aired four new children's programs. Fun at Five was a daily feature on which the network ran a different thirty minute adventure episode each day. These episodes, for the most part, were repeats of such adventures as MacKenzie's Raiders, a Civil War story. Each adventure appeared in a designated time slot each week. The series lasted but one season.

Circus Boy, a circus-adventure in an old west setting premiered on ABC in the fall of 1957. Aired from 7:30-8 P.M. on Thursday, the program moved to NBC the following season in a Saturday morning time period.

Zorro, produced by Walt Disney, featuring the adventures of a masked swordsman, enemy of the badmen, began a two year run on ABC in the 1958-59 season.
Rounding out ABC's new programs in the 1957-58 season was American Bandstand, programmed for teen agers but nevertheless commanding a sizable audience of older elementary school children. With Dick Clark as master of ceremonies, the program featured teen-agers dancing to records of popular recording artists. Often some artists appeared live on the program. Presented daily, the program remained on the air as of 1963.

The National Parent-Teacher spoke very favorably of the program. Said the magazine:

More subtle teen agers observe how other teen agers comport themselves on a dance floor and thus what behavior is expected of them. The programs reflect the gentle manners, good taste and friendly gaiety that distinguish their master of ceremonies.

The format of American Bandstand was copied by local stations from coast to coast and constituted the first successful attempt at telecasting a disc jockey program.

Introducing no new programs in the 1958-59 season, ABC brought Lunch with Soupy Sales to a Saturday afternoon time slot on ABC. Featuring silent movies with humorous commentary by Soupy Sales, pie throwing and slapstick comedy, the program survived only one season.

In addition, ABC aired two new cartoon programs: Rocky and His Friends and Matty's Funday Funnies. Rocky and his Friends

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60 "Time Out for TV," National Parent-Teacher, LIV (September, 1959), 27.
was built around the nonsense-adventures of Bullwinkle, a moose and Rocky, a flying squirrel.

Matty's Funday Funnies, featured Katnip (a cat), Herman (a mouse) and Casper (a friendly ghost). The program was about Casper's attempt to be friendly with frightened playmates. The program went off the network at the end of the 1962 season.

ABC contributed to the continued rise of the cartoon programs during the 1960-61 season with Bugs Bunny.

The Bugs Bunny program featured old Bugs Bunny cartoons and was hosted by puppeteer Dick Coughlan, who exchanged chatter with puppet friends between cartoons. The puppet-animals on the program were pictured in a hollow tree in sequences with the host. Aired Tuesday evenings, 7:30 - 8 P.M., the program remained on ABC two seasons.

ABC also introduced a new variety program during the 1960-61 season, Pip the Piper. With three comedians and a puppet, the program generally presented funny songs, dances, simple games and general clowning.

ABC's third contribution in 1960-61 was Expedition, aired two out of every three Tuesday evenings from 7 - 7:30 P.M. The program was unique in that the network urged local stations to produce programs of a similar nature every third week for airing in the Expedition time slot. ABC asked station managers and school superintendents to
work together to produce the local program. ABC presented special awards to teachers using the program in classrooms. The program sought to present a pictorial record of journeys to such far away places as Antarctica during the International Geophysical Year Expedition.

While the program may not have been strictly a children's program, it won the Peabody Award as the outstanding children's program in 1961. New York Times critic J. P. Shanley wrote that Expedition was a "well edited, interesting documentary (that looked) like a worthwhile informational TV series."61

During the 1961-62 season, ABC introduced five programs. Cutting American Bandstand short by 10 minutes, the network made room for American Newstand, a news program for children with Bill Lord reporting. PTA Magazine called the program "remarkable for dullness and triviality. Aimed at youth, it tends to miss its mark completely by grossly underestimating the interests and intelligence of young Americans."62

In addition, ABC aired The Texan, a western starring Rory Calhoun. The program was on only one season. On Your Mark, also

a new program in 1961-62, was a program on which games were played and prizes awarded to children. The program appeared on Saturday morning. On Your Mark was not re-scheduled for the 1962-63 season.

**Other Factors in Children's Programming**

From the time that the Dumont network produced the first program for children in 1948 to the time ABC introduced Discovery in 1963, the total time devoted to children's programming by all networks generally increased. There have been four peaks in the total amount of time devoted to children's programming. The first peak came in 1951 as the combined networks presented a total of twenty-seven hours weekly of children's programming. The year 1951 was a period of decline, followed by a gradual increase through 1953, 1954 and 1955. The second peak came in 1956, when the networks devoted 37 hours to children's programming, an all-time high. This sudden climb takes on added significance inasmuch as Dumont went out of business in 1955; consequently this total was divided among three rather than four networks.

In the 1957 season, however, the total weekly hours devoted to children's programming fell rapidly. Children's programming peaked twice more throughout the period, once in 1958 (25 3/4 hours) and again in 1960 (26 1/2 hours), but never again approached the 37 hours of 1956.
Why the sudden drop in the total amount of children's programs after the 1956 season? According to *Television Age*:

The country was in the midst of a slight recession; sales were harder to get. The novelty of TV had begun to wear off; many clients didn't know how to substitute selling know-how for novelty. Most important, new and attractive evening franchises were being opened up by the American Broadcasting Company. They were efficient and delivered a family audience. They moved the other networks to greater efficiency on a competitive response. The family program came into its own, and, along with it, family viewing—which, of course, included large numbers of children. In a short time, the networks had surrendered the prime children's programming preserve, the 4-7 P.M. strip to local stations. And in the changeover sales ... became harder to make. 63

In comparing the networks, Dumont enjoyed the leader's role in total weekly hours devoted to children's programs for only two years. Dumont's children's programming efforts peaked in 1949 and 1950 and then began a steady decrease until the network's demise in 1955. NBC took the lead in 1950 and held it until the great purge of network children's programs in 1956-57. At that time, NBC fell rapidly in total hours produced, falling behind ABC and CBS. In recent years, however, NBC has closed the gap by increasing the amount of time devoted to children's programming. At the same time, ABC and CBS have registered decreases.

The American Broadcasting Company, with a meager beginning, ran third throughout most of the period. By steadily increasing the total hours year by year, ABC moved into second place behind CBS by 1957. In 1959 ABC took the lead reaching its all-time peak in 1961 at 14 3/4 hours weekly before falling downward. CBS took the lead in total hours produced in 1957 and 1958, and was second to ABC until 1963 when it again assumed the lead.

Throughout the history of television, the most preferred type of program by far has been children's variety, first introduced in 1947 by Dumont with Small Fry Club. Other types of children's programming have been less preferred.

Adventure-drama, introduced in 1948, has tended to be a fairly steady type of programming with fewer up and down fluctuations than other types. Children's western-drama, first introduced by NBC in 1949 (Hopalong Cassidy), peaked during the 1950 season, decreased slightly until 1952, then curved upward very slowly.

Cartoons, initiated by NBC in 1951 (NBC Comics), disappeared from the networks completely in 1952, limped along until 1956 when it began a sharp climb, peaking at 6 hours weekly in 1958. This trend was followed by a slight decrease and curving upward again in 1960.

Children's talk-demonstrations, which first appeared in 1951 on NBC with Zoo Parade gradually rose to a peak at 6 3/4 hours in 1956 with such offerings as Let's Take a Trip, Ding Dong School, Winky
Dink and You and Zoo Parade. It fell, however, to a single hour weekly in 1957 and disappeared from the air altogether in 1960 before curving gradually upward again in 1962.

A new program type appeared in 1961 with the introduction of a news program for children, American Newstand. There was speculation that the inclusion of such programs as American Newstand and 1-2-3-Go! were network reactions to Mr. Minow's "Wasteland" speech, as well as Reading Room (CBS), Exploring (NBC), and Discovery (ABC).

In the early days of television, networks showed a preference for weekday evening programs for children between 6 and 8 P.M. This practice continued from 1948 through 1953. In 1950 a full 14 3/4 hours were devoted to children's programs in the evening and included such programs as Snarky (CBS), Cactus Jim (NBC), Kukla, Fran and Ollie (NBC), Lucky Pup (CBS); Captain Video, Magic Cottage and Small Fry Club (Dumont). By 1953, however, networks began to turn away from weekday evening programs for children in favor of afternoon programs. By 1957 the most favored time during weekdays was in the afternoon between 4 and 6 P.M.

Meanwhile, weekday morning programs, first introduced in 1952 by NBC in 1952 (Ding Dong School), rose sharply from no hours weekly in 1952 to 10 hours weekly in 1956 as CBS introduced Captain Kangaroo daily to compete with NBC's Ding Dong School from
10 - 11 A. M. In 1957, however, Ding Dong School left the network, leaving Captain Kangaroo as the only weekday morning program for children on the networks. Captain Kangaroo has remained the only weekday morning program for children on the networks since 1957.

Afternoon programming remained the second most preferred weekday time for children's programming until 1956 when it surpassed the other weekday time periods with 10 1/2 hours weekly. From 1957 through 1962, afternoon remained the preferred time. Since 1960, however, time devoted to weekday morning, afternoon, and evening programming has curved downward while morning programming has increased.

As children's network programming developed, Saturday became the most favored single day for children's programs, with Saturday morning preferred. First introduced in the 1951 season with Versatile Varieties, Junior Edition, (CBS) and Acrobat Ranch, (ABC), the total hours devoted to Saturday morning programming peaked in 1956 before leveling off at 5 hours in 1958.

Oddly enough, in the beginning days of television, the networks favored Saturday evening programming (between 6 and 8:30 P. M.) from 1948 until 1951. It declined sharply, however, and disappeared temporarily in 1953. From 1953 until 1961 it has been the least preferred time on Saturdays. Children's programming on Saturday
evening has had its ups and downs. In 1948 ABC introduced the first Saturday children's program in evening time (Buck Rogers). However, by 1951 the combined networks were showing only 2 1/4 hours of children's programming during the evening hours. Since that time, the total hours devoted by all the networks combined for evening children's programming has never been above 1 1/2 hours, which it reached in 1962.

Programming on Saturday afternoon--between 12 and 6 P.M.--began in 1952 and peaked at 4 hours in 1955 with Captain Harts and His Pets (NBC), Rin-Tin-Tin (ABC), Winky Dink & You (CBS), Big Top (CBS), The Lone Ranger (CBS), Super Circus (ABC), Space Cadet (ABC), and Zoo Parade (NBC). As the networks turned to sports, Saturday afternoon children's programs disappeared altogether in 1958 before starting a swing upwards again in 1959.

Programming for children on Sunday has tended to follow an erratic pattern. ABC's Super Circus was the first Sunday program for children in the 1949 season, broadcast from 5 - 6 P.M. From 1949 until 1960, the networks preferred Sunday afternoon to Sunday evening programming. In 1961 Sunday evening programming (between 7 and 8:30 P.M.) became the most preferred Sunday time period as NBC introduced 1,2,3 ... Go! to combine with such existing programs as Walt Disney's Wonderful World of Color and CBS's Lassie.
In 1962, afternoon children's programming disappeared from the networks altogether, leaving only evening programs.

In the early days of television, sustaining programs were not uncommon. In 1948, a total of 7 3/4 hours were unsponsored on the combined networks, an all time high. Since that time, the total hours devoted to sustaining children's programs has decreased steadily. In 1960 there was not a single sustaining children's program on network television. This phenomena was due mainly to the high production costs and the booming toy business. In 1960, toy makers spent $7,000,000 on television; in 1961 they spent almost $9,000,000. Moreover, the budget of the toy industry multiplied at a rate of 25 per cent each year. Moreover, networks re-programmed and re-priced key programs.

Captain Kangaroo, once a problem sell at CBS, was scaled down and production costs re-priced. NBC re-priced its morning schedule and sold packaged minutes at $3,500 each, half the price of old days.

Networks have tended not to carry unsponsored children's programs over long periods. CBS carried Mr. Wizard on a sustaining basis most of the time since its introduction in 1951. No other children's program has been able to surviv that long without a sponsor. In fact, the dropping of programs by networks has generally been due to lack of sponsorship.

64 "In Their Hands: Buying Power," Television Age, January 8, 1962, p. 28.
Summary and Conclusions

The purpose of this chapter was to trace the history of programming for children on commercial networks studying (1) basic content; (2) factors influencing programming.

From the study of basic content, it must be concluded that Discovery's concept of combining entertainment with education is not new. These two elements were combined in such programs as Mr. I. Magination, The Gabby Hayes Show, Let's Take a Trip and Disneyland. Travel to foreign countries, museums and other such places has been attempted by Walt Disney and Let's Take A Trip. Instruction through demonstration was done on such programs as Mr. Wizard.

Discovery, then, was unique only in that it was a daily program which borrowed techniques from other programs--the travel techniques of Let's Take a Trip and the demonstration techniques exemplified by Mr. Wizard. If we can thus define Discovery as a daytime children's program, presented daily, combining instruction with entertainment and covering a wide range of topics, it probably is the most ambitious and comprehensive program of its type undertaken by any network. It must be emphasized, however, that only three programs in the history of television fit into the same category as Discovery--The Gabby Hayes Show, Ding Dong School and Captain Kangaroo.
In examining the factors influencing children's programming on the commercial networks, it should be pointed out that programs designed to teach, inform, uplift, stretch and enlarge the capacities of children have been introduced in the past without governmental suggestions. Such programs include Mr. I. Magination, Mr. Wizard, Ding Dong School, Excursion, Disneyland, Let's Take a Trip and Captain Kangaroo. This fact, combined with the barrage of pressures for better children's programming by distinguished critics, makes it extremely difficult to draw the conclusion that any one force worked alone in producing changes in programming. Thus, the increased discussion in recent years of greater responsibility of advertisers and networks in the production of children's programs was probably the result of many factors, only one of which was government.
CHAPTER III

REVIEW OF LITERATURE

In order to determine the extent to which children's programs were studied in the past, research literature relating to the effects of commercial television on children was explored in detail.

The chapter is divided into four sections dealing with (1) Viewership; (2) The Appeals of Television for Children; (3) The Effects of Television on Children; and (4) Summary and Conclusions.

Viewership

From the beginning, television has been a favorite leisure time activity of children. As early as 1950, Professor Paul Witty of Northwestern University, found elementary school children viewing television twenty-one hours a week in Chicago. Ten years later, another Witty study yielded the same result: children were still spending twenty-one hours a week with television. Moreover, the ten year time lapse had put television into the homes of 99 per cent of Witty's subjects. 1

Other researchers have made similar findings throughout the fifteen years existence of television. Professor Eleanor E. Maccoby of Harvard discovered in 1950 that children in Cambridge, Massachusetts, viewed television three hours daily. In Los Angeles, Arnold Lazarus, in a Master's thesis at the University of California discovered a sample of elementary children viewing an average of twenty hours a week.

One of the most recent attempts to summarize the extent of child televiewing using a large sample was made by Wilbur Schramm in 1959. He wrote:

A child who has begun to use television by age three typically uses it about 45 minutes a weekday (Monday through Friday). By age five, his viewing has increased until, on the average, it is a little over two hours a day. From age six until about the sixth grade, when the child is entering adolescence, viewing time is on a slowly rising plane between two and two and one half hours. Then viewing time rises rather sharply to a high of a little over three hours a day. This hump usually occurs between the fifth and eighth grades. Then it enters upon a slowly falling slope until by the twelfth grade (about age seventeen) it is again between two and two and one-half hours. These are weekly figures. Sunday viewing averages from one-half to one hour longer.

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2U. S. Senate, Committee on the Judiciary, Hearings, Subcommittee to Investigate Juvenile Delinquency, Television Programs, 84th Congress, 1st Session, 1955, p. 5.


In 1961 the Nielsen Research Company found that the percentage of children in the evening television audience hit a peak on weekdays between 7 and 8 P.M., declined somewhat between 8 and 8:30 P.M. and fell off steadily thereafter. Between 7 and 8 P.M., 24 per cent of the audience was composed of children; by 9 P.M. the percentage had fallen to 13 per cent; by 10 P.M. to 7 per cent; by 11 P.M. to 5 per cent. 5

Schramm’s 1959 study produced a trend similar to the Nielsen study for evening viewing, Monday through Friday. In addition, he found that relatively little viewing takes place before school in the morning. The heavy viewing begins about an hour after school ends and lasts until bedtime. Sunday viewing was scattered throughout the day. There was, however, a lull of about one and one-half hours around noon for all children and another for younger children during the evening meal. 6

According to Schramm, during the pre-school years, children enjoy what broadcasters refer to as "kiddie programs" such as Captain Kangaroo. By the time the child becomes settled in school, however, his tastes change, and variety, science fiction and westerns become favorites. By the time he reaches the fourth grade, his taste


6 Schramm, Lyle and Parker, op. cit., p. 32.
again changes and he becomes interested in crime programs, situation comedies and popular music shows. Moreover, Schramm found that children devoted 79 per cent of their time to viewing adult programs and saw almost five times as many adult programs as children's programs. Moreover, in two test cities, eighty adult programs attracted audiences containing 80 per cent children below 18 years of age; six attracted an audience containing 61 to 80 per cent children; fifteen had an audience consisting of 41 to 60 per cent children; fifty-three were seen mostly by adults but attracted 21 to 40 per cent children. The programs with 81 per cent or more of children in their audience were cartoons, general children's programs, children's science fiction and children's adventure programs. The programs that pulled 61 to 80 per cent children included animal programs such as Lassie, adventure programs such as Zorro, elementary situation comedy such as This is Alice and some audience participation.

Programs shared about equally between children and adults were movies and such situation comedies as Leave it to Beaver and Walt Disney Presents. Adult programs which attracted an audience composed of 21 to 40 per cent children included such offerings as Cheyenne, Maverick, 77 Sunset Strip, Peter Gunn and I Love Lucy.  

In England, Himmelweit, Oppenheim and Vince found among 10, 11, 13 and 14 year-olds that crime programs, westerns and panel games held audiences much better than children's or informational programs. In studying the choices between programs on at the same time, the English researchers found that crime programs drew more child viewers than variety; comedy more than drama; serious drama more than panel games; light drama attracted more viewers than comedy shows, serious drama or informational programs. In order of preference, they listed light drama, comedy, serious drama, crime and detection, variety, panel games, information and documentary, and film programs. For children's programs specifically, the authors said that an insufficient number of programs were available for ranking. "But one fact stood out clearly," they wrote. "Westerns easily attracted audiences away from all other types of programme."³


Himmelweit and associates in England also found that the amount of viewing by children depended primarily on parental example. Children were asked to indicate whether their mothers and fathers viewed "most evenings," "some evenings" or "hardly ever." The question was put separately for each parent. A marked relationship existed between the amount of time children viewed and the amount
of time they said their parents viewed. When 10 and 11 year-olds were divided into groups of heavy, medium and light viewers, only one per cent of the heavy viewers had parents who viewed little. Sixty-three per cent had parents who viewed a great deal.  

Mrs. Melvin C. Koch, Investigator for the Television Committee for the White House Conference on Children and Youth, studied parental influence on children's viewing habits through a questionnaire administered to 905 children in twelve Columbus, Ohio elementary schools. Five years after the Koch study, in 1957, John R. Thayer used a questionnaire to secure information on parental control from 1452 children from 5 to 13 years of age in four Columbus, Ohio elementary schools. Both Thayer and Koch discovered parental rules governing televiewing. Thayer found that 52.8 per cent of the parents in his study had definite rules; Koch reported 52.4 per cent of the parents in her study having viewing rules for their children. Thayer's investigation indicated more rules in high socio-economic families (59.6 per cent) than low socio-economic families (49.7 per cent). Rules

9 Himmelweit, Oppenheim, and Vince, op. cit., p. 102.

10 Freda Postle Koch, Children's Television Habits in the Columbus, Ohio Area, Television Committee, Franklin County, Ohio Section, White House Conference on Children and Youth, 1952.

11 John R. Thayer, Supervision by Parents of the Television Activities of Young Children in Columbus, Ohio, Department of Speech Research, Paper No. Z-12-2, Ohio State University (Columbus: By the author, March, 1957).
mentioned most often in the two studies involved limitations on the distance a child must sit from the television set; interference of viewing with meals; interference with homework; the watching of programs not approved by parents; length of viewing at one stretch; observation of bedtime hours.

Thayer found direct evidences that parents do exert influence over children's viewing habits. A total of 25.7 per cent of the parents questioned stated they made no attempt to influence children's viewing. Viewership of one or more programs was encouraged by 67.7 per cent of the parents; at least one program was placed on the "disapprove" list by 32.9 per cent of the parents.

Socio-economic level tended to have a marked influence on the tendency of a parent to influence program selection. In the high socio-economic class, 72.9 per cent encouraged specific programs; in the middle class 69.2 per cent encouraged specific programs; in the low socio-economic class, 56.8 per cent encouraged specific programs. Parents generally tended to encourage child viewership of children's western or adventure dramas first; programs with educational values, second; non-dramatic programs for children, third. Least encouraged were adult westerns or adventure dramas, variety and comedy programs and comedy dramatic programs.
The Appeals of Television for Children

Why do children find television so fascinating that they spend upwards of 20 hours a week viewing it? A search of the literature will reveal the most widely believed answer to this question: television offers certain psychological appeals that children like. Some of these appeals are discussed below.

Noting that much of television's appeal for children lies in personalities. Himmelweit and associates found child opinion of acting ability less important in television than in the movies. In television, children tended to think of the personality in terms of the part played rather than acting ability. Moreover, the television character was perceived by children as more like ordinary people than the film star. Romantic heroes on television in an unfamiliar setting were highly attractive to both younger and older children. For example, Superman was liked presumably because he represented romanticism in fantasy; Robin Hood, because he represented romanticism in history.12

The manner in which television characters are presented has a decided effect on the acceptance or non-acceptance of that character. The Foundation for Character Education gave evidence to this point of view: "Character-in-depth means presenting people, real or

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12 Himmelweit, Oppenheim and Vince, op. cit., pp. 155-162.
fictional, in multiple phases, so that viewers may know them, care about them, and make sympathetic identification with them.\textsuperscript{13}

The English have found, too, that the frequent use of Christian names produced a sense of equality between viewers and performers.\textsuperscript{14}

Thus, the greater opportunity the child viewer has to identify favorably with characters on the screen, the more likely he is to accept and like those characters.

Another appeal of television to children involves fantasy and reality. One of the early explorations into the relationship between child viewing and fantasy was made by Professor Eleanor E. Maccoby of Harvard in 1954. According to Maccoby, the functions of television fantasy are threefold: (1) Fantasy provides children with experiences free from real life controls; consequently the child is able to internalize various actions without risking injury and punishment that might ensue by participating in an overt action. (2) Fantasy is a distractor; it provides the child with an escape from reality. (3) Fantasy provides the child with wish-fulfillment, thereby providing for impulses not allowed in real life; consequently, children show interest in

\textsuperscript{13} Foundation for Character Education, \textit{op. cit.}, p. 13.

\textsuperscript{14} Himmelweit, Oppenheim and Vince, \textit{op. cit.}, p. 162.
violence reflecting perhaps their inhibition of aggressive impulses in everyday life. 15

The appeal to the unreal has been evidenced even on those programs dealing with true-life situations. Himmelweit and associates found in connection with a program called The Grove Family, for example, one ten-year-old boy who showed signs of amending the program to apply to himself when it threatened to come close to his personal problems. 16

It has also been noted by the Foundation for Character Education that the child is likely to mix reality and fantasy, suggesting a great deal of fluctuation between the real and fantastic worlds. 17 Yet, as Schramm points out, while children bounce back and forth between reality and fantasy, the primary function of television for children is its contribution to fantasy behavior. Moreover, children not only seek materials on television likely to arouse fantasy responses, but also learn to seek fantasy materials much earlier than reality materials.

Another reason children find television so attractive involves security appeals. Himmelweit and the English researchers point out


16Himmelweit, Oppenheim and Vince, op. cit., p. 156.

that television helps satisfy the need for security because it continually provides companionship and comfort. In addition, reassurance is also gained by viewing and re-viewing familiar programs, themes, faces and personalities on television. Finally, they point out that the ownership of television itself can offer a sense of security: "In one sense, television has created a gigantic club, of which all viewers are automatically members... The other members of the club are television personalities themselves. They can offer children a refuge from the relationships of their everyday life... and provide a reassuring sense of being surrounded by friendly people who are part of their own environment." 18

Himmelweit suggests that children have a desire to "be in the know, to find out what really happens." Through such curiosity, children are able to explore other worlds different from their own. Moreover, they have more confidence in television in this regard than in any of the other media. 19

Schramm points out, in addition, that there is a significant component of information the child gets from television without really seeing it. For example, they learn certain details of dress as well as such customs as whether one tips a stewardess on an airline.

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18 Himmelweit, Oppenheim and Vince, op. cit., pp. 157-158.

19 Ibid., pp. 158-159.
Yet, he also notes that children are often irritated when a program is all or mostly of this kind of material. They prefer incidental learning; educational television is "square."\(^\text{20}\)

This latter point is also reflected in a study by William S. Baxter, who surveyed school age children and found that "information content was not the first choice of either boys or girls in any grade. ...In addition, the majority of second and third choices in all the media were for content that entertained..."\(^\text{21}\)

Children find programs with a great deal of action, aggression and violence highly appealing. The Foundation for Character Education points out, however, that it is the activity rather than the violence that appeals to children.\(^\text{22}\)

Himmelweit and the English researchers draw a similar conclusion, stating:

Children's interest in action emerged clearly in personal interviews in which they were asked to describe certain programs they had seen.\(^\text{23}\)


\(^{22}\) Foundation for Character Education, \textit{op. cit.}, p. 12.

\(^{23}\) Himmelweit, Oppenheim and Vince, \textit{op. cit.}, pp. 159-160.
Closely linked with action, of course, are tension and excitement. Consequently, children enjoy fearing for the safety of a hero, whether he be a skin-diver or a circus performer on a high wire. Yet, as Himmelweit notes, there is a difference between suspense and fear. Suspense is when "viewers are secure in the knowledge that ... the hero and heroine are only temporarily in danger, and that they are viewing fiction, not reality."\(^{24}\)

Program structure is also associated with movement, since a well structured program gives an effect of fast movement. "Ideally," write the authors of *For the Young Viewer*, "a program starts its action promptly and presents the important characters fairly early. A character who does not have a clear-cut function is likely to be confusing. If there is a climax, it ideally occurs just before the end of the program."\(^{25}\)

Yet, as they point out, different age groups respond to different program elements and formats:

For the preschooler, play and observation are basic attention-holding devices. An anthology or variety format would be appropriate for the child of six to twelve, who can relate to different kinds of activities fairly easily. The adolescent can enjoy a wide variety

\(^{24}\)Ibid., p. 207.

of content without feeling a need to compare one thing with another. The preschooler finds the small details on the screen more interesting than content. The juvenile tends to overlook details and sees the whole, while paying little attention to background. The child of nine to twelve sees both foreground and background, takes in the scene, and looks for clues in both scenery and action to the sequences that follow. ²⁶

The English have found that many programs offer children the enjoyment of infringing on certain conventions. They delight in physical and verbal aggression on television because they are not permitted such aggression in real life. ²⁷ Similarly, Garry, Rainsberry and Winick conclude that "Children enjoy clowns because they do things that the child is not permitted to do: the clown may blunder and fumble while the child must not." ²⁸

There is also a type of infringement on the conventions of adults, who must be respected and obeyed in real life. Himmelweit and associates point out that children enjoy those programs in which adults are proven wrong, when children bring them to justice and generally reverse the pattern of adult-child relations.

²⁶Ibid.
²⁷Himmelweit, Oppenheim and Vince, op. cit., p. 161.
²⁸Rainsberry, Garry and Winick, op. cit., p. 148.
The Effects of Television on Children

Having now established that children view television a great deal and having explored some of the possible reasons why they view so much, let us now turn to the literature involving the effects of television on children.

Activities undertaken by children can be divided into two distinct categories: (1) leisure time activities; (2) required time activities. Television appears to affect both.

Leisure time activities can be considered those activities in which a child chooses to engage: attending the movies, listening to the radio, reading books, participation in various outdoor activities, indulging in various creative pursuits, participation in club activities and visiting friends.

In 1952 Professors Witty and Bricker estimated that about 50 million Americans, a large part of them under the age of 20, were regular movie goers. Nevertheless, Witty also found that Chicago elementary children from kindergarten through the eighth grade decreased movie attendance from 26 to 50 per cent after their parents bought a television set.

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30 Paul Witty, "Children's, Parents' and Teachers' Reaction to Television," Elementary English, XXVII (October, 1950), pp. 349-355.
Similarly, Lloyd F. Scott found in 1954 that 59 per cent of a sample of elementary-aged children restricting movie attendance in favor of television. Schramm, Lyle and Parker, however, made one of the first large-scale investigations exploring the specific relationship between televiewing and the amount of time children spend at the movies. In 1959, they interviewed sixth and tenth graders in two Canadian communities—one with television, the other without television, and found that children in the sixth grade in the non-television town averaged 4.8 movies a month; conversely, children in the television town averaged only .9 movies per month—a decrease of 3.9. Thus, movie attendance was cut by three.

Himmelweit, Oppenheim and Vince found a relationship between intelligence and the effect of television on movie attendance. Children with below average IQ's reduced movie attendance significantly when television was introduced. The intelligent child with a high socio-economic background, however, would allow neither television or movies to encroach on other activities.

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32 Schramm, Lyle and Parker, op. cit., p. 18.

33 Himmelweit, Oppenheim and Vince, op. cit., pp. 337-338.
Radio appears to have suffered more from the introduction of television than any other mass communications medium. Leo Bogart illustrated this point in 1956 by showing that radio listening in homes without a television was 3.3 hours daily; radio listening in homes with television was only 1.8 hours daily—a decrease in radio listening amounting to one and one-half hours daily in homes with both radio and television. Illustrating further, Bogart pointed out that the average family listened to radio 4.4 hours daily in 1948; that average had fallen to 2.2 hours daily by 1956—a 50 per cent drop. Even in homes without television, radio listening fell from 4.0 hours daily in 1951 to 3.3 hours daily in 1956.34

Similar trends were reported by Himmelweit, Oppenheim and Vince in England:

BBC figures for adults show that in 1954, during times when television was on the air, the average audience for radio was one-fifth as large among viewers as among non-viewers; when television was off the air it was half as large. The figures for viewers were 4 per cent and 17 per cent respectively. Radio had receded so drastically into the background for the television public that even when there was no television transmission only a few turned to radio.35


35Himmelweit, Oppenheim and Vince, op. cit., p. 343.
Moreover, the English researchers found that this adult trend was paralleled by children. Radio listening by children dropped significantly after television was introduced into a community.\textsuperscript{36}

Schramm's 1959 study in Canada revealed vividly the impact of television on the radio listening habits of children. In the community without television, children in the sixth grade listened to the radio 3 hours, 9 minutes daily. In the community with television, sixth graders listened to the radio only 57 minutes a day—a daily decrease of two hours and twelve minutes. Tenth graders in the two communities heard the radio 3 hours, 5 minutes daily in the town without television, and 1 hour, 57 minutes in the community with television—a reduction of 1 hour, 9 minutes.\textsuperscript{37}

Television's effect on reading among children has caused a great deal of controversy in the United States. One of the nation's most prolific researchers on child reading problems, Professor Paul Witty, writes of the controversy:

\begin{quote}
Many parents and teachers complain that movies, TV, radio and especially comic books discourage good reading. They say children take the "easy way" and turn away from good books. But there are also cases where children have turned to books to follow up something they saw in a movie or on a TV program, heard on the
\end{quote}

\textsuperscript{36}Ibid.
\textsuperscript{37}Schramm, Lyle and Parker, \textit{op. cit.}, p. 71
radio or discovered in a comic book. For children generally, there isn't enough real evidence as yet to prove or disprove the statement that reading suffers because of these entertainments. Excessive time spent with TV, radio, comics or movies can and does cut into the time children could spend in reading books. But would they spend that time reading?  

Witty found early that some teachers and parents felt television debased reading among children. In their 1950 study of 2,000 children, parents and teachers in Chicago, Witty and Kinselle found teachers alarmed because they thought reading decreased among children due to television.  

Francis B. Wolf sought in Mansfield, Ohio to relate the impact of television on reading with socio-economic status. The study was conducted among children in three Mansfield schools in 1958. In elementary school A, where fathers were of the upper income bracket and mothers unemployed or charity workers, 23 per cent of the children read more before television. In elementary school B, where fathers were of the middle income bracket and mothers employed to provide luxuries, 4 per cent said they read more books before their families bought television sets; 96 per cent indicated no difference. In elementary school C, where children's parents fell into the low income bracket, 51 per cent said they read more than before.

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38 Witty and Bricker, op. cit., p. 25.

TV; 34 per cent read more after TV; 15 per cent indicated no difference. Thus, most children were unaffected by the presence of television so far as reading habits were concerned. 40

Himmelweit and associates found that once television had been introduced into a community, those who read the fewest books in pre-TV days were inclined to give up reading altogether. The more children viewed, the fewer books they read. Girls and the brighter children spent less time viewing and more time reading. 41 Schramm found that children in a community with no television read 3.41 books a month, while children in a community with television read 3.18 books a month, a slight decrease. 42

Schramm found that children in the Canadian community with television read only half as many comic books as children in the community with no television. 43

A study in Delmar, New York indicated that the mere association of a book with a television program induced book readership. In the


41 Himmelweit, Oppenheim and Vince, op. cit., p. 327.

42 Schramm, Lyle and Parker, op. cit., p. 71.

43 Ibid., p. 70.
Hamagraell Elementary School a sign reading "If you like Dennis (the Menace) then you will like these" was placed near a shelf of humor books. An arrow then pointed from the sign to the book shelf. Students snatched books from the shelves at such a rate that the library recorded the largest circulation of humor books in its history. 44

Himmelweit and associates have conducted significant research on the effect of television on the leisure outdoor activities of children. They conclude generally that "television effects a small reduction in time spent outdoors, particularly ...in the case of younger children with less free time at their disposal. 45

Unorganized outdoor activities suffered most from television in the English studies; organized sports and the viewing of sporting events were much less affected. Participation in competitive sports between television viewers and non viewers was virtually unaffected. Walking, cycling, fishing, gardening, outside jobs and aimless wandering did not appear to be significantly affected one way or another. 46

44 Nina Flierl, "Favorite TV Programs Springboard for Pupils' Reading," Senior Scholastic (October 5, 1960), p. 12T.

45 Himmelweit, Oppenheim and Vince, op. cit., p. 346.

46 Himmelweit, Oppenheim and Vince, op. cit., pp. 483-484.
The criticism is frequently advanced that television has displaced such creative pursuits as playing musical instruments, singing, acting, painting, writing. Some research supports this point of view. In 1956, for example, Lazars found among viewers and non viewers in Los Angeles that television had displaced creative pursuits and hobbies among children by 28 per cent. Lazars reported similar findings by a Yale study group in 1953-54 in New Haven where creative pursuits were displaced by 22 per cent. 47

Yet, both Schramm and the English researchers indicated their subjects would not exchange an active experience for a passive one. "Few children" wrote Schramm, "... would trade an active experience for a passive television..." 48

Himmelweit and associates asked both viewers and non viewers which they would rather do--watch television or swim, skate, play a musical instrument, make something, engage in sports or "find your way around town." There were no significant differences in any of the activities vs. televiewing. Moreover, the authors observed that viewers were more curious and ready to interest themselves in a variety of things than non-viewing subjects. 49

48 Schramm, Lyle and Parker, op. cit., p. 159.
49 Himmelweit, Oppenheim and Vince, op. cit., p. 353.
The English researchers found such other leisure activities as church attendance, visiting friends and membership in clubs unaffected by the introduction of television into communities.  

Having examined television's effect on leisure activities, let us now turn to its effect on those activities in which a child must engage.

In 1953 Katherine Mahoney, a teacher, studied 1,000 third and fifth graders in fourteen parochial and public schools in Boston and found almost 50 per cent of them watched TV during meals.  

Ann Usher, conducting a mail-questionnaire study for Better Homes and Gardens in 1955 discovered that two-thirds of her respondents either turned television off during meals or ate where the television set could not be seen. This would indicate that one-third of her respondents did have their meals affected in some degree by television.

Professor Eleanor Maccoby of Harvard introduced evidence in 1951 that showed most parents had no problems with television during

50 Himmelweit, Oppenheim and Vince, op. cit.
52 Ann Usher, "TV--Good or Bad For Your Children?" Better Homes and Gardens, XXXIII (October, 1955), p. 145.
meals. Fifty-four per cent of the housewives in Maccoby's study said children ate their meals at the table away from television. Twenty-three per cent said there were no problems at mealt ime, because parents allowed children to do as they wished. Conflict existed in 20 per cent of the homes because children begged to be allowed to finish their TV program. 53

John Thayer's Columbus, Ohio study showed that approximately 10 per cent of the parents had a definite rule that televiewing could not interfere with meals. However, a greater portion of parents permitted their children to adjust eating habits to the television schedule, but their children still had to eat at the table. About 26 per cent were permitted to take meals into another room in which the television set could be seen. 54

The question has often been posed if television interferes or aids children's activities in school. Does television interfere with homework? Does it hinder or enhance school achievement?

Some teachers feel that television is detrimental to homework. A 1960 poll by the National Education Association showed that almost 25 per cent of the teachers polled felt homework was seriously re-stricted by television. 55

54 Thayer, op. cit., p. 3.
Experimental evidence generally rejects this notion.

Mahoney's Boston study in 1953 indicated children did not take time from homework to view television. Moreover, 20 per cent of the subjects said they were required to complete their homework before watching television. 56 Schramm found in 1959 that sixth and tenth graders in a community with no television reception spent only fifteen minutes per day longer doing homework than did subjects in a television community. 57

Thayer's 1957 study showed that the most popular rule governing televiewing was that children must do homework first. 58

Maccoby's Cambridge study revealed little conflict between parents and children in the imposition of the homework rule. Thirty-five per cent of the children in her sample completed homework before their favorite television program came on; 11 per cent understood the rule and did homework without pressure; 32 per cent of the mothers said children obeyed their command with no open resistance; 14 per cent left the decision up to the child. Conflict existed in only 2 per cent

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56 Mahoney, op. cit., p. 244.

57 Schramm, Lyle and Parker, op. cit., p. 54.

58 Thayer, op. cit., p. 3.
of the cases, while 6 per cent remained unknown. Thus 79 per cent of Maccoby's total sample did homework willingly before viewing television. 59

In England, Himmelweit and associates found almost 80 per cent of their elementary children claiming to do homework rather than watching television; among grammar school children, time spent on homework was not curtailed by television. 60

In 1954 Scott studied 407 sixth and seventh graders to determine the relationship between televiewing and certain school subjects. Students were categorized into groups of "heavy," "average" and "light" viewers. Heavy and light viewers were tested for proficiency in reading, arithmetic, spelling and language. A statistically significant difference favored "light" viewers in arithmetic and reading proficiency. Other differences were not significant. Scott also found that light viewers surpassed heavy viewers on a verbal IQ test, but the non-verbal intelligence test failed to produce a significant difference. Scott concluded that "television affects achievement in arithmetic and reading." 61

60 Himmelweit, Oppenheim and Vince, op. cit., p. 306.
In 1951 Clark studied sixth and seventh grades in public and parochial schools in Xavier, Ohio. Dividing his subjects into two groups, one from television homes, the other from non-television homes, Clark matched children according to mental age and achievement in arithmetic and reading proficiency. Contrary to Scott's findings, the Clark study produced no significant differences among any of the groups. He concluded that "poor television habits, lower IQ's, lower parental control and poor school achievement tend to be found in the same child." 62

Greenstein used grades attained compared with the total amount of televiewing to explore the relationships between school achievement and televiewing in 1954. He compared the grades of Chicago school children of the three previous years between viewers and non-viewers. Only one of his six groups yielded a significant difference and that favored the viewing group. 63

McDonald studied 1650 high school students in Chicago, Albany and Milwaukee in 1959 and found that students with higher grades


averaged 8.5 hours a week viewing television, while students with lower grades averaged nineteen hours a week. McDonald did not attribute this correlation necessarily to television. "It may be that television is only a part of a much larger problem," he wrote. 64

Burrows' study of 3,000 children in Monongalia County, West Virginia in 1958 found that high IQ groups viewed television more than low IQ groups. Differences between the two groups, however, was slight. 65

In England, Himmelweit and associates used assessments by teachers in an attempt to determine the relationship between the amount of television viewed and school achievement. Grades were obtained for 172 pairs, forty-six in grammar schools, sixty-five in secondary schools and sixty-one in primary schools. Teachers did not know which students were viewers nor which were non-viewers. Results suggested that school performance of televiewers was "level with or slightly lower than that of controls." In 24 per cent of the cases the non-viewing child received much better grades than the viewing child; in 23 per cent of the cases, the non-viewing child received slightly better grades than the viewing child; in 17 per cent


65 Robert B. Burrows, "Radio and TV Listening and Reading Habits of Children in Monongalia County, West Virginia," (Columbus: Ohio State University, 1958).
of the cases, viewers and non-viewers received the same grades from the teacher. The viewing respondent received slightly better grades than the non-viewing child in 23 per cent of the cases; the viewing child received much better grades than the non-viewer in 13 per cent of the cases. Based on these results, the Nuffield researchers concluded that "... the possession of a television set appears to be neither a distinct advantage nor a severe handicap as far as the child's performance at school is concerned."66

It has long been established that children learn from instructional television.67 Do they learn, however, from viewing commercial television, not designed specifically to instruct?

As both Schramm, Lyle and Parker and Himmelweit, Oppenheim and Vince point out, most of the learning received from commercial television is of an incidental nature; that is, it takes place when a child sits down to be entertained and receives information without overtly seeking it. Schramm points out that the child is more likely to give attention to those things that are new to him, and since children aged three to eight know less than older children, this age group is more likely to give attention than older children. Furthermore, television is likely to be very real to the child of this age; he identifies

66 Himmelweit, Oppenheim and Vince, op. cit., p. 308.

67 See Television Educational The Next Ten Years (Stanford: Institute for Communication Research, 1962), pp. 52-76.
with the characters on television and consequently stores up behaviors and beliefs of those characters. The more useful such information is to a child, the more likely he is to learn from it; consequently, the male child is more likely to know the name of the second baseman for the New York Yankees than the female child, because such information is useful in his everyday conversations. 68

Garry, Rainsberry and Winick stated that the problems involved in getting children to participate in cultural activities are (1) getting their attention and (2) keeping their attention. Children, for example, may not participate in activities suggested on television if difficult problems are presented at the very first. Moreover, they may be eager to view the next program and not indulge in suggested activities; involvement, too, becomes more difficult if materials are inaccessible. 69

Summary and Conclusions

In summary, a lot of children watch a lot of television. However, there seems to be little evidence to indicate that television viewership interferes seriously with either leisure or required activities of children. Moreover, school performance appears not to

68 Schramm, Lyle and Parker, op. cit., pp. 75-77.
69 Garry, Rainsberry and Winick, op. cit., p. 168-169.
have been affected by television; reading has been affected somewhat, but it tends to affect the reading of comic books, pulp magazines, etc. rather than serious works. In some instances, television has influenced children to read desirable books. Television tends to be beneficial for younger children in teaching them things; it is not likely, however, that it is beneficial in the long run. Perhaps Schramm has summarized the effects of television on children better than anyone:

No informed person can say simply that television is bad or that it is good for children. For some children, under some conditions, some television is harmful. For other children under the same conditions, or for the same children under other conditions it may be beneficial. For most children under most conditions, most television is probably neither particularly harmful or particularly beneficial. 70

Relating previous research to the study of Discovery, it is interes-
ting to note that few studies devoted to the impact of children's programs on child audiences have been made. Research on children's programs tended to be parts of larger studies dealing with the effects of total television on children. So far as could be determined from the review of literature, no study has been devoted exclusively to the impact of a commercial network children's program on the child audience. The study reported in the foregoing pages seeks to fill this void.

70 Schramm, Lyle and Parker, op. cit., p. 1.
CHAPTER IV

A SURVEY OF THE PROGRAM: DISCOVERY

The two previous chapters have given us background information on the historical development of programming up to the introduction of Discovery and the status of research on the child audience. This chapter is designed to introduce background information about Discovery, some of which relates directly to the impact study reported in Chapter IV.

Chapter IV classifies the subject matter of 116 Discovery scripts, notes methods of presentation, the number of attempts at involving children in experiments, creative play and other such activities, analyzes the difficulty level of 27 sample scripts and reviews critical reaction to the program.

The scripts studied covered the first six months of Discovery's operation from October, 1962 until April, 1963.

The findings of the survey to determine the subjects treated by Discovery are summarized in Table 1.
Table 1

Content Classification of 116 Discovery Programs

<table>
<thead>
<tr>
<th>Subject</th>
<th>Number of Programs</th>
<th>Subject</th>
<th>Number of Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals</td>
<td>26</td>
<td>Art</td>
<td>3</td>
</tr>
<tr>
<td>Entertainment^a</td>
<td>20</td>
<td>Flight</td>
<td>2</td>
</tr>
<tr>
<td>Travel</td>
<td>12</td>
<td>Biology</td>
<td>2</td>
</tr>
<tr>
<td>Science Experiments</td>
<td>7</td>
<td>Anatomy</td>
<td>2</td>
</tr>
<tr>
<td>Outer Space</td>
<td>7</td>
<td>Arithmetic</td>
<td>2</td>
</tr>
<tr>
<td>People</td>
<td>6</td>
<td>Fire School</td>
<td>1</td>
</tr>
<tr>
<td>Holidays</td>
<td>5</td>
<td>Inventions</td>
<td>1</td>
</tr>
<tr>
<td>Puppets</td>
<td>4</td>
<td>Anthropology</td>
<td>1</td>
</tr>
<tr>
<td>Indians</td>
<td>4</td>
<td>Making of Movies</td>
<td>1</td>
</tr>
<tr>
<td>Ships</td>
<td>3</td>
<td>Armour of Knights</td>
<td>1</td>
</tr>
<tr>
<td>Misc. Science</td>
<td>3</td>
<td>Plants</td>
<td>1</td>
</tr>
<tr>
<td>Language</td>
<td>3</td>
<td>Money</td>
<td>1</td>
</tr>
</tbody>
</table>

^aPrograms with unusually heavy emphasis on entertainment were classified as entertainment programs regardless of subject matter.

As Table 1 indicates, Discovery's favorite subject matter was animals. Included in this category were visits to zoos, an explanation of the importance of tails to animals, how animals communicate, the lives of insects and dinosaurs, how to pick and train puppies, the art of taxidermy, where animals live, and programs on birds, fish, cats, giant mammals and nocturnal animals.

Entertainment also received a great deal of emphasis on Discovery. In this connection, it should be pointed out that the producers of
Discovery consider every program as basically entertainment. In the words of Jules Power:

The one point I should like to make especially clear is that DISCOVERY was conceived as an entertainment program which would be instructive and informative in nature, and not be an educational program that would try to entertain as well. ¹

Nevertheless, as previously noted, some programs placed decidedly more emphasis on entertainment than others. For example, Mark Wilson, a magician, performed magical tricks; Leonid Hambro, pianist with the New York Philharmonic Orchestra, played the piano giving emphasis to how a performer feels at a concert; film clips were shown of old-time comedians in connection with explaining the components of comedy; jazz was demonstrated by playing various renditions of "Jingle Bells." In addition, there was such other entertainment as ice skating, skiing, dancing and drama.

Travel was also a favorite subject. Discovery spent one full week in the Nation's Capitol visiting Congress, the Smithsonian Institute, Washington's Monument, The Department of the Interior, as well as other sights. Children were also taken to such places as an amusement park in Sweden, a winter carnival in Quebec, to Hawaii, Rome, the Statue of Liberty in New York, and to Williamsburg, Virginia. It should be pointed out that the mere fact that a program

was produced on location did not necessarily classify it as a travel program. For example, *Discovery* went to the Sonora Desert Museum, near Tucson, Arizona. This program was classified in the animal category rather than in travel because the subject was desert animals.

*Discovery* devoted seven programs exclusively to the conducting of scientific experiments. Usually such programs involved Steve Fischer, billed as "*Discovery* science expert," demonstrating such things as static electricity, air pressure, properties of sound and answering such questions as "How hot is hot?" and "How cold is cold?"

Ventures into various aspects of outer space also solicited the attention for seven programs. Included were trips to the moon, interviews with astronauts, exploration of the sun and various other planets and stars.

Holidays were the subject of five programs. Halloween prompted an explanation of the traditions of All Hallow's Eve; Thanksgiving brought a program on the life of the pilgrims; children were shown how Christmas is spent in New York City; they witnessed a Chinese New Year Celebration and received a history lesson on the customs of St. Valentine's Day.

*Discovery* often devoted programs to people, striving where possible to coincide the program with the birthdays of famous people or with a day set aside for the celebration of a noted accomplishment by a famous person. Among the subjects were Christopher Columbus,
Benjamin Franklin, Thomas Edison, Abraham Lincoln, George Washington and Galileo Galilei.

Puppets and Indians were the subject of four Discovery programs each. Some puppet programs attempted to show children how to make puppets, others demonstrated how puppets and marionettes work. Programs on Indians included a treatment of the life of Plains Indians, Forest Indians, as well as a visit to a Florida tribe.

Three programs each were devoted to miscellaneous science programs on the measurement of time, composition of snow and the transposition of minerals into glass; to ships (aircraft carriers and submarines); language (hieroglyphics; word study) and culture (origami, mummies and pyramids).

Two programs each were given to the subject of flight (theory and mechanics); biology (germs and metamorphosis); the human body (general anatomy and the heart); and arithmetic (counting and measuring).

Discovery also did single programs on the training of firemen, odd inventions, anthropology, the making of movies, armor of knights, plants and money.

Thus, in the analysis of 116 programs, the range of topics treated by Discovery was wide and varied and did not follow any set pattern. There was no effort, for example, to produce a series of
successive programs on space travel. Instead, one trip to the moon was scheduled for October 2, 1962 and another on October 29.

Insofar as subject matter is concerned, it appears that Discovery truly sought to broaden the horizons of children. Its effectiveness in attaining this goal is studied in Chapter V.

In presenting the 116 scripts studied, Discovery utilized various methods, the basic one being an in-studio presentation, live or tape. Table 2 summarized basic methods of presentation.

Table 2
Basic Methods of Presentation for 116 Discovery Programs

<table>
<thead>
<tr>
<th>Method</th>
<th>Number of Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video Tape</td>
<td>54&lt;sup&gt;a&lt;/sup&gt;</td>
</tr>
<tr>
<td>Live</td>
<td>44</td>
</tr>
<tr>
<td>Film</td>
<td>18</td>
</tr>
</tbody>
</table>

<sup>a</sup>Five of the video tape programs were entirely remote, outside the studio.

As the table shows, 54 of the Discovery programs were video taped. All but five were taped inside the studio. These five programs were taped by a remote unit in Washington, D.C. The 44 live presentations were produced from the ABC-TV studios in New York.
A total of 93 programs (80%) were in-studio presentations. Twenty-three programs (20%) were produced outside the studio.

Of the 18 programs on film, which comprised 16% of the total, sound was occasionally on the film; other times it was narrated live from the studio. Often it involved a combination of the two techniques. Programs on film included an airplane trip to Europe, a visit to an amusement park in Sweden and a trip aboard the aircraft carrier, Constellation.

Basically, however, the program followed a "live" type of format, integrating in-studio properties and demonstrations with film and tape either shot especially for Discovery or procured from existing sources and edited to fit the needs of the program. In addition guest experts appeared on 74 programs (63%) to discuss subject matter. The most used guest was science expert Steve Fischer. Among other guests were such distinguished people as U. Thant, Secretary General of the United Nations; J. Edward Day, Postmaster General; Stewart Udall, Secretary of the Interior. Also included were an array of musicians, puppeteers, heads of museums, national park officials, college professors, and so on. Discovery's set was almost always suggestive of program content. A program about snow, for example, called for a fake snowman prop to lend atmosphere. In addition, Frank Buxton, the host, and Virginia Gibson, the hostess, were
frequently dressed in costumes pertinent to the topic. A program on George Washington, for example, called for colonial costumes.

Host and hostess of the program were Frank Buxton, formerly a television producer in Chicago, Syracuse and Buffalo, and Virginia Gibson, former featured singer on the Hit Parade. Buxton was the dominant personality; Virginia, his Girl Friday. Their function was to move the show from one segment to another.

Among the 116 scripts analyzed, overt attempts were made to involve children in suggested activities in 12 (10%). This excludes the mentioning of books at the end of each program, since it was impossible to tell from the scripts if books were actually mentioned. Moreover, while such a segment was written into all scripts, it was often omitted on the air because of time limitations.

Among the various activities suggested were: visit the Statue of Liberty, draw pictures to communicate with your friends, make static electricity, train your dog, learn the Japanese art of Origami, draw, look for fossils, plant seeds, make your own musical instruments, as well as suggestions for selecting a puppy and making Christmas tree decorations and puppets.

In order to measure the difficulty level of the language used on Discovery, the Dale-Chall Formula for Predicting Readibility was
applied to 22 randomly selected scripts. Samples of about 100 words per script were selected for analysis at random. Sometimes the number of words fell slightly below 100; sometimes they exceeded 100, since Dale's directions specify that a sample should never begin or end in the middle of a sentence.

The Dale-Chall formula is based (1) on the average number of words per sentence within a passage; (2) the number of words within a passage not listed among 3,000 words familiar to fourth graders. The end result of the formula is a grade level difficulty of the language used.

Application of the formula to 27 Discovery scripts showed only four programs used language easy enough for second, third and fourth graders to comprehend. Six programs were difficult at the seventh and eighth grade levels; seventeen were difficult at the fifth and sixth grade levels. The average grade level for which Discovery scripts were most comprehensible were fifth and sixth. This essentially means that the difficulty level of the language used permitted fifth and sixth graders to understand what was said on almost all programs. The language used was much too difficult for comprehension.

\footnote{Actually, a total of 27 scripts were studied, but five were not selected at random. They were the scripts involving the programs under study in Chapter VI and were included in the readability study so that the findings might be compared with later findings.}
at the second, third, and fourth grade levels. Results of the analysis are summarized in Table 3

Table 3

Dale-Chall Readability Scores for 27 Discovery Scripts

<table>
<thead>
<tr>
<th>Sample Number</th>
<th>Words in Sample</th>
<th>Number of Sentences</th>
<th>Average Words per Sentence</th>
<th>Raw Score</th>
<th>Corrected Score</th>
<th>Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>105</td>
<td>14</td>
<td>8</td>
<td>8.5</td>
<td>5.75</td>
<td>5-6</td>
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<td>97</td>
<td>6</td>
<td>16</td>
<td>12.3</td>
<td>6.32</td>
<td>7-8</td>
</tr>
<tr>
<td>3</td>
<td>104</td>
<td>12</td>
<td>9</td>
<td>5.6</td>
<td>5.03</td>
<td>5-6</td>
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<td>17</td>
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<td>5.11</td>
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<td>5</td>
<td>112</td>
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<td>14</td>
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<td>5.75</td>
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<tr>
<td>6</td>
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<td>11</td>
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<td>5.60</td>
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<tr>
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<td>107</td>
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<td>4 &amp; below</td>
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<td>101</td>
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<td>8</td>
<td>3.9</td>
<td>4.50</td>
<td>4 &amp; below</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2785</strong></td>
<td><strong>232</strong></td>
<td><strong>12</strong></td>
<td><strong>7.76</strong></td>
<td><strong>5.58</strong></td>
<td><strong>5-6</strong></td>
</tr>
</tbody>
</table>

\( ^a \text{Represents averages} \)
The final purpose of this chapter was to report reactions to
*Discovery* among professional and lay critics, since public criticism
of any television program may have an effect on viewership and
degree of acceptance.

Professional critics greeted *Discovery* with mixed emotions.
While generally praising the content and efforts of *Discovery*, they
deplored what they called commercial exploitation of children.

One of the coolest critics was Jack Gould of the *New York Times*.

On the positive side, he said:

The American Broadcasting Company is probably coming
closest to the most urgent need in child viewing: some
fare that is available every weekday afternoon. From
4:30 to 4:45 it is presenting a program that so far has
touched on the voyage of Christopher Columbus, explained
how animals use their tails and made a visit to an Indian
reservation . . . Unquestionably there are worthwhile and
wholesome tidbits in (the) show. 4

On the other hand, Gould questioned Frank Buxton's language
on the program as well as commercial exploitation:

... Frank Buxton, the host, has not entirely overcome
the element of condescension that so readily creeps
into an adult's endeavor to communicate with the younger
generation . . .

... *Discovery* ... is reaping the economic advantages of
commercial sponsorship, and frankly this raises an old
problem in TV. Just as a child begins to build faith in
his companion and guide, the gentleman turns around to
exploit the fragile entete with the hard pitch for toys.

---

That the small fry of TV should be used as targets for merchandising leaves Discovery something less than an ideal solution for children's programming. But it is a welcome first step. 5

_Time_ was much more enthusiastic over _Discovery_ than Gould.

In fact, _Time_ had only one important reservation:

Provided the pressure of a daily show does not pull down its standards, _Discovery_ should survive the season as television's Pied Piper. 6

C. J. Skreen, _Seattle Times_ Critic, also greeted _Discovery_ with a certain amount of optimism, but was disturbed over the commercial aspects of the program:

... The most ambitious—and expensive—(of the new children's programs) has been ABC's _Discovery_. On this 25 minute series, Frank Buxton and Virginia Gibson... have been conducting class in a highly entertaining and informative manner... _ABC_ has made an honest effort to present a youth-oriented series at an hour when most youngsters are likely to have a chance to see it. As much cannot be said for the other two networks... The major shortcoming of the series is the onslaught of high-pressure commercials, but since the networks are loathe to spend their own money in support of a show if other sources are available, presumably the pitchers for toys, candy, gum and other refinements are a necessary evil. 7

_Variety_ said that _Discovery_ was designed to fill the vacuum highlighted by Mr. Minow in his wasteland speech. Calling _Discovery_

5Ibid.


"a fresh departure in a praiseworthy direction" Variety concluded:

The main impact (was) derived ... from the first stanza's closeup (on the techniques of a zoo veterinarian) ... If the episode in which a pair of pliers was removed from an alligator's stomach was reminiscent of "Ben Casey," that was an effective way of conveying the information. 8

Marya Mannes, on the other hand, guest critic for TV Guide, objects to Discovery's "show business professionalism":

I wonder whether a pair of real teen-age students might not come closer to a youthful (and essentially grave) audience ... These comments are occasioned by one who feels that our children are too far exposed to show business professionalism as it is ... They could also do without repeated commercial intrusions. To distract the attention and dissipate the mood of a child every few minutes by selling him something is an act of vandalism. Sponsors public spirited enough to support a show as good and necessary as Discovery should go one step further and confine their messages to the beginning and end of the program. And ABC should back it to the hilt. 9

The most blistering of all condemnations of Discovery came from the PTA Magazine which called Discovery "ingenious and resourceful in finding interesting, entertaining things for children to see and hear," but ...

its defect is that it fails to excite further curiosity about its subjects. To be sure, host Frank Buxton and his assistant reel off the titles of a few books that a child

8 Variety, October 3, 1962, p. 46.
might ask for at the library, but their hearts aren't in it. They're far more adept at making a child yearn for a toy or tidbit than for further learning. This is the disheartening thing about Discovery'62. Its real function is not educational entertainment but commercial exploitation of the young. It does less to satisfy the child market for ideas and information than to increase the child market for candy, gum and games.  

Lay reaction to Discovery was far more enthusiastic than the reaction of professional critics. Whereas lay reactions to such a program as Discovery are difficult to determine, one may draw inferences from available data.

A 1963 poll taken by the American Council for Better Broadcasts reveal high praise for the program. The poll, which uses 6,000 voluntary monitors throughout the nation, rates programs excellent, good, fair or poor. Excellent ratings count a 2, good 1; fair, -1; poor -2.

In the 1963 poll, Discovery ranked 17th in the total of all programs produced by the networks. Only Captain Kangaroo ranked above it so far as children's programs are concerned. Said the writers of the report:

One thing discovered in this poll about Discovery ... is that adults as well as young people watch it, parents with their children ... Watching with them is delightful ... because the program (is) of high quality.  


In these ratings, which can be considered as coming from laymen, Discovery received an excellent rating. Among some of the reasons given for this rating were:

My boys pass up the comedies to watch this particular show.

Tasteful programs covering a broad scientific area.

Extremely well presented. My son enjoys it thoroughly -- which speaks for its appeal.

One of the best new programs of the season--most interesting, informative and stimulating to children. Hope it will continue.

The slow pace and clear explanation are marvelous for children.

Shows children that the world is full of wonderful, curious, delightful things.

I liked the idea of recommending books from the library for pursuing subject matter further.

They conduct informative experiments.

They use simple language for children to understand, and yet is interesting enough for older people to enjoy, too.

An excellent program because it tells about all kinds of sciences.

Though this was a children's program, I enjoyed it and learned something, too.

Keeps all interested, from 3-year-olds to elderly people.

This is a very, very good program. I watch it as often as I can.

Ibid.
In conclusion, **Discovery** explored a wide variety of subjects. However, the level of language used on the program, as measured by the Dale-Chall Readibility Formula, was geared in general to fifth and sixth graders but not to second, third or fourth graders. Consequently, the language was too difficult for comprehension by the entire seven to twelve age group for which **Discovery** was intended.

Finally, professional critics in general praised **Discovery's** content, but deplored its commercialization. Lay critics also praised the program but did not believe the program too commercialized.

Some of the findings of this Chapter will be re-introduced later when they have a bearing on the research relating to the impact of **Discovery** reported in Chapter VI.
CHAPTER V

PROCEDURES IN THE STUDY

As stated in the introductory chapter, the three principal questions for investigation in this study are: Do children watch Discovery? Do they learn from it? What do they think about the program? Chapter V reviews the methods used in seeking answers to these questions.

In the basic design, ten classroom teachers in the Columbus, Ohio Public School System asked children, aged 7-12, to view Discovery during the week of January 14-18, 1963. An eleventh classroom served as a control to test teacher effectiveness in motivating children to view the program, and consequently were not asked to view Discovery. On January 22, interviewers entered the eleven selected schools and administered a questionnaire orally to a sample of children.

The methods of obtaining information from that sample are discussed in this chapter in four sections: (1) Selection of the Sample; (2) Testing Materials; (3) Interviewing Techniques; (4) Statistical Measurements.

Selection of the Sample

Selection of the sample was made on both a stratified and random
basis. Schools and classrooms were chosen on a stratified basis to enable the inclusion of all socio-economic classes in the study; samples within those classrooms were drawn randomly.

Columbus Public School officials were asked to choose for study eleven classrooms from different elementary schools in various socio-economic neighborhoods throughout the city. Their selection is summarized in Table 4.

Table 4

Selection of Schools by the Columbus Board of Education

<table>
<thead>
<tr>
<th>School</th>
<th>Class of Neighborhood</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Middle</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>Lower</td>
<td>2</td>
</tr>
<tr>
<td>C</td>
<td>Middle</td>
<td>3</td>
</tr>
<tr>
<td>D</td>
<td>Upper</td>
<td>3</td>
</tr>
<tr>
<td>E</td>
<td>Lower</td>
<td>4</td>
</tr>
<tr>
<td>F</td>
<td>Upper</td>
<td>4</td>
</tr>
<tr>
<td>G</td>
<td>Middle</td>
<td>5</td>
</tr>
<tr>
<td>H</td>
<td>Lower</td>
<td>5</td>
</tr>
<tr>
<td>I</td>
<td>Middle</td>
<td>6</td>
</tr>
<tr>
<td>J</td>
<td>Upper</td>
<td>6</td>
</tr>
<tr>
<td>K</td>
<td>Upper</td>
<td>5</td>
</tr>
</tbody>
</table>

Upper class schools were all located in areas generally occupied by professional people—teachers, businessmen, lawyers and doctors, for example. Middle class neighborhoods were inhabited mostly by
blue collar workers--machinists, mechanics, etc. Lower class neighborhoods included a large portion of unemployed persons and unskilled workers.

Once the classrooms had been selected, a sample of children was drawn randomly from each. On Monday, January 21, 1963--the day before data were collected--principals of each of the selected schools were contacted and an exact count made of pupils in each classroom. The total number of prospective respondents was 357. Since finances limited the total sample size to about 200 respondents, two-thirds of the 357 pupils were interviewed. Table 5 shows the number of respondents selected from each school.

Table 5
Number of Respondents Selected from Each School

<table>
<thead>
<tr>
<th>School</th>
<th>Grade</th>
<th>Number per Class</th>
<th>Number of Respondents per Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>2</td>
<td>37</td>
<td>20</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>38</td>
<td>18</td>
</tr>
<tr>
<td>C</td>
<td>3</td>
<td>29</td>
<td>19</td>
</tr>
<tr>
<td>D</td>
<td>3</td>
<td>32</td>
<td>20</td>
</tr>
<tr>
<td>E</td>
<td>4</td>
<td>31</td>
<td>17</td>
</tr>
<tr>
<td>F</td>
<td>4</td>
<td>32</td>
<td>17</td>
</tr>
<tr>
<td>G</td>
<td>5</td>
<td>32</td>
<td>18</td>
</tr>
<tr>
<td>H</td>
<td>5</td>
<td>33</td>
<td>19</td>
</tr>
<tr>
<td>I</td>
<td>6</td>
<td>31</td>
<td>19</td>
</tr>
<tr>
<td>J</td>
<td>6</td>
<td>31</td>
<td>21</td>
</tr>
<tr>
<td>K</td>
<td>5</td>
<td>31</td>
<td>21</td>
</tr>
</tbody>
</table>
A total of 38 second graders, 39 third graders, 34 fourth graders, 37 fifth graders and 40 sixth graders were interviewed in addition to 21 fifth graders in the School K control group.

A table of random numbers was used to select the sample from each classroom. If twenty pupils out of a class of thirty were to be interviewed, ten random numbers between one and thirty were chosen. Interviewers were instructed to interview every student in the class except names corresponding to the ten random numbers on an alphabetized class roster. In cases of absentees, interviewers substituted from the list of random numbers in sequential order.

**Testing Materials**

A first step in building an interviewer's questionnaire was the construction of a tryout schedule to be tested on 35 students in a fifth grade class.

The questionnaire was divided into three parts: Part I solicited such information as age, sex, IQ, number of children in the family and occupation of the head of the household. Part II sought viewership information and included a nine-item true-false examination based on the Tuesday program. Part III sought student attitudes toward various elements within the program.¹

¹See Appendix B for a copy of the tryout questionnaire.
An experimental tryout of the questionnaire was administered to 35 students in a fifth grade class on Wednesday, December 13, 1962.
The preceding day, on Tuesday, the classroom teacher asked her pupils to view **Discovery** for that day.

From the trial questionnaire, it was determined that information sought in Part I—sex, IQ, number of children in the family and occupation of the head of the household—was obtainable from school records. It was found in Part II that scores on the nine true-false questions based on the Tuesday program were significantly higher among viewers than non-viewers. The information sought in Part III pertaining to children's opinions about Discovery was unsuccessful.

For example, in response to the question, "Is Discovery (a) too long; (b) too short; (c) just right?", the "just right" answer was chosen by 98 per cent of the children replying to the question. It was felt that such direct questions may have solicited inaccurate responses due to situational pressures. It was therefore decided to experiment with an indirect method in the test questionnaire, which was constructed after the trial questionnaire had been thoroughly studied.

The test questionnaire consisted of three parts. Part I sought viewership information and contained a true-false examination based

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\(^2\)See Appendix F for a copy of the test questionnaire.
on the five test programs. Part II sought children's opinions toward various elements within the *Discovery* series and asked if the program had prompted the child to do anything suggested on the program. Part III sought such information as address, birthdate, IQ, sex, name of the respondent, occupation of the head of the household as well as the number of children in the family older and younger than the respondent.

In Part I, the schedule contained a statement asking the respondent which of the five test programs he had seen if any. When he indicated viewing a specific program, he was then asked to recall the basic content in order to verify his answer. Interviewers then made a judgement as to whether he actually viewed the program. Each interviewer was supplied a detailed description of each of the test programs, enabling him to make an accurate judgement even if he had not seen the program. In addition, each child was asked how often, if at all, he had seen *Discovery* prior to the test week. From responses to these questions, each respondent could be classified as one of four types of viewers: (1) He saw *Discovery* only during the test week; (2) He saw *Discovery* both during the test week and previously; (3) He saw *Discovery* previously but not during the test week; (4) He had never seen *Discovery*.

Respondents falling into the first three classes were administered the entire questionnaire. Those falling into the fourth class were not
administered the section soliciting opinions about Discovery but were
administered all other sections. Those respondents who viewed
Discovery at least once during the test week could further be classi-
fied as either viewers or non-viewers of specific programs. Respond-
dents who had never seen Discovery were classified as non-viewers
for all five programs studied. Viewers were then compared with
non viewers on the amount of information gain from each program
under study as measured by true-false questions.

The true-false tests were based on five programs broadcast
during the week of January 14-18, 1963. The Monday program was
about Hawaii; the Tuesday program showed puppets dancing to the
music of Saint-Saens; the Wednesday program celebrated the 257th
birthday anniversary of Benjamin Franklin; the program on Thursday
explained the difference between modern man and caveman; the
Friday program involved the experiments of Galileo. 3

Test questions were prepared in the following manner: notes
were taken on each program as it was broadcast and an audio was
tape made. Following each broadcast, a true-false test was con-
structed from the notes, tape and an advance copy of the script. After
the statements had been written, a panel of three persons examined
them for clarity and accuracy. Unsatisfactory statements were either

3 See Appendix C for a detailed description of each of these programs
deleted or revised to the satisfaction of the panel. A total of 46 items were included in the questionnaire. Although administered as a single test, the 46 items actually contained five different tests—one for each of the test programs. Twelve questions came from each of the Hawaii and Galileo programs, 11 from Franklin, 8 from Caveman and 3 from the Puppet Program. Questions from the various programs were scattered randomly throughout the test.

Interviewers administered each question orally to each respondent.

It should be pointed out that these true-false questions were not pre-tested, because the exact content of the programs from which the questions were taken were not known by the author until they were shown on the air. Advance scripts were available, but they were sometimes in outline form and consequently incomplete.

Part II of the questionnaire sought children's reaction to Discovery—how well they liked the program, criticisms of the program and the extent to which they participated in activities suggested.

In an attempt to determine how well children liked Discovery, each child was given a list of nine programs—among which was listed Discovery—and was asked which of the programs he had seen.

He was then asked to rank only those programs with which he was familiar. Included in the list of programs were: Flippo, a locally
produced program aired opposite Discovery featuring a clown and

cartoons; Lawman, a syndicated western following Discovery daily

on the ABC outlet locally; Fury, a network program about a boy and

his horse; Movieville USA, a local weekday program showing

feature movies opposite Discovery; Discovery; Reading Room, a

Saturday network informational program for children; Exploring,

also a Saturday network program of an informational nature for

children; Captain Kangaroo, the weekday and Saturday program of

information and entertainment for children. Next, each child was

given a list of nine television characters including Frank Buxton and

Virginia Gibson, host and hostess of Discovery. He was asked which

of those characters he had seen on television. Next, the interviewer

asked him to rank those with whom he was familiar as to the one he

would like most as a classroom teacher. The assumption was that

most children like their teachers and would consequently rank first

those characters they liked best. The object of this question was to
determine where Virginia Gibson and Frank Buxton, hostess and host

respectively of Discovery, would rank in relation to the other

characters. Among the characters to be ranked were: Flippo, star

of the local clown program; Sky King, a modern, plane-flying rancher;

Roy Rogers, the western hero whose program is aired on Saturday,

Frank Buxton, host on Discovery, Captain Kangaroo (Bob Keeshan),

star of the Captain Kangaroo program, Virginia Gibson, hostess on
Discovery; Shari Lewis, star of the Shari Lewis Show; Dan Troop, the tough marshall of Lawman; Mr. Wizard, whose program demonstrates science to children on Saturdays.

In an attempt to solicit children’s criticisms of Discovery, they were asked to rank both the characteristics they liked most about Discovery, and the characteristics they disliked most. Characteristics were obtained from pre-test interviews, from which a series of favorable and unfavorable statements was drawn. These characteristics were placed on 4 x 6 cards. The interviewer gave the card to each child and asked him to rank the characteristics he liked most about Discovery. Then, he was asked similarly to rank the characteristics he disliked most.

Among the desirable traits were:

It takes me places.
It entertains me.
It lets me meet interesting people.
It helps me understand things.
Frank Buxton.
Virginia Gibson.
Other ____________________.

Among the undesirable traits were:

It bores me.
Frank Buxton.
Virginia Gibson.
They don’t tell me enough about the books.
The program is too hard to understand.
I don’t like the commercials.
I don’t like the time the program is on.
The program is too simple.
Other ____________________.
The final question of Part II was designed to determine the extent to which children pursued activities suggested by *Discovery*. The questionnaire contained an open ended question asking viewers if they had been motivated to engage in any of the activities suggested. If so, which activities? Replies to this question were categorized into four different areas: (1) Never tried doing things suggested, (2) Made something, (3) Tried experiments, (4) Other.

Part III of the questionnaire sought certain demographic information with which other data could be correlated. Each respondent was asked how many children in the family was older or younger than he. In addition, the address, birthdate, intelligence quotient of the respondent was obtained from school records as was the occupation of the head of the household. Socio-economic class was determined in each case by the occupation of the head of the household and the address of the respondent. Each child was then placed into the low, middle or upper class.

If a respondent fell into the lower socio-economic class, he received a score of 1; if he fell into the middle class, he received a score of 2; if he fell into the upper class, he received a score of 3. By summing the scores for each class and dividing by the number of people placed in that class, an average could be computed.

Since many principals were reluctant to give out individual IQ scores, a system was worked out whereby principals would place
students in one of four intelligence categories: very high; high; medium; low. A low IQ was defined as 94 and below; a medium IQ from 95 to 107; a high IQ from 108 to 128; a very high IQ 130 and above. Respondents falling into the low IQ group were assigned a score of 1; if he fell into the middle IQ class, he was given a value of 2; if he fell into the high IQ classification he was given a 3; very high, 4. Averages were then computed.

Ages were recorded from school files and were rounded in the following manner: if, for example, a respondent was between 7 and 7 1/2 years of age, but not over 7 1/2, he was considered a 7-year-old. If he was over 7 1/2 but not yet 8, he was considered an eight year old. This process was used for all age classifications.

Race was determined by the interviewer, who circled one of three letters on his schedule: N, O, W--negro, white, or other. All respondents interviewed were either white or negro. Racial mixtures were considered negro.

In addition to administering the questionnaire to children, interviewers were also instructed to have teachers complete a different questionnaire pertaining to the announcements designed to encourage viewership of Discover. Teachers were given five announcements asking children to view Discover for the week of January 14-18, 1963. Each announcement was to be read only once--one for each day of the
week—about thirty minutes before school let out for the day. Teachers were requested not to assign the program as homework. The purpose for the teacher questionnaire was to determine if teachers missed making any of the announcements. Results indicated that one teacher forgot to make the announcement on Monday. Three forgot on Friday. Five indicated telling students that they would be interviewed about Discovery.

In all but two of the ten test schools, teachers indicated limited discussion of at least one of the five Discovery programs. The Monday program on Hawaii was discussed briefly in six classrooms; the Tuesday program on Puppets in four. Wednesday's program on Benjamin Franklin was discussed in six classrooms, while the Thursday program on Pre-historic Man was discussed briefly in three. The Friday program on Galileo was talked about in two.

Only one teacher indicated any extended discussion of any program.

**Interviewing Techniques**

A week before the collection of data was scheduled, a series of training sessions was held for interviewers. Most of the interviewers were graduate students in the Department of Speech at The Ohio State University. Many had already gained experience in interviewing.

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4 See Appendix D for a copy of the announcements made by teachers.

5 See Appendix E for a copy of the teacher questionnaire.
techniques while working with other projects. For these, it was necessary merely to remind them of basic principles and explain the questionnaire. For other interviewers—wives of graduate students and two under-graduates—more detailed training sessions were held.

In the training sessions, all interviewers received packets containing interview schedules and a booklet explaining the project and containing detailed instructions, including a guideline for interviewing technique and instructions for selecting the sample. The material contained in the booklet was explained in detail to small groups of interviewers. Inexperienced interviewers received more detailed training than experienced interviewers. In assigning interviewers to schools, an attempt was made to send an inexperienced interviewer with an experienced one. Two interviewers were sent to each school.

In each school, a special area for interviewing was provided by principals. Children came out of the class two at a time; each talked to an interviewer, and returned to class. Each interview lasted approximately fifteen minutes. The data were collected on Tuesday, January 26, 1963.

Statistical Tests

The data were coded, the information transferred to IBM punch cards and submitted to the Ohio State University Statistical Laboratory for processing on an IBM 7090 Computer.
In addition to percentages and averages, statistical tests included Chi Square, McNemar's Test for Changes, _t_ Test and Multiple Correlation.

Chi Square was used in measuring amount of viewing, the relationship between grade in school and viewing and the effectiveness of teachers in stimulating children to view *Discovery*. The one sample Chi Square test was used to measure the differences between the number one rankings of programs, television characters, desirable and undesirable characteristics.

The _t_ Test was used to correlate knowing the name of *Discovery* and viewing the program. The _t_ was also used to measure correlations between scores achieved on true-false tests for each of the five programs and such other factors as viewership, sex, older and younger siblings in the family, socio-economic status, race, intelligence, age, viewership of programs and school attended. Multiple Correlations were then computed for each of the five programs and these assorted variables weighted in order to determine if they were predictors of test score achievement.

McNemar's Test for Changes was used to test the probabilities of shift in viewership among the five programs under study.
CHAPTER VI

RESULTS OF THE STUDY

Chapter VI reports the results of the study in five sections; (1) Classification of the Sample; (2) Viewership Patterns; (3) Information Gain; (4) Children's Reactions to Discovery; (5) Summary.

The first section shows the classification of the sample by school, grade, socio-economic class, intelligence, age, sex and race. The second division discusses such viewership patterns as the number of viewers and non-viewers per test program; changes in viewership status from program to program throughout the test week; teacher effectiveness in asking children to view; and the relationship between grade in school (age) and the viewing of specific test programs. The third section correlates the scores of true-false tests on each of the five test programs with sex, older and younger children in the family, socio-economic status, race, intelligence, age, school attended and viewership. The fourth section reports the findings of attempts to solicit children's opinions of Discovery including (a) the ordered ranking of nine television programs for children among which Discovery was listed, (b) a similar ranking of nine television characters including the host and hostess of Discovery.
(c) the ranking of a list of desirable characteristics and (d) the ranking of a list of undesirable characteristics. The fifth section summarizes the findings.

Classification of the Sample

Of 225 respondents interviewed, 209 (93%) were usable for analysis. Table 6 shows the classification of the sample by school, grade, socio-economic class, intelligence, age, sex and race. As can be inferred from the table, 39 second graders were included in the sample, 39 third graders, 34 fourth graders, 37 fifth graders and 40 sixth graders.

As the table shows, socio-economic class, determined by the occupation of the head of the household and the address of the respondent with a score of 1 assigned to the lower class, 2 to the middle class and 3 to the upper class, averaged 1.8 for the entire sample—slightly below the assigned middle class value of 2. Socio-economic class averages for each school tended to coincide with the arbitrary classifications made earlier by Columbus Public School officials.

Intelligence, based on Intelligence Quotient scores from school records, averaged 2.1 for the entire sample—only slightly above the assigned score of 2 for average. The IQ averages of schools located in upper socio-economic neighborhoods were slightly higher than the IQ averages of schools in lower socio-economic neighborhoods.
## Table 6

Classification of Sample by School, Grade, Socio-Economic Status, Intelligence, Age, Sex and Race

<table>
<thead>
<tr>
<th>School</th>
<th>Grade</th>
<th>N</th>
<th>Socio-Economic Class Average</th>
<th>Average Intelligence Mean Age</th>
<th>Sex</th>
<th>Race</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>2</td>
<td>20</td>
<td>2.0</td>
<td>2.0</td>
<td>8.0</td>
<td>10</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>18</td>
<td>1.0</td>
<td>1.7</td>
<td>7.9</td>
<td>9</td>
</tr>
<tr>
<td>C</td>
<td>3</td>
<td>19</td>
<td>1.8</td>
<td>1.8</td>
<td>8.7</td>
<td>9</td>
</tr>
<tr>
<td>D</td>
<td>3</td>
<td>20</td>
<td>2.5</td>
<td>2.3</td>
<td>8.9</td>
<td>12</td>
</tr>
<tr>
<td>E</td>
<td>4</td>
<td>17</td>
<td>1.2</td>
<td>2.0</td>
<td>10.4</td>
<td>9</td>
</tr>
<tr>
<td>F</td>
<td>4</td>
<td>17</td>
<td>2.2</td>
<td>2.2</td>
<td>10.1</td>
<td>8</td>
</tr>
<tr>
<td>G</td>
<td>5</td>
<td>18</td>
<td>2.1</td>
<td>2.1</td>
<td>11.2</td>
<td>11</td>
</tr>
<tr>
<td>H</td>
<td>5</td>
<td>19</td>
<td>1.3</td>
<td>1.8</td>
<td>11.2</td>
<td>10</td>
</tr>
<tr>
<td>I</td>
<td>6</td>
<td>19</td>
<td>1.6</td>
<td>2.2</td>
<td>12.0</td>
<td>8</td>
</tr>
<tr>
<td>J</td>
<td>6</td>
<td>21</td>
<td>2.5</td>
<td>2.7</td>
<td>11.6</td>
<td>10</td>
</tr>
<tr>
<td>K</td>
<td>5</td>
<td>21</td>
<td>2.5</td>
<td>2.4</td>
<td>11.0</td>
<td>13</td>
</tr>
</tbody>
</table>

Averages  | 1.8  | 2.1  | 10.1 | 209$^a$ | 209$^a$ |

$^a$Represents totals

The average age was 10.1, which places the average respondent in the fourth grade. Generally, second graders tended to be eight years old; third graders, nine; fourth graders, ten; fifth graders, eleven; sixth graders, twelve. A total of 109 males and 100 females were studied. Also included in the sample were 48 negroes and 161 whites. The majority of negro children in the sample were from
schools B, E and H—second, fourth and fifth grades, respectively.

It is also noteworthy that these schools were in lower socio-economic neighborhoods.

**Viewership**

Of the 209 children in the sample, only four were without workable television sets thus indicating that 98 per cent had sets available for viewing.

Viewership of the five test programs was determined for each respondent, who was asked to recall the content of programs he indicated viewing. Respondents were then classified as either viewers or non-viewers for each of the five programs. The extent of viewing is summarized in Table 7.

**Table 7**

**Viewership of Five Discovery Programs**

<table>
<thead>
<tr>
<th>Program</th>
<th>Day</th>
<th>Number of Viewers</th>
<th>Number of Non-Viewers</th>
<th>Per Cent of Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawaii</td>
<td>Monday</td>
<td>56</td>
<td>153</td>
<td>26%</td>
</tr>
<tr>
<td>Puppets</td>
<td>Tuesday</td>
<td>68</td>
<td>141</td>
<td>32%</td>
</tr>
<tr>
<td>Franklin</td>
<td>Wednesday</td>
<td>38</td>
<td>171</td>
<td>18%</td>
</tr>
<tr>
<td>Caveman</td>
<td>Thursday</td>
<td>64</td>
<td>145</td>
<td>30%</td>
</tr>
<tr>
<td>Galileo</td>
<td>Friday</td>
<td>36</td>
<td>173</td>
<td>17%</td>
</tr>
</tbody>
</table>
As the table shows, 26 per cent of the sample viewed the Hawaii program; 32 per cent viewed Puppets; 18 per cent watched Franklin; 30 per cent saw Caveman and 17 per cent viewed Galileo. The percentage of viewing was thus highest on Tuesday and Thursday and lowest on Wednesday and Friday.

As related earlier, it was possible for a respondent to be classified as a viewer on one day of the week and as a non-viewer on other days of the week. If the respondent failed to see any of the programs during the test week, he was a non-viewer for all five programs. Among those who saw Discovery at least once during the week, it was conceivable that the status from viewer to non-viewer and from non-viewer to viewer might change back and forth. Table 8 shows the number of respondents viewing different program combinations throughout the week. Among those who viewed at least once, forty-two children (33 per cent) saw one program during the week; forty-one (33 per cent) saw two programs; twenty-five (20 per cent) saw three; ten (8 per cent) saw four; six (6 per cent) saw all five programs. A total of 124 children (59 per cent) saw at least one of the five programs; eighty-five (41 per cent) saw none.

The probabilities of a respondent changing his status from viewer to non-viewer and from non-viewer to viewer for specific programs throughout the week were computed by McNemar's test for changes, applied to all program combinations. The results of this analysis are
### Table 8

Number of Respondents Viewing Different Program Combinations

<table>
<thead>
<tr>
<th>Programs</th>
<th>Hawaii</th>
<th>Puppets</th>
<th>Franklin</th>
<th>Caveman</th>
<th>Galileo</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>14</td>
<td>5</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>33%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Programs</td>
<td>Hawaii</td>
<td>Puppets</td>
<td>Franklin</td>
<td>Caveman</td>
<td>Galileo</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>9</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>41</td>
<td>33%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three Programs</td>
<td>Hawaii</td>
<td>Puppets</td>
<td>Franklin</td>
<td>Caveman</td>
<td>Galileo</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Four Programs</td>
<td>Puppets</td>
<td>Hawaii</td>
<td>Franklin</td>
<td>Caveman</td>
<td>Galileo</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>8%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Programs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6/124</td>
<td>6%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Of the 209 respondents, 58 (41 per cent) saw none of the five programs during the test week; a total of 124 (59 per cent) saw at least one program during the test week.*
set forth in Table 9. In the table, programs in the rows are favored over those in the columns. For example, Hawaii is significant over Franklin and Galileo, indicating that those persons viewing the Hawaii program were not as likely to watch Franklin and Galileo as those children not viewing the program on Hawaii. Thus, it could be predicted that viewers of the program on Hawaii probably did not view the programs on Franklin and Galileo, but the non-viewers of the program on Hawaii did see the programs Franklin and Galileo.

Table 9

McNemar Differences in the Change of Viewership Status for Five Discovery Programs

<table>
<thead>
<tr>
<th>Program</th>
<th>Hawaii</th>
<th>Puppets</th>
<th>Franklin</th>
<th>Caveman</th>
<th>Galileo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawaii</td>
<td>5.63</td>
<td></td>
<td></td>
<td></td>
<td>9.14</td>
</tr>
<tr>
<td>Puppets</td>
<td>18.78</td>
<td></td>
<td></td>
<td></td>
<td>7.55</td>
</tr>
<tr>
<td>Franklin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>17.79</td>
</tr>
<tr>
<td>Caveman</td>
<td>12.50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Galileo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$X^2$ of 3.54 needed for .05 level of confidence.

$X^2$ of 664 needed for .01 level of confidence.
Changes in viewership favored Puppets over Franklin and Galileo significantly. It could therefore be predicted that children seeing the program on Puppets were not as likely to have seen the programs on Franklin and Galileo as non-viewers of the Puppet program.

Finally, Caveman was favored significantly over Franklin and Galileo indicating that viewers of Caveman were not as likely to have seen the programs on Franklin and Galileo as non-viewers of Caveman. Other combinations were not statistically significant.

There is thus some indication that children were selective in viewing Discovery throughout the test week. This may have been because the titles of some programs attracted certain children but not others. One explanation as to why a majority of children saw none of the five programs might be that they were tired of being educated at school during the day and preferred not viewing an informational program such as Discovery at home.

In response to the inquiry made of all respondents as to how often they saw Discovery before the test week, 42 per cent said they had never viewed Discovery; 26 per cent viewed only rarely (once a month). Six per cent viewed occasionally (at least once every two weeks) before the test week; 26 per cent indicated seeing Discovery often (at least once a week). It thus appeared that about 25 per cent of the children saw Discovery at least once a week before this study was conducted.
What role did the teacher play in stimulating viewership of Discovery? In order to answer this question, the teacher of a class of fifth graders in School K did not recommend that children view Discovery, while another fifth grade teacher in School G recommended the program daily to her class. The two classes were then compared as to the number of programs seen by each. Chi Square analysis revealed a significant relationship between teacher stimulus and viewership in only one instance: the Monday program on Hawaii. The School G stimulus group viewed significantly more than the School K non-stimulus group at $0.02 < p < 0.01$. Viewership between the stimulus and non-stimulus groups did not reach statistical significance for the programs on Puppets, Franklin, Caveman or Galileo. One reason for the significance of teacher stimulation only on Monday might be that students in the fifth grade stimulus group were willing to accept her recommendation on the first day, viewed the program, found it uninteresting and disregarded other recommendations throughout the week.

Of the 209 respondents, 166 (78 per cent) could remember the name of the Discovery series. This high recall may be due to the fact that teachers mentioned the program in class daily during the test week, or children may have heard of the program through other promotion.
In order to determine if recalling the name of the program was associated with viewership of the test programs, a regression analysis was conducted. Significances of the correlation was measured by means of a \( t \), and was approached only on the Puppet program \( (t \text{ significant at } .10(p < .05). \) Consequently, the fact that children knew the name of the program series did not insure viewership of the test programs.

Are students in particular grades attracted to the content of specific programs? The author's hypothesis is that students in some grades will view specific programs more than in other grades. This hypothesis is based on the results in Chapter IV of Dale-Chall readability tests on 27 Discovery scripts. This analysis showed the language used on a sample of Discovery programs was above the fourth grade level required for understanding by the entire 7-12 age group for which Discovery was intended.

To determine if students in any one grade tended to view certain programs significantly more than in other grades, a Chi Square analysis was conducted on all possible grade-level combinations. Results are summarized in Table 10. Grades listed in the row are significant over grades listed in the columns where statistical significance occurs.
Table 10

Significant Chi Square Differences by Grade for the Viewership of Five Discovery Programs

<table>
<thead>
<tr>
<th></th>
<th>HAWAII</th>
<th></th>
<th>PUPPETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Grade 2 3 4 5 6</td>
<td></td>
<td>Grade 2 3 4 5 6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>.001</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>4.01</td>
<td>3</td>
<td>.001 .05</td>
</tr>
<tr>
<td></td>
<td>4 No Significance</td>
<td>5</td>
<td>4</td>
<td>.01 .05</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6.01</td>
<td>5</td>
<td>.001 .05</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

FRANKLIN

<table>
<thead>
<tr>
<th></th>
<th>Grade 2 3 4 5 6</th>
<th></th>
<th>CAVEMAN</th>
<th>Grade 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>.02</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>4.02</td>
<td>3</td>
<td>.01 **</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>.001 .05</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6.01</td>
<td>5</td>
<td>.001 .05</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

GALILEO

<table>
<thead>
<tr>
<th></th>
<th>Grade 2 3 4 5 6</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>.01</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>4.05 .02</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6.05</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

** .10 p .05

\( X^2 \) of 3.84 needed for \( p < .05 \)
\( X^2 \) of 5.41 needed for \( p < .02 \)
\( X^2 \) of 6.64 needed for \( p < .01 \)
\( X^2 \) of 10.83 needed for \( p < .001 \)
For the Hawaii program there were no significant differences in viewing among the six grades. The Puppet program, however, found the third and fourth grades viewing significantly more than the fifth or sixth graders; all other grade levels produced no significant differences. In the Franklin program, second graders viewed significantly more than third graders and fourth and sixth graders viewed significantly more than second graders. For the Caveman program, third, fourth and sixth graders all viewed significantly more than second graders, and fourth and sixth graders viewed significantly more than fifth graders. In addition, third graders' viewing over fifth graders approached but did not reach the .05 level of confidence. The Friday program on Galileo found third and sixth graders viewing significantly more than third and fifth graders.

Thus, some grades viewed specific programs significantly more than other grades. One reason for this phenomena could be that certain programs appealed to certain grade levels because of content suggested by the title of the program. The Puppet program, for example, yielded no significant differences in viewership among children in the lower grades; in the fifth and sixth grades, however, viewership was significantly lower than in the lower grades. It is possible that sixth graders may have seen promotion for the Tuesday program on Monday, decided that puppets were too elementary for them, and refused to view. Or, they may have tuned to the Tuesday
program on Puppets, decided it was too childish and turned to doing other things. The Caveman program may have worked in reverse; second graders tended not to view this program, perhaps because they did not understand it and considered it too advanced.

It is interesting to note that Dale-Chall readability scores for both the Puppet and Caveman programs placed the difficulty level of these programs at the 4th grade and below level. These programs were therefore comprehensible to the entire 7-12 age group. All other programs were comprehensible only to the 5th and 6th graders as measured by the Dale-Chall formula. Theoretically, there would have been no significant differences in Table 10 if grade in school (and consequently age) were unrelated to the viewership of the five programs. Yet, only the Hawaii program produced no significant difference for all grade levels, and this may have been due to the initial response of children to teacher's stimulation.

This introduces an interesting question. Is it possible to successfully appeal to a 7-12 age group? The Dale-Chall data suggest that it may not be possible to appeal consistently to different ages without harming viewership.

**Information Gain**

Information gain was tested by true-false questions from each of the five test programs administered orally to all respondents.
The purpose was (a) to find out if children learned from Discovery, and (b) whether race, sex, the presence of older and younger children (than the respondent) in the family, socio-economic status, intelligence and school attended were correlated with test score achievement. The correlation between test score achievement and the other factors listed above were determined by a t test. The data is summarized in Table 11.

Table 11

<table>
<thead>
<tr>
<th></th>
<th>Hawaii</th>
<th>Puppets</th>
<th>Franklin</th>
<th>Caveman</th>
<th>Galileo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sex</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Older Children</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-2.14</td>
</tr>
<tr>
<td>Younger Children</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Socio-Economic Status</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Race</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-2.68</td>
</tr>
<tr>
<td>Intelligence</td>
<td>1.70</td>
<td></td>
<td></td>
<td></td>
<td>2.07</td>
</tr>
<tr>
<td>Age Program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viewership</td>
<td>3.84</td>
<td>2.15</td>
<td>3.11</td>
<td></td>
<td>3.47</td>
</tr>
<tr>
<td>School Attended</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N = 209  
_t_ of 1.96 required for .05 level of confidence.
_t_ of 2.60 required for .01 level of confidence.
_t_ values less than 1.00 omitted.
The table shows that there was never any significant relationships between performance on test scores and sex, number of children in the family younger than the respondent, socio-economic status, age, or school attended. In fact, the only consistent relationship between high achievement on test scores and other variables was viewership of the program concerned. This difference was significant for four out of the five programs.

Intelligence (IQ) was significantly related to a high test score in only one instance: the Galileo program. This may be because that the program was on a more difficult level than the other programs. The relationship between intelligence and test score for the Hawaii program failed to reach the .05 level of confidence, but was significant at the .10 level.

The number of children in the family older than the respondent was negatively related significantly to test achievement only in the Puppet program. In other words, respondents in homes with older children fared poorly on test scores. One explanation for this phenomena could be that older children insisted on viewing some other program. This explanation coincides with the finding that older children in the sample tended not to watch the program on Puppets. Similarly, in only one instance, the Caveman program, was race related to performance on the test; this relationship was in a negative
direction, indicating that on this program negroes tended to do less well than whites. There is no ready explanation for this.

Consequently, the only consistent variable that correlated significantly with high scores on true-false tests was whether or not the respondent viewed the programs concerned. This was significant for four of the five programs. It can thus be concluded that respondents did learn from Discovery on four of the five programs as measured by true-false examinations.

In connection with learning, it should be pointed out, as Schramm, Lyle and Parker indicate, that children also consume knowledge from television through details of dress, sets, scenes, and so on. The true-false method for measuring information gain would not, of course, measure such learning.

Multiple correlations were computed for each of the five programs and the assorted variables under study weighted. The purpose was to correlate performance on true-false tests with sex, number of older and younger children in the family, socio-economic status, race, IQ, age, school attended and viewership vs. non-viewership. It should be pointed out that these variables must be considered as a group rather than individually in evaluating the results of the multiple correlations.

For the Hawaii program, the multiple correlation was .46; for the Puppet program, .44; Franklin, .43; Caveman, .42; Galileo, .47. All were significant at less than the .01 level of confidence. Thus, the various factors as a group do have some bearing on test score achievement. However, since the multiple correlation was low in each instance, prediction of the scores achieved from the variables under discussion cannot be made with any great degree of confidence. It probably does mean, however, that predictions may be made as to whether a respondent would fail or pass the true-false examinations if viewership status is known.

Did Discovery motivate children to pursue activities suggested by the program? In order to answer that question, the interviewer's schedule contained an open ended question asking viewers--those who had seen the program one or more times either before or during the test week--if they had been motivated to engage in any of the activities suggested. If so, which activities? Replies to this question were categorized into four different areas: (1) Never tried doing things suggested; (2) Made something; (3) Tried Experiments; (4) Other.

Of 164 replies to the question, 103 children (62 per cent) did not engage in any of the activities suggested by Discovery; thirty-eight children (23 per cent) indicated that they "made somethings" thirteen (8 per cent) "tried experiments;" ten (6 per cent) engaged in "other" activities such as dancing, singing and reading books.
Why did 62 per cent of the children viewing Discovery not engage in activities suggested? The most probable answer is that Discovery, as we saw in Chapter IV, made few overt attempts to involve children in these activities. The making of things may have been preferred over conducting experiments and "other" activities because (1) Discovery overtly asked children to make such objects as puppets and Christmas cards, (2) materials for making these objects were readily available around the house.

Perhaps the most interesting finding was that a small percentage of the children mentioned the reading of books in the "other" category, which indicated that Discovery failed to stimulate reading. Why? First there was no concentrated effort to induce readership. Names of books were mentioned hurriedly; sometimes they were not mentioned at all, depending on whether or not fill time was needed.

Moreover, the only real attempt at motivating children directly to read books mentioned on the program has been the recommendation to "ask the librarian about them." There is a question if children could remember the names of books long enough to inquire about them at the library.

Yet, it has been demonstrated that television can induce book readership among children when it desires to do so. Max Wylie, in Clear Channels reports a study on KING-TV's local (Seattle,
Washington) children's program, "Teladventure Tales," produced by Miss Gloria Chandler. Says Wylie: "Miss Chandler ... found that what happens to the reading done by her viewers can be materially influenced by what she wants to have happen to it. The immediate results were remarkable. By the second program the Seattle Public Library and all its branches had reported that every book by the authors mentioned on this program disappeared from the shelves of its 38 branches. And two bookmobiles."

Children's Reactions to Discovery

On the theory that children will tend to rank programs they like higher than programs they dislike, respondents were asked to rank certain programs with which they were familiar. The object was to find out where respondents would rank Discovery in relation to eight other programs.

First, each child was given a list of nine programs—among which was listed Discovery—and was asked which of the programs he had seen. He was then asked to rank the programs with which he was familiar in order of liking. Included in the list of programs were: Flippo, a locally produced program featuring a clown and cartoons, aired opposite Discovery; Lawman, a syndicated western following

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Discovery daily on the ABC outlet locally; Fury, a network program about a boy and his horse; Movieville USA, a local weekday program showing feature movies opposite Discovery; Discovery; Reading Room, a Saturday network informational program for children; Exploring, also a Saturday network program of an informational nature for children; Captain Kangaroo, the weekday and Saturday program of information and entertainment for children.

Table 12 shows the significant one-sample Chi Square differences between those programs achieving number one ratings.

As the table indicates, children said they liked Discovery better than other programs listed. All differences were significant at less than the .01 level of confidence. It must be considered, however, that situational pressures may have caused children to rank Discovery higher than they normally might. Had respondents not known that interviewers were somehow associated with Discovery, results may have been different.

Otherwise, the table indicates that adventure programs such as Lawman and Fury tend to be significantly preferred over informational and child entertainment programs such as Shari Lewis. In addition, there were no significant differences among Reading Room, Shari Lewis, Exploring and Captain Kangaroo. There was a significant difference favoring Reading Room over Exploring. Similarly, Lawman and Movieville were not significantly above one another.
Table 12

Significant Chi Square Differences for the Ranking of Nine Children's Programs by Viewers

<table>
<thead>
<tr>
<th></th>
<th>Flippo</th>
<th>Lawman</th>
<th>Fury</th>
<th>Movieville</th>
<th>Reading Room</th>
<th>Shari Lewis</th>
<th>Exploring</th>
<th>Captain Kangaroo</th>
<th>Mean Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flippo</td>
<td>6.32</td>
<td></td>
<td></td>
<td></td>
<td>20.04</td>
<td>13.88</td>
<td>8.32</td>
<td>12.00</td>
<td>3.81</td>
</tr>
<tr>
<td>Lawman</td>
<td></td>
<td>6.12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.77</td>
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<td>Fury</td>
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<td></td>
<td></td>
<td>18.40</td>
<td>11.12</td>
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<tr>
<td>Movieville</td>
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<td></td>
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<td>16.04</td>
<td>6.26</td>
<td>5.04</td>
<td>7.68</td>
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<td>Discovery</td>
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<td></td>
<td></td>
<td>30.04</td>
<td>58.20</td>
<td>9.20</td>
<td>38.82</td>
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<tr>
<td>Reading Room</td>
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<td></td>
<td>75.00</td>
<td>70.40</td>
<td>62.80</td>
<td>67.80</td>
</tr>
<tr>
<td>Shari Lewis</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exploring</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capt. Kangaroo</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

\( X^2 \) of 6.64 needed for .01 level of confidence.
\( X^2 \) of 3.54 needed for .05 level of confidence.
\( X^2 \) of 10.635 needed for .001 level of confidence.
The mean ranks showed that children preferred the programs listed in the following order:

1. Discovery (2.12)
2. Fury (3.34)
3. Lawman (3.37)
4. Flippo (3.81)
5. Exploring (4.01)
6. Movieville USA (4.04)
7. Shari Lewis (4.81)
8. Captain Kangaroo (5.06)
9. Reading Room (5.30)

Children were also asked to rank nine television characters with whom they were familiar as to the one they would like most as a classroom teacher. Assuming that most children like their teachers, children would tend to rank first those characters whom they liked best. The object of this question was to determine where Virginia Gibson and Frank Buxton, hostess and host respectively of Discovery, would rank in relation to the other characters.

Among the characters to be ranked were: Flippo, star of the local clown program; Sky King, a modern, plane-flying rancher; Roy Rogers, the western hero whose program is aired on Saturday; Frank Buxton, host on Discovery, Captain Kangaroo (Bob Keeshan), star of the Captain Kangaroo program, Virginia Gibson, hostess on Discovery; Shari Lewis, star of the Shari Lewis Show; Dan Troop, the tough marshal of Lawman; Mr. Wizard, whose program demonstrates science to children on Saturdays.
All programs were submitted to a one sample chi square test. Resulting significant differences for the highest ranked characters are summarized in Table 13.

As the table shows, Frank Buxton, host of Discovery, is significantly preferred over all other characters except Flippo and Roy Rogers. Moreover, Buxton was preferred significantly over Virginia Gibson, Discovery hostess. Sky King and Dan Troop were not preferred over anybody. It is interesting that there was no significant difference between Frank Buxton and Flippo nor between Flippo and Virginia Gibson, since Flippo is a competitor in the Columbus market.

None of the characters were significant over Flippo, Rogers or Buxton, making those three the children's favorites.

The mean ranks indicated that children preferred television characters in the following order:

1. Frank Buxton (3.31)
2. Roy Rogers (3.48)
3. Flippo (3.77)
4. Virginia Gibson (3.86)
5. Sky King (3.95)
6. Mr. Wizard (4.30)
7. Shari Lewis (4.93)
8. Dan Troop (4.76)
9. Captain Kangaroo (6.12)

The one sample Chi Square was also used in determining significant differences between the number one rankings of various desirable and undesirable characteristics regarding Discovery.
### Table 13

**Significant Chi Square Differences for the Rankings of Nine TV Characters by Viewers**

<table>
<thead>
<tr>
<th></th>
<th>Flippo</th>
<th>King</th>
<th>Rogers</th>
<th>Buxton</th>
<th>Kangaroo</th>
<th>Gibson</th>
<th>Lewis</th>
<th>Troop</th>
<th>Wizard</th>
<th>Mean Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flippo</td>
<td>4.44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4.77</td>
</tr>
<tr>
<td>King</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.95</td>
</tr>
<tr>
<td>Rogers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.48</td>
</tr>
<tr>
<td>Buxton</td>
<td>8.18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.31</td>
</tr>
<tr>
<td>Kangaroo</td>
<td>5.78</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6.12</td>
</tr>
<tr>
<td>Gibson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.86</td>
</tr>
<tr>
<td>Lewis</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4.93</td>
</tr>
<tr>
<td>Troop</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4.76</td>
</tr>
<tr>
<td>Wizard</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4.30</td>
</tr>
</tbody>
</table>

\( \chi^2 \) of 3.81 needed for .05 level of confidence.
\( \chi^2 \) of 5.41 needed for .02 level of confidence.
\( \chi^2 \) of 6.63 needed for .01 level of confidence.
\( \chi^2 \) of 10.83 needed for .001 level of confidence.
were obtained from pre-test interviews, from which a series of favorable and unfavorable characteristics was drawn covering those mentioned most often. These characteristics were placed on 4 x 6 cards. The interviewer gave the card to each child and asked him to rank first the things he liked most about Discovery. Then, he was asked to rank similarly the things he disliked most.

Among the desirable traits were:

It takes me places.
It entertains me.
It lets me meet interesting people.
It helps me understand things.
Frank Buxton.
Virginia Gibson.
Other

Among the undesirable traits were:

It bores me.
Frank Buxton.
Virginia Gibson.
They don't tell me enough about the books.
The program is too hard to understand.
I don't like the commercials.
I don't like the time the program is on.
The program is too simple.
Other

The significant Chi Square differences among desirable traits ranked first are summarized in Table 14.
Table 14

Significant Chi Square Differences for the Ranking of Six Desirable Characteristics by Viewers

<table>
<thead>
<tr>
<th></th>
<th>Takes Places</th>
<th>Entertains</th>
<th>Meet Interesting People</th>
<th>Helps me Understand Things</th>
<th>Gibson</th>
<th>Buxton</th>
<th>Mean Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>It takes me places</td>
<td>10.60</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.46</td>
</tr>
<tr>
<td>It entertains me</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.04</td>
</tr>
<tr>
<td>It lets me meet</td>
<td>6.76</td>
<td></td>
<td></td>
<td></td>
<td>33.40</td>
<td>2.64</td>
<td></td>
</tr>
<tr>
<td>interesting people</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It helps me understand</td>
<td>16.50</td>
<td>33.38</td>
<td>21.80</td>
<td></td>
<td>47.04</td>
<td></td>
<td>2.00</td>
</tr>
<tr>
<td>things</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gibson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4.52</td>
</tr>
<tr>
<td>Buxton</td>
<td>8.26</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.79</td>
</tr>
</tbody>
</table>

\[ X^2 \text{ of } 3.84 \text{ needed for .05 level of confidence.} \]

\[ X^2 \text{ of } 6.64 \text{ needed for .01 level of confidence.} \]

\[ X^2 \text{ of } 10.83 \text{ needed for .001 level of confidence.} \]
As figured by arithmetic mean, children listed desirable characteristics in the following order:

1. It helps me understand things (2.00)
2. It takes me places (2.46)
3. It lets me meet interesting people (2.64)
4. It entertains me (3.04)
5. Frank Buxton (3.79)
6. Virginia Gibson (4.52)

As the table shows, children thought the greatest value of Discovery involved helping them understand things. This characteristic was highly significant ($p < .01$) over all other characteristics. There was also a tendency to rank It lets me meet interesting people significantly above Gibson and Buxton, but not above the other characteristics. This, combined with the fact that Gibson or Buxton was not ranked above that characteristic might indicate that guests shown on the program are favorably received, perhaps because guests tend to be authorities in the various subject areas. Since all characteristics were ranked significantly above Virginia Gibson except It entertains me she was one of the least desirable characteristics listed. The fact that Buxton was ranked significantly above Gibson (at $p < .01$) collaborates the earlier finding that children liked Buxton better. Inasmuch as It helps me understand things was highly significant over It entertains me, there is an indication that children regard Discovery more as an informational or instructional rather than an entertaining program.
The significant Chi Square differences among the eight traits ranked first are summarized in Table 15.

As calculated from mean ranks, undesirable characteristics were listed in the following order of preference:

1. Commercials (1.35)
2. Don't like the time of broadcast (2.00)
3. Not enough information on books (2.32)
4. Too hard to understand (2.36)
5. It bores me (2.72)
6. The program is too simple (2.92)
7. Frank Buxton (3.33)
8. Virginia Gibson (4.33)

As the table shows, children did not like the commercials on the program significantly greater than any of the other characteristics. This may be related to the fact that one of the favorite pastimes of adults is the criticism of TV commercials. Children may learn this trend from adults. Whether they disliked the content, frequency or length of commercials is not discernable from the data available.

Secondly, they tended not to like the time the program was broadcast locally (at 5 P.M.). The fact that the program has since moved to a 4:30 P.M. time period would probably not have changed this result significantly, since interviewers frequently noted children favoring a later time period.

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Table 15
Significant Chi Square Differences for the Ranking of Eight Undesirable Characteristics

<table>
<thead>
<tr>
<th></th>
<th>It Bores Me</th>
<th>No Book Information</th>
<th>Gibson</th>
<th>Too Hard</th>
<th>Time of Broadcast</th>
<th>Too Simple</th>
<th>Commercials</th>
<th>Mean Ranks</th>
</tr>
</thead>
<tbody>
<tr>
<td>It bores me</td>
<td>4.00</td>
<td>5.14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.72</td>
</tr>
<tr>
<td>Frank Buxton</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.33</td>
</tr>
<tr>
<td>Not enough information on books</td>
<td>7.56</td>
<td>12.06</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.32</td>
</tr>
<tr>
<td>Virginia Gibson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4.33</td>
</tr>
<tr>
<td>Too hard to understand</td>
<td>4.92</td>
<td>9.08</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.36</td>
</tr>
<tr>
<td>Don't like the time of broadcast</td>
<td>19.54</td>
<td>28.64</td>
<td>8.80</td>
<td>17.01</td>
<td>12.24</td>
<td></td>
<td>21.46</td>
<td>2.00</td>
</tr>
<tr>
<td>Program is too simple</td>
<td>5.70</td>
<td>12.80</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.92</td>
</tr>
<tr>
<td>Commercials</td>
<td>46.08</td>
<td>73.69</td>
<td>32.50</td>
<td>640.00</td>
<td>37.86</td>
<td>8.24</td>
<td>59.00</td>
<td>1.65</td>
</tr>
</tbody>
</table>

$X^2$ of 3.84 needed for .05 level of confidence.
$X^2$ of 6.64 needed for .01 level of confidence.
$X^2$ of 10.83 needed for .001 level of confidence.
The fact that Frank Buxton and Virginia Gibson received no significantly higher rankings than other characteristics probably indicates that children do not consider them undesirable characteristics, especially since both were ranked high in esteem in comparison with other television characters (see Table 9). It bores me, Not enough information on books, Too hard to understand, and Too simple tended to be ranked significantly lower than all other characteristics except Buxton and Gibson. This could mean that those characteristics were not considered undesirable traits, collaborating earlier findings. This becomes increasingly clearer in view of the fact that fewer children tended to rank those characteristics less often than characteristics involving time of broadcast and commercials. Interviewers reported that children tended to react much more favorably to the ranking of desirable characteristics. This is undoubtedly because they felt uncomfortable criticizing Discovery orally to a person they perceived as being connected with the program.

Summary

Returning to the three basic questions of the study: (1) Do children watch Discovery? (2) Do they learn from the program? (3) What do they think about it?

Do Children Watch Discovery? Although only six respondents in the sample of 209 watched all five programs during the test week, 59
per cent of the respondents indicated seeing at least one of the programs. In addition, students tended to be highly selective in the programs viewed. Moreover, 57 per cent of all respondents interviewed had seen Discovery at least once. Twenty-six per cent said they watched Discovery as often as once a week. Teacher influence in motivating fifth grade children to view the program was statistically significant only for the Monday program on Hawaii.

**Do Children Learn From Discovery?** As measured by true-false examinations on each of the five test programs, viewers scored significantly higher than non-viewers for four of the five programs. Race, sex, age, number of children in the family, socio-economic status, intelligence and school attended were not significantly correlated with test score achievement. Moreover, 62 per cent of the children interviewed did not participate in activities suggested by Discovery. Among those who participated in activities suggested, making things was preferred over conducting experiments and the "other" category, which included singing, dancing and reading books. Finally, Discovery apparently was not successful in stimulating children to read the books mentioned on the program.

**What Do Children Think About Discovery?** When compared with eight other current children's programs, Discovery was ranked significantly higher than other programs. This finding must be tempered
by the fact that some children may have given inaccurate answers because of situational pressures.

Children thought the greatest attribute of Discovery was "helping them to understand things." They tended also to react favorably toward guests appearing on the program, and generally considered Discovery more of an educational rather than an entertainment program.

Among the things they disliked were commercials and the hour broadcast (they prefer a later hour). Although they like both Frank Buxton and Virginia Gibson, Buxton is considered the preferred of the two characters.
CHAPTER VII

SUMMARY AND CONCLUSIONS

This study on the impact of Discovery, aired daily by the American Broadcasting Company from 4:30-5 P.M., was based on personal interviews with 209 children from the Columbus, Ohio Public Schools. The investigation was made for two basic reasons: First, the literature revealed an apparent lack of research regarding the impact of children's programs on the child audience. Second, a history of children's programs showed that Discovery was the most ambitious daily program of its type offered by any network. Thus, the over-all objectives of the study became to (1) stimulate research on the impact of specific children's programs; (2) uncover new knowledge about Discovery.

Since there were few studies on which to base hypotheses about the effects of children's programs on the child audience, it was decided that this study should explore three basic questions: (1) Do children watch Discovery? (2) Do they learn from it? (3) What do they think about the program? The major findings relating to these three questions are summarized below.
Viewership

1. Of 209 respondents interviewed, 124 (59 per cent) saw Discovery at least once during the test week. Among those who saw the program at least once during that week, 33 per cent saw one program; 33 per cent saw two programs; 18 per cent viewed three programs; 10 per cent viewed four programs and six per cent saw all five programs during the week. Consequently, children tended to be selective in choosing programs to watch. When viewership was compared with grade in school for each of the five programs, only the Monday program on Hawaii showed no significant difference. For the four other programs there were definite tendencies for certain grades to view specific programs. Children in the second, third and fourth grades, for example, preferred the puppet program significantly more than fifth and sixth graders. Thus Discovery was not able to attract a significant number of viewers from the entire 7-12 age group for any of the five programs except Hawaii.

Information Gain

2. Information gain was tested by true-false questions from each of the five programs. Viewers scored significantly higher than non-viewers for four of the five programs. It was therefore concluded that children learned significantly from the programs on Hawaii,
Puppets, Franklin and Galileo but not from the program on Caveman. Intelligence, race and the number of older children in the family was related to test score achievement on only one program each. It therefore appeared that sex, the number of older and younger children in the family, socio-economic status, race, intelligence, age and school attended were not generally related to test score achievement. The only variable consistently related to test score achievement was whether or not the respondent viewed the programs concerned.

Among the 164 children who indicated seeing Discovery at least once either before or during the test week, 63 per cent said they never tried any of the activities suggested by Discovery. Among the 37 per cent who did involve themselves in these activities, 23 per cent preferred making things, 8 per cent tried experiments; 10 per cent engaged in such activities as singing, dancing and reading books. Thus, Discovery did not appear successful in stimulating children to read books despite the fact that books were recommended on the program.

Children's Opinions of Discovery

3. When children were asked to rank Discovery with eight other programs, Discovery ranked significantly above the others. A similar ranking of television characters showed Frank Buxton, host on Discovery, ranked above eight other characters but not significantly above Flippo, a clown, and Roy Rogers, the western hero. When
asked to rank "desirable" characteristics of Discovery, children ranked first, "It helps me understand things." Because "it entertains me" was ranked significantly lower than "It helps me understand things," it was concluded that children thought of Discovery more as an informational or educational rather than an entertainment program. In ranking a list of "undesirable" characteristics "commercials" was the element children disliked most. Because other characteristics such as "boring," "not enough information on books," "too simple" or "too hard" were ranked significantly lower than "commercials," it was suggested that children may not have considered these characteristics undesirable. Finally, the fact that Frank Buxton was ranked significantly above Virginia Gibson, indicated he was liked better.

The above conclusions, of course, should not be considered final. Thus, a replica of the study would be a worthwhile project.

In addition, there are other implications for further research in the study. For example, learning was measured by the scores on true-false tests based on short-term recall. It would be of value to measure this phenomena at greater time intervals.

Another area for further investigation involves the construction of measuring instruments to determine the elements children like and dislike about programs. The instrument used in this study asked children to rank programs, characters, desirable and undesirable characteristics. The problem with this instrument was twofold:
(1) situational pressures may have solicited inaccurate responses; that is, children, knowing the interviewer somehow connected with Discovery may have given answers they thought should be given rather than true replies. (2) The forced rankings were relative; that is, a child may have preferred one program to another significantly yet liked both. The development of an instrument to measure these problems more accurately would open the way for a better understanding of why children prefer one program to another.

A third area needing further investigation involves the relationship between children and commercial messages. In this study, children indicated that commercials annoyed them more than any other element on Discovery. Yet, it has been observed that children are especially attracted to commercials. It was not discernable from the data gathered by this study why they objected to commercials. Further research might clarify this apparent contradiction.

The finding that children tended to be selective in the programs viewed during the test week has several implications for further study. First, the question of why children selected some programs over others needs to be answered. Second, further study might also contribute to solving the problem of successfully aiming certain programs at specific age groups. This investigation showed that Discovery was unsuccessful in four of the five programs in attracting the entire 7-12 age group for which the program was intended. Verification and
further study of this result might be highly revealing. For example, children might prefer programs consistent in content to those inconsistent. Thus, they may prefer a program on which Popeye cartoons are shown daily to a program such as *Discovery* which jumps from subject to subject.

Finally, the entire area of the effectiveness of methods of presentation needs to be explored. For example, what role, if any, do objects used in demonstrations play in (1) making programs more interesting; (2) enhancing learning? The same question might be asked of the use of such other program elements as film clips, video tape, still photographs, personalities, music and dramatizations.
JULES POWER PRODUCTIONS, INC.

9 East 75th Street
New York 21, New York
LEhigh 5-8580

TELEVISION

"DISCOVERY '63"  4:30-4:55  -  Mon. thru Fri.  -  ABC-TV

SHOW TITLE:  HAWAII - THE NEWEST STATE  TAPE DATE:  LIVE

AIR DATE:  1/14/63

Executive Producer:  Jules Power
Producer:  Selig Alkon
Director:  Lou Volpicelli
Assoc. Producers:  Daniel Wilson & Max Miller
Writer:  Hal Azine
Talent:  Frank Buxton, Virginia Gibson, Corpuscle
Assoc. Director:  Ed Nadell

SET:  Simulated travel office, desk, wall map, large coat rack
with several pegs, pads of paper, pens
HAWAIIAN BACKDROP:  beach type
HAWAIIAN BACKDROP:  restaurant or exterior sidewalk cafe
Low table to hold luau foods, 2-1/2' by 6'

PROPS:
CUSTOMS:  Instruct Virginia and Frank to bring scarfs, heavy
overcoats, gloves, etc. from their own personal apparel.
Procure fur hat for Frank & overshoes for Virginia
Grass skirt for Corpuscle
Loud floral patterned sport shirt for Frank
Hawaiian style blouse for Virginia
Several paper leis will be provided by Luau 400

GUESTS:  Luanna Todd, Hal Aloma
MUSIC: Sweet Leilani by Hal Aloma on Dot records. Excerpts are:
"Song of the Islands," "Hawaiian War Chant," "Blue Hawaii,
"Lovely Hula Hands," "Hawaiian Wedding Song"

CREDITS: Food and accessories provided by Luau 400, New York
City. Film provided by Pan American World Airways

FILM CLIPS: Hawaiian Islands - 1:40
Senior Inouye - 3:15
HAWAII - RUNDOWN SHEET

TEASE: FRANK, VIRGINIA, LUANNA; SUCKLING PIG

TITLES & THEME

SPONSOR ID'S

OPENING: FRANK, VIRGINIA, CORPUSCLE - MUSIC

FRANK LEAD TO COMMERCIAL

FIRST COMMERCIAL

ACT I:
TRAVEL OFFICE SKIT - FRANK & VIRGINIA -
INCLUDING FILM WITH VOICE & MUSIC OVER
VIRGINIA LEAD TO COMMERCIAL

SECOND COMMERCIAL

ACT II:
FRANK & VIRGINIA - NAMES & RACES
FRANK, VIRGINIA & LUANNA - INTERVIEW
LUANNA - HULA DEMO
LUANNA - DANCE TO "LOVERLY HULA HANDS"
FRANK LEAD TO COMMERCIAL

THIRD COMMERCIAL

MIDDLE BREAK

BILLBOARD NEXT ACT - FRANK OR VIRGINIA

FOURTH COMMERCIAL
ACT III:
CAMERA TREATMENT LUAU FOOD
INTRO HAL ALOMA & COMMENTARY ON FOOD
BRIEF TALK ABOUT MUSIC & CREDIT " LUAU 400"
INTRO SEN. INOUYE FILM SPOT
SEN. INOUYE FILM (SOF)
FRANK CLOSE OFF
FRANK & VIRGINIA - BOOKS COMMENT

FIFTH COMMERCIAL
TOMORROW BILLBOARD
SIGNOFF & NEWSSTAND PLUG

TITLES & THEME

" LUAU 400" CREDIT CARD
HAWAII

TEASE:

CU LUANNA. SHE DOES HAND MOVEMENT INDICATING SEEING SOMETHING.

NOW SHE MAKES HAND MOVEMENT INDICATING EATING.

VIRGINIA: (VO)
That means she sees something ...

FRANK: (VO)
Something to eat ...

VIRGINIA:

CUT TO SUCKLING PIG,
A roast suckling pig with an apple in its mouth ... and cherries for eyes!

CUT BACK TO LUANNA.
SHE DOES HAND MOVEMENT FOR BECKONING OR "COME WITH ME."

FRANK:
You're invited to Hawaii ... our new and colorful State ... today on "DISCOVERY!"

TITLES

MUSIC: THEME

ANNCR:
"DISCOVERY '63" ... brought to you today by ___________________________.
OPENING:

VIRGINIA, FRANK & CORPUSCLE, WHO IS WEARING A LEI AND A GRASS SKIRT OR A LARGE FLORAL CLOTH GARMENT.

FRANK & VIRGINIA:

THEY GREET AUDIENCE . . .

And look at Corpuscle . . . he's gone native already . . . because he knows we're going on a visit to Hawaii today.

We told him to dress for the beach at Waikiki . . . and he must have thought we said whacky . . . because he sure looks whacky in that outfit!

MUSIC: "SONG OF THE ISLANDS"

RECORDING

VIRGINIA:

(REACTING TO MUSIC)

Say . . . I'm beginning to get that lovely Hawaiian feeling myself . . . what are we going to do, Frank?

FRANK:

Well, for one thing -- we're going to find out what hula dancing is really all about . . . and then we're going to have a real Luau.
VIRGINIA:
A Hawaiian feast! ... When do we get
started?

FRANK:
We get started when you meet me at the
travel agency -- in just one minute ...
FRANK: (con'd)

of paradise. What can I do for you?

VIRGINIA:

I can't stand this blowy, blizzardy, blustery winter weather another minute. Sell me a ticket to somewhere at once!

FRANK:

Ah, yes ... you poor chilly child. Come over here with me ...

HE TAKES HER TO THE LARGE WALL MAP OF THE HAWAIIAN ISLANDS.

These are the Hawaiian Islands -- the newest state in the United States. Mark Twain called them "the loveliest fleet of islands that lie anchored in any sea."

VIRGINIA:

I feel warmer already.

FRANK:

POINTS TO: HAWAII

This is Hawaii ... the big island ... coffee and sugar plantations ... papaya and breadfruit trees ... and orchids!
SHE REMOVES HER GLOVES AND SCARF

POINTS TO OAHU (ROLL FILM)

1. KIDS ON SURFBOARDS

2. HULA DANCER

3. LANDSCAPE

VIRGINIA:

Orchids! Oh, how lovely ... 

FRANK:

This is the island of Oahu, a pleasure-land and playground ...

(VO) (READ)

... a place of lovely beaches with running surf and the excitement of surfboard riding ... for everybody! Oahu means "gathering place" - and most of the people live on Oahu.

MUSIC: "HAWAIIAN WEDDING SONG"

... Lovely Polynesian dancers, performing the romantic and graceful hula dance ... 

... Oahu -- and all the islands of Hawaii -- are beautiful to the eye ... palm trees, flower in great profusion ... green valleys and lofty mountains ... world famous for their beauty!

VIRGINIA:

Oh, I almost feel as if I were there! May I take off my overshoes?
FRANK: (VO)

Of course ... of course ...

by the way, did I mention surfboarding?

VIRGINIA: (VO)

Yes, I believe you did.

(SILENCE AS THEY WATCH)

(S. O. F. IS GOOD HERE)

FRANK: (VO)

... and the Luau -- the famous Hawaiian feast of shrimps and chicken and roast suckling pig ... and fruits ... and poi and pago pago ...

VIRGINIA: (VO)

Not till now ...
7. FIRE DANCER

MUSIC: SEQUE TO "WAR CHANT"
RECORDING

What's that?

FRANK: (VO)

Oh, that's a native fire dancer who uses a sword or knife with flames at both ends ... the way the early Hawaiians used to signal to each other from the hilltops. All part of the romantic history of the Hawaiian Islands!

FILM OUT

MUSIC OUT

VIRGINIA:

Oh, that was so exciting. I must take my coat off ...

FRANK:

Are you sure you should? After all you were very cold a minute ago ...

VIRGINIA:

I feel nice and warm now. Like a Hawaiian!

SHE REMOVES COAT. HANGS IT ON COAT RACK WHERE HER HAT AND SCARF ALREADY HANG. SHE REMOVES A LEI AND PUTS IT AROUND HER NECK.
HE REACHES OVER AND TAKES HIS SUIT JACKET OFF CAT RACK, PUTS IT ON.

SHE FINGERS LEI AND ADMires IT.

FRANK:
There may be a draft in here. In fact, I think there is...

VIRGINIA:
Oh, it's quite cozy. Well, you've convinced me ... I'll buy a ticket to Hawaii!

FRANK: (SNEEZES)
Oh, yes, the ticket to Hawaii...

(SNEEZES AGAIN)
Excuse me...

HE REACHES OVER TO COAT RACK, PUTS ON SCARF AND OVERCOAT.

THEY START TOWARD DESK.

HE RUNS BACK A FEW STEPS TO COAT RACK AND GRABS FUR HAT WHICH HE PUTS ON ALONG WITH GLOVES AS HE RUNS DOWNSTAGE TO JOIN VIRGINIA AT DESK.
HE IS SHAKING AND SHIVERING.
VIRGINIA:

Where do I put the name?

FRANK:

The name? (HE SNEEZES) Oh, the name... put it right at the top. Frank Buxton... B-U-X-T-O-N... and I'd like to leave right away please.

VIRGINIA:

HANDS HIM

TICKET

Yes, sir... here's your ticket to Hawaii.

Aloha!

FRANK:

(STARTING A SNEEZE)

... Alo-- Alo--

(SNEEZES) Goodbye!

HE EXITS RUNNING.

VIRGINIA TURNS TO CAMERA

VIRGINIA:

In just a minute, Frank and I -- and a real hula dancer will meet you on the beach at Waikiki... First, here's a word about

SECOND COMMERCIAL
ACT II

VIRGINIA STANDS IN FRONT OF WAIKIKI BACKDROP. SHE NOW IS WEARING A HAWAIIAN BLOUSE AND LEI.

FRANK JOINS

FRANK & VIRGINIA:

Hi, Virginia ... Aloha, Frank.

FRANK:

Say, I made a date for us to talk to a native-born Hawaiian hula dancer. Her name is Luanna Todd. Isn't that a marvelous name?

VIRGINIA:

Yes, it sounds like a combination of Hawaiian and Irish or English.

FRANK:

That's very common in Hawaii. Most of the people who live in Hawaii are what they call cosmopolitans -- that means mixed races. Japanese, Chinese, European or white, and Polynesian ... which means "many islands." Hello, Luanna.
LUANNA:  
Aloha ...  

VIRGINIA:  
SAYS, WE WERE TALKING ABOUT YOUR  
UNUSUAL NAME -- LUANNA TODD --  
WAS YOUR FATHER ENGLISH?  

LUANNA:  
REPLIES HER FAMILY WAS ITALIAN,  
IRISH, HAWAIIAN AND JAPANESE.  

FRANK:  
OBSERVES WE'VE ALL SEEN HULA  
DANCING. BUT NOT MANY OF US IN  
THIS PART OF THE UNITED STATES  
KNOWS WHAT THE HAND MOVEMENTS  
MEAN. COULD YOU SHOW US?  

DEMONSTRATES WITH HANDS  

LUANNA:  
EXPLAINS.  

SING OR TELL  

RAINFALL  

OCEAN WAVES OR BREAKERS -- FIRST  
THE WAVE ROLLS, THEN IT BREAKS.  

A HOUSE  

A TREE
LUANNA: (Cont'd)

LAND.

EATING -- THE TWO OR THREE FINGERS.

THEY TALK ABOUT THE ISLAND STAPLE CALLED POI, WHICH IS MADE FROM THE PULP OF A PLANT'S ROOT. EATEN WITH FINGERS.

LUANNA CONTINUES:

THINKING WIND -- THROUGH THE HAIR

FISH SWIMMING

A WOMAN -- CALLED A WHAHINI

A MAN -- CALLED A KANE

FINALLY, A STAR -- A STAR TWINKLING.

VIRGINIA:

ASKS IF THEY DON'T HAVE TO GO TO SPECIAL SCHOOL TO LEARN THE HULA.

LUANNA:

REPLIES THAT ALMOST ALL THE GIRLS IN HAWAII DO THE HULA A LITTLE. BUT THEY DO HAVE SPECIAL CLASSES AND SCHOOLS FOR THOSE WHO WANT TO DO IT WELL.
VIRGINIA:
DID SHE GO TO SUCH A SCHOOL?

LUANNA:

YES ... AND THEY HAVE ONE HAWAIIAN SONG IN THE SCHOOL THAT THEY USE ALL THE TIME TO DEMONSTRATE ALL THE HAND MOVEMENTS. IT'S CALLED "LOVELY HULA HANDS."

FRANK:

SAYS, THAT LUANNA IS NOW GOING TO DANCE THE HULA TO "LOVELY HULA HANDS," AND, AS YOU HEAR THE WORDS OF THE SONG, WATCH LUANNA'S HANDS VERY CLOSELY AND YOU'LL SEE HOW SHE ACTS OUT THE MEANING OF THE WORDS.

Now, "Lovely Hula Hands" . . .

MUSIC: "LOVELY HULA HANDS" WITH LYRICS

LUANNA DANCES

AT CONCLUSION, THEY THANK HER.

VIRGINIA:

Frank, what about that Luau . . I'm getting hungry.
FRANK:
ASKS LUANNA IF SHE KNOWS WHERE THEY CAN EAT AT A GENUINE HAWAIIAN LUAU.

LUANNA:
SAYS, WE'VE GOT IT ALL SET FOR YOU -- RIGHT OVER THERE --

FRANK:
Luau means feast ... and I'm sure there's enough for everybody. So, you come to the Luau, too. First, let's have a word about _______________.

THIRD COMMERCIAL

SPONSOR ID'S

ANNCR:
The next portion of "DISCOVERY '63"
today is brought to you by ____________.

FRANK OR VIRGINIA

FRANK OR VIRGINIA:
We're going to have a real Hawaiian feast -- a Luau -- and meet the United States Senator from Hawaii -- our newest
FRANK OR VIRGINIA:
(Cont'd)

State -- right after this word from ____
__________________________.

FOURTH COMMERCIAL

OPEN CU ON ROAST SUCKLING PIG.  MUSIC: "SONG OF THE ISLANDS"

FRANK: (VO)

This luscious roast suckling pig would be enough for a feast in itself, but look --

PAN OVER SEVERAL OTHER LUAU DISHES.

It's only one dish among many at a Hawaiian Luau . . .

WIDEN TO SEE FRANK, VIRGINIA, HAL ALOMA AND LUANNA.

INTRODUCES HAL ALOMA WHO'S GOING TO TELL US ABOUT JUST TWO OR THREE OF THESE SUMPTUOUS DISHES . . .

1. ALOMA LEADS BRIEF COMMENT.

2. DITTO

3. DITTO
FRANK:
SAYS, HAL ALOMA IS A MUSICIAN --
AND THAT'S ACTUALLY A RECORD OF
HIS ORCHESTRA WE ARE HEARING IN
THE BACKGROUND.

VIRGINIA:
CHIMES IN WITH ... AND THEY'RE PLAYING ONE OF THE MOST FAMOUS SONGS
OF HAWAII -- CALLED "SONG OF THE ISLANDS."

LUANNA:
ADDS -- IT WAS COMPOSED BY HAL
ALOMA'S UNCLE.

FRANK:
THANKS ALOMA AND LUANNA FOR COMING ON "DISCOVERY" TODAY TO GIVE
OUR PROGRAM THE REAL FLAVOR OF HAWAII. HE ALSO CREDITS THE "LUAU 400" WHICH WAS ALSO KIND ENOUGH TO PROVIDE US WITH THIS REAL HAWAIIAN LUAU FEAST.
VIRGINIA:

THE OTHER DAY, WE ASKED HAWAII'S BRAND NEW SENATOR IF HE WOULD SAY HELLO TO YOU ON "DISCOVERY" AND WE'RE HAPPY TO SAY THAT SENATOR DANIEL K. INOUYE WAS DELIGHTED TO DO SO. AND HERE HE IS:

ROLL FILM:

SEN. INOUYE (3:15)

FILM OUT

FRANK & VIRGINIA

FRANK:

We want to thank Senator Inouye -- the new senator from our newest state -- Hawaii -- for making his first network television appearance, speaking to you on DISCOVERY. And we wish him well in Washington.

BOOK RACK

BOOK COMMENT.

We'll be back right away.

FIFTH COMMERCIAL
FRANK, VIRGINIA, CORPUSCLE

TOMORROW ON DISCOVERY

Goodbye, etc.

Stay tuned for AMERICAN NEWSSTAND.

TITLES

"LUAU 400" CREDIT

THEME
APPENDIX B
TRYOUT INTERVIEWER'S SCHEDULE

Discovery '62

Part I

Name of School ________________________________
Name of Teacher _______________________________
Name of Student _______________________________ Grade _____
Address of Student ______________________________
Student's Birthdate _____________________________ Race ______
Sex _____ IQ _____ No. Children in Family ________________
Occupation of father or head of household ______________

Part II

INTERVIEWER: Did you see Discovery '62 yesterday?

____ Yes  ____ No

Could the subject recall enough of the general content of the programs he indicated viewing to verify his answer?  ____ Yes  ____ No

Part III

INTERVIEWER: Now, I have some questions that I want to ask you. I'll ask the question, and you tell me if it's "true" or "not true." Please listen carefully, because I will say each question only one time. Let's try a practice question:

Your teacher's name is Miss Stone.
(Wait for answer)

Any questions? Okay, let's begin. If you don't know the answer, guess!

1. Puppets are easy to make. True False
2. You should not use glue on a puppet's hair. True False
3. Doll house furniture is too big to be used on a puppet stage. True False
4. Your hand is hidden when you are working a puppet. True False
5. An old sock can be made into a good puppet. True False
6. Some puppets are made out of potatoes. True False
7. A cardboard box will not make a good puppet stage. True False
8. A puppet's hair is often made out of "poultry thread." True False
9. Puppets are moved around by strings. True False

Part IV

Do you remember the man who tells you about things on Discovery '62?

_____ Yes _____ No

(If YES) What is his name?

_____ Could Recall

_____ Could Not Recall
Do you like him?

___ Yes ___ No

(If YES) Why do you like him?

(If NO) Why don't you like him?

Do you remember the girl who tells you about things on Discovery?

___ Yes ___ No

(If YES) What is her name?

___ Could Recall

___ Could not Recall

Do you like her?

___ Yes ___ No

(If YES) Why do you like her?

(If NO) Why don't you like her?

Do you remember the dog on Discovery '62?

___ Yes ___ No

(IF YES) What is its name?

___ Could Recall

___ Could not Recall

Do you like having the dog on Discovery '62?

___ Yes ___ No
(If YES) Why do you like having the dog on Discovery?

(If NO) Why do you not want the dog on Discovery?

Had you heard of Discovery '62 before your teacher mentioned it?

_____ Yes  _____ No

(If YES) Where did you first hear about Discovery '62?

Do you like Discovery '62?

_____ Yes  _____ No

(If YES) What do you like about Discovery '62?

(If NO) Why don't you like Discovery '62?

Do you think you learned anything from Discovery '62?

_____ Yes  _____ No

(If YES) How much do you think you learned:

_____ A whole lot?

_____ Some?

_____ Very Little?

Can you remember the names of any of the books mentioned on Discovery '62 during the past week?

_____ Yes  _____ No
(If YES) Name them.

(If subject is unable to name the books ask:

Can you tell me what the books are about?)

Have you checked any of the books out of the library that were talked about on Discovery '62?

___ Yes ___ No

(If YES) Which ones?

(If subject is unable to name the books ask:

Can you tell me what the books are about?)

Why did you check these particular books out of the library?

(If NO) Do you think you would like to read any of the books that were talked about on Discovery '62?

___ Yes ___ No

Why?

Is Discovery '62:

___ Too long?

___ Too short?

___ Just right?
Do the man and woman on *Discovery '62* go:

___ Too fast for you?
___ Too slow for you?
___ Just the right speed for you?

Would you like to see *Discovery '62* back on TV next year?

___ Yes
___ No
___ Don't care

If you remember, *Discovery '62* stopped several times for commercials? Did this bother you?

___ Yes (If YES or NO) Why?
___ No
___ Don't know

Do you like having commercials on the program?

___ Yes (If YES or NO) Why?
___ No
___ Don't know

Who tunes your television set to *Discovery '62*?

___ I do
___ My mother does
___ My sister does
___ My father does
___ My brother does
___ Someone else does Who?
How well do you understand what is said on Discovery '62?

___ Very Well

___ Fairly Well

___ Not too Well

Interviewer's Signature
APPENDIX C
DESCRIPTION OF TEST PROGRAMS

The Hawaii Program. Aired on Monday, January 14, 1963, the program on Hawaii defined such Hawaiian words as luau, poi, mahalo, Oahu and aloha. A film showed Hawaiian mountains, valleys, hula dancers, luaus and fire dancers. Foods of the islands were discussed in some detail, and Luana Todd demonstrated the hula. Daniel Enoye, U. S. Senator from Hawaii, discussed the leisure time activities of boys and girls in the Islands.

The Puppet Program. On Tuesday, January 15, Discovery broadcast a program featuring various kinds of marionettes dancing to the music of Saint-Saens. Each member was introduced by Frank Buxton and Virginia Gibson, host and hostess on the program, who read Ogden Nash poetry to introduce marionettes: a swan, kangaroo, fish, pianist and fossils.

The Benjamin Franklin Program. Since Wednesday, January 16, was the 257th birthday anniversary of the birth of Benjamin Franklin, Discovery broadcast a program on his life. Steve Fisher, Discovery science expert, told of Franklin's various experiments and inventions, and Postmaster Day explained his contributions to the postal system.
The Pre-Historic Man Program. On Thursday, January 17, Discovery brought in Dr. Harry Shapiro, curator of physical anthropology of the Museum of Natural History, who discussed Neanderthal and Cro-magnon man. Basically, the program showed the differences between these two types of cavemen and modern man.

The Galileo Program. The Friday program of January 18 took the audience to Pisa, Italy where Galileo conducted many of his famous experiments. Frank and Virginia climbed to the top of the leaning tower and recreated Galileo's experiments of dropping cannon balls of different weights to the ground in order to prove that objects of different weights fall at the same rate of speed. Other Galilean experiments were discussed as well as the tower itself.
APPENDIX D
STATEMENTS TO BE MADE BY TEACHERS

Note to teachers: The purpose of these statements is to stimulate children to watch Discovery '63. Please note that there is a separate statement for each day of the week. Please read each statement only on the day indicated. The appropriate statement should be read only once per day, preferably a half hour before school is out.

Statement for Monday, January 14:

If you haven't seen the Discovery '63 television program for children, I would like for you to take a look at it this evening. You'll see some interesting things. That's Discovery '63 on Channel 6 this evening at five o'clock.

Statement for Tuesday, January 15:

How many of you watched Discovery '63 yesterday? If you didn't watch it this evening if you can. In fact, I'd like for you to watch Discovery every day this week. Discovery '63 is on Channel 6 at five o'clock.

Statement for Wednesday, January 16:

Have you seen Discovery '63 yet? Remember, we are going to watch as many Discovery programs this week as we can. Discovery
'63 is on Channel 6 at five o'clock in the afternoon, Monday through Friday.

Statement for Thursday, January 17:

If you haven't seen Discovery '63 yet, you still have today and tomorrow to take a look at it. Discovery '63 is on Channel 6 at five o'clock in the afternoon.

Statement for Friday, January 18:

How many of you have seen Discovery '63 this week? Remember we were going to watch it as many times as we could. Those who haven't seen Discovery may watch it this afternoon at five o'clock on Channel 6.
APPENDIX E
TEACHER QUESTIONNAIRE

The following questions are asked in order to help us understand better some of the reasons why viewership varies from school to school. Your answers will help explain such variance. Thank you.

1. Did you forget to remind the children to watch Discovery on any day last week? (please check)

    _____ Yes
    _____ No

    (If Yes, which day(s)? (Please check)
    _____ Monday  _____ Wednesday  _____ Friday
    _____ Tuesday  _____ Thursday

2. Other than the daily announcement, were any of last week's Discovery programs discussed in class?

    _____ Yes
    _____ No

    (If Yes) Which program(s)?
    _____ The program on Hawaii
    _____ The program on Puppets
    _____ The program on Benjamin Franklin
    _____ The program on Galileo
    _____ The program on pre-historic man

3. Did you at any time tell your students they would be interviewed about Discovery?

    _____ Yes
    _____ No

    THANK YOU FOR YOUR CO-OPERATION
### Discovery Interviewer's Schedule

**Part I**

1. **Name of Student** ____________________________ **Sex** ___

2. **Do you have a television set at home?** ___ Yes ___ No

3. **Last week, your teacher asked you to watch a children's television program at five o'clock in the afternoon. Can you tell me the name of that television program?** ___ Yes ___ No

   *(If the answer to question no. 3 was no, tell the respondent the name of the program: DISCOVERY '63.)*

4. **Did you see any of the Discovery '63 television programs last week?** ___ Yes ___ No

   *(If the answer to question no. 4 was yes, complete the questions 5 through 9. If the answer to question no. 4 was no, skip questions 5 through 9 and go on to question 10.)*

5. **I want to ask you a question or two about the program on Hawaii -- IF you saw it. Did you see the program on Hawaii?** ___ Yes ___ No

   *(If Yes) What do you remember about the program?*

   ___ Subject could recall, ___ Subject could not recall

6. **Let me ask you a question about the program on puppets -- IF you saw it. Did you see the program on puppets?** ___ Yes ___ No

   *(If Yes) What do you remember about the program?*

   ___ Subject could recall, ___ Subject could not recall

7. **Now I want to ask you about the program on Benjamin Franklin -- IF you saw it. Did you see the program on Benjamin Franklin?** ___ Yes ___ No

   *(If Yes) What do you remember about the program?*

   ___ Subject could recall, ___ Subject could not recall
8. Now let's talk about the program on pre-historic man. Did you see the program on pre-historic man?  
   ___ Yes  ___ No.

   (If Yes) What do you remember about the program?
   ___ Subject could recall  ___ Subject could not recall

9. A final question now about the program on Galileo. Did you see the program about Galileo?  
   ___ Yes  ___ No

   (If Yes) What do you remember about the program?
   ___ Subject could recall  ___ Subject could not recall

10. Had you seen Discovery before last week?  ___ Yes  ___ No

      (If Yes) Not counting last week, how often do you see Discovery?
      a. ___ once a month  d. ___ more than once a week
      b. ___ once every two weeks  e. ___ less often than once a month
      c. ___ once a week

(The following true-false items should not be presented as a test.  
Make it more like a game.)

11. I have some true-false questions to ask you now. I'll ask the question and you tell me if it's true or false. Listen carefully. I will ask each question only once. If you don't know the answer, guess. Any questions? Let's begin.

   1) The telescope was invented by Brahe.  
      T  F

   2) Lightning will strike a short tree before it will strike a tall tree.  
      T  F

   3) Cavemen rode dinosaurs.  
      T  F

   4) Luau is a Hawaiian word that means "pig."  
      T  F

   5) Thomas Edison invented the static electricity generator.  
      T  F
<table>
<thead>
<tr>
<th></th>
<th>People with big brains are always smarter than people with small brains.</th>
<th>T F</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Poi is an underwater potato.</td>
<td>T F</td>
</tr>
<tr>
<td>8</td>
<td>If you went to Hawaii, you would not be able to buy a hamburger.</td>
<td>T F</td>
</tr>
<tr>
<td>9</td>
<td>Neanderthal man lived on earth before Cro-Magnon man.</td>
<td>T F</td>
</tr>
<tr>
<td>10</td>
<td>Metal is a better conductor of heat than wood.</td>
<td>T F</td>
</tr>
<tr>
<td>11</td>
<td>Archaeology is the science of studying ancient peoples.</td>
<td>T F</td>
</tr>
<tr>
<td>12</td>
<td>The hula-dance tells a definite story.</td>
<td>T F</td>
</tr>
<tr>
<td>13</td>
<td>Saint-Saens was a famous painter.</td>
<td>T F</td>
</tr>
<tr>
<td>14</td>
<td>Oahu is a Hawaiian word that means &quot;beautiful flower.&quot;</td>
<td>T F</td>
</tr>
<tr>
<td>15</td>
<td>Galileo was born in Spain.</td>
<td>T F</td>
</tr>
<tr>
<td>16</td>
<td>Poi is eaten with a spoon.</td>
<td>T F</td>
</tr>
<tr>
<td>17</td>
<td>Light colors soak up heat faster than dark colors.</td>
<td>T F</td>
</tr>
<tr>
<td>18</td>
<td>Learning to swing the hips is the most important thing when you learn to do the hula-dance.</td>
<td>T F</td>
</tr>
<tr>
<td>19</td>
<td>Aloha is a Hawaiian word that means &quot;I love you.&quot;</td>
<td>T F</td>
</tr>
<tr>
<td>20</td>
<td>It takes as much time for a pendulum to make a little arc as it does to make a big arc.</td>
<td>T F</td>
</tr>
<tr>
<td>21</td>
<td>Galileo predicted that space travel was possible.</td>
<td>T F</td>
</tr>
<tr>
<td>22</td>
<td>The first man to see the moon through a telescope was Galileo.</td>
<td>T F</td>
</tr>
<tr>
<td>23</td>
<td>Some people eat kangaroos.</td>
<td>T F</td>
</tr>
<tr>
<td>24</td>
<td>Benjamin Franklin was the first postmaster general in this country.</td>
<td>T F</td>
</tr>
</tbody>
</table>
25) The word, **cosmopolitan**, means "mixed races."  
26) Electricity was discovered by Thomas Edison.  
27) **Mahalo** is a Hawaiian word that means "thank you."  
28) Lightning is a spark caused by clouds rubbing together.  
29) **Neanderthal** was the name of a river valley in **Germany.**  
30) Plato invented a machine to measure your pulse beat.  
31) Neanderthal man had a smaller chin than modern man.  
32) Fossils live in South America.  
33) Hawaiians were one of the first people to cook their food.  
34) Our mailing system was invented by John Locke.  
35) Benjamin Franklin signed the Declaration of Independence.  
36) The leaning tower of Pisa will never fall.  
37) The word, **polynesian**, means "many people."  
38) The leaning tower of Pisa is slowly sinking into the ground.  
39) Cro-Magnon man came from Greenland.  
40) The lightning rod was invented by Harrison Gilmore.  
41) Most people think the tower of Pisa leans because it was built to lean.  
42) Neanderthal skulls all look alike.  
43) It took more than 200 years to build the leaning tower of Pisa.
44) Galileo proved that the sun moves around the earth.  T  F
45) Benjamin Franklin was born on July 10, 1776.  T  F
46) Galileo proved that a heavy thing will fall through space faster than a light thing.  T  F

(If the answer to questions 4 and 10 were no, the interview terminates at this point. If the answer to either or both of these questions was yes, complete the schedule.)

Part II

12. (Give the subject card number one.) Look at this card and tell me which of these television programs you have seen.

<table>
<thead>
<tr>
<th>Flippo</th>
<th>Movieville USA</th>
<th>Shari Lewis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lawman</td>
<td>Discovery '63</td>
<td>Exploring</td>
</tr>
<tr>
<td>Fury</td>
<td>Reading Room</td>
<td>Captain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kangaroo</td>
</tr>
</tbody>
</table>

Which one of these programs that you have seen do you like best? Second best? Third best? (Get the respondent to rank every program he indicated seeing.)

<table>
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<td>Captain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kangaroo</td>
</tr>
</tbody>
</table>

13. (Take card number one back and give the respondent card number two.) Look at this card and tell me which of these people you have seen on television.

<table>
<thead>
<tr>
<th>Flippo</th>
<th>Frank Buxton</th>
<th>Shari Lewis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sky King</td>
<td>Captain Kangaroo</td>
<td>Dan Troop</td>
</tr>
<tr>
<td>Roy Rogers</td>
<td>Virginia Gibson</td>
<td>Mr. Wizard</td>
</tr>
</tbody>
</table>
Suppose your teacher were to go out of town for a week. Which of the people whom you've just named would you like to teach your class? Second choice? Third choice? (Get the respondent to rank every person he indicated seeing on TV.)

__ Flippo __ Frank Buxton __ Shari Lewis
__ Sky King __ Captain Kangaroo __ Dan Troop
__ Roy Rogers __ Virginia Gibson __ Mr. Wizard

14. (Take card number two back and give the subject card number three.) Which one of these things do you like most about Discovery? Your Second Choice? Third? (Get the subject to rank as many of the statements as he desires, but at least three.)

__ It takes me places.
__ It entertains me.
__ It lets me meet interesting people.
__ It helps me understand things.
__ Frank Buxton
__ Virginia Gibson
__ Other ____________________________

15. (Take card number three back and give the subject card number four.) Which one of these things do you NOT like most about Discovery? Your second choice? Third? Fourth? (Get the subject to rank as many of the statements as he desires, but at least four)

__ It bores me.
__ Frank Buxton.
__ They don't tell me enough about the books.
__ Virginia Gibson.
__ The program is too hard to understand.
__ I don't like the commercials.
__ I don't like the time the program is on.
__ The program is too simple.
__ Other ____________________________

16. Have you tried doing anything that you saw on Discovery?
__ Yes  __ No (If Yes) What? (Use back of sheet if necessary.)
Part III

17. Do you have any brothers or sisters? ___ Yes ___ No

(If Yes):

How many younger sisters? ___ How old are they? ___ ___ ___
How many older sisters? ___ How old are they? ___ ___ ___
How many younger brothers? ___ How old are they? ___ ___ ___
How many older brothers? ___ How old are they? ___ ___ ___

(Thank the respondent and return him to his classroom.)

18. Address of respondent ________________________________

19. Birthdate ______________________

20. IQ: (It is not necessary to obtain the IQ score for each child. Merely find out if he is "Very High," "High," "Medium," or "Low." Circle the appropriate classification. MAKE SURE TO CATEGORIZE IQ'S WITHIN THE FOLLOWING LIMITS:)

Very High
High
Medium
Low

130 and above - Very High
108 to 129 - High
95 to 107 - Average
94 and below - Low

21. Occupation of respondent's father or head of the household (whichever is appropriate). ________________________________

Interviewer's signature
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"Television for Children," Foundation for Character Education.
I, Maurice Earl Shelby, Jr., was born in Knoxville, Tennessee May 14, 1932. I received my primary and secondary education in the public schools of Knoxville, Tennessee, and my undergraduate training at San Diego Junior College, San Diego, California; Everett Junior College, Everett, Washington and the University of Washington, which granted me a Bachelor of Arts degree in Communications (Radio-TV) in 1960 (Cum Laude, Phi Beta Kappa).

As a graduate student in the Department of Speech at the University of Washington, I was a teaching assistant to Dr. Dominic Larusso.

In September, 1961, I was appointed teaching assistant at The Ohio State University in the Department of Speech, where I specialised in Radio-Television Programming. I held this position for two years while completing the requirements for the Doctor of Philosophy Degree.

I have accepted a position as Assistant Professor of Oral Communications and Journalism at Baylor University, Waco, Texas.