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AN ANALYSIS OF RAI-RADIOTELEVISIONE ITALIANA:  
THE ITALIAN BROADCASTING SYSTEM

DISSERTATION

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

By

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# CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VITA</td>
<td>ii</td>
</tr>
<tr>
<td></td>
<td>FOREWORD</td>
<td>1</td>
</tr>
<tr>
<td>1.</td>
<td>THE FORMATIVE YEARS</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>THE DEVELOPING YEARS</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>EIAR--THE YEARS 1928-1945</td>
<td>24</td>
</tr>
<tr>
<td>4.</td>
<td>RAI AND THE ITALIAN GOVERNMENT</td>
<td>39</td>
</tr>
<tr>
<td>5.</td>
<td>THE FINANCIAL STRUCTURE OF RAI</td>
<td>55</td>
</tr>
<tr>
<td>6.</td>
<td>RADIO FACILITIES</td>
<td>72</td>
</tr>
<tr>
<td>7.</td>
<td>THE FACILITIES FOR TELEVISION</td>
<td>88</td>
</tr>
<tr>
<td>8.</td>
<td>THE STAFF AND DEPARTMENTS</td>
<td>104</td>
</tr>
<tr>
<td>9.</td>
<td>PROMOTION AND AUDIENCE RESEARCH</td>
<td>118</td>
</tr>
<tr>
<td>10.</td>
<td>INTERNATIONAL BROADCASTING</td>
<td>134</td>
</tr>
<tr>
<td>11.</td>
<td>RADIO PROGRAMING</td>
<td>148</td>
</tr>
<tr>
<td>12.</td>
<td>TELEVISION PROGRAMING</td>
<td>166</td>
</tr>
<tr>
<td>13.</td>
<td>RADIO AND TELEVISION ADVERTISING</td>
<td>194</td>
</tr>
<tr>
<td>14.</td>
<td>SCHOOL BROADCASTING</td>
<td>208</td>
</tr>
<tr>
<td>15.</td>
<td>TELESCUOLA</td>
<td>219</td>
</tr>
<tr>
<td>16.</td>
<td>TELESCUOLA AND ADULT EDUCATION</td>
<td>229</td>
</tr>
<tr>
<td>17.</td>
<td>ANCILLARY ACTIVITIES</td>
<td>237</td>
</tr>
<tr>
<td>18.</td>
<td>CONCLUSION</td>
<td>244</td>
</tr>
</tbody>
</table>
FOREWORD

This study is an analysis of the Italian Broadcasting system. It is not intended as a comparative study between the Italian system and any other. However, for the sake of clarifying certain points this writer has made some comparison between the American system of broadcasting and the Italian. Throughout this study the writer has made statements concerning Italian culture and mores based on his personal experience and study of the Italian people to support the fact that the Italian system of broadcasting satisfies the needs and interest of the Italian people. However, the reader may want to verify these statements by reading such a book as Barzini's, The Italians.

Regarding the data, mention should be made of the difficulty in obtaining points of view other than that of RAI. This writer has spent a total of fourteen months in Italy, two of which were concentrated in Rome with some time spent in Milan and Naples interviewing RAI personnel and executives. RAI also allowed me to spend many hours in its large communications library in Rome. RAI personnel were most gracious in their assistance. Too many people at RAI were involved to mention them by name here.

Most of the data had to be obtained from RAI because almost every attempt to obtain information from other sources always ended up at RAI.
Chapters Nine and Seventeen indicate where source material other than from RAI was obtained. Few books critical of RAI and few studies of radio and television have been made in Italy.

A thorough search of the Rome library, the University of Rome Library, the American Embassy, and the American Information Library was made. The writer visited and interviewed foreign correspondents from the three American networks, and also from United Press International and Associated Press. Contact was also made with the Italian Ministry of Education.

A thorough search was made of data available in the United States.

Ninety percent of the material for this work was in Italian and had to be translated. For the convenience of the reader quotations in Italian to substantiate translated statements made in the text have, with a few exceptions, been placed in Appendix A.

Finally, the writer is deeply indebted to the inspiration and guidance of his advisor, Dr. Richard Mall.
CHAPTER ONE

THE FORMATIVE YEARS

Italy denied itself the historically significant opportunity of becoming the birthplace of broadcasting when the Italian Government turned down the invention of its native son, Guglielmo Marconi.¹

Guglielmo's beloved country rejected him when he was twenty. In refusing to underwrite his work, the ministry of Post and Telegraph drove him out of Italy. When the letter came from the Italian Government declining his offer, he was heavy with disappointment.²

Marconi then went to England where he met Sir William Preece, Engineer-In-Chief of the British Post Office, a man who was interested in the use of "signaling without wires".³

The inventor did not turn his back on his native country and reserved patent rights for Italy.⁴ The Italian Government soon realized it had erred in refusing Marconi's wireless because of the success

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³Dunlap, op. cit., p. 48

⁴Marconi, op. cit., p. 48
Marconi had in England.

Reports went back to Italy, to the Government, to the Minister of Marine, to King Hymbert and Queen Margherita. Italy, the land that sent its native son Columbus away to beg support from a foreign country would never make that mistake again. Yet, it was on the verge of doing so. The Italians foresaw the aggressiveness of the British and were quick to realize the folly of turning their backs to Marconi.5

Italy sent a representative to England to convince Marconi that Italy had faith in him and that dinners were being held in his honor. He was also presented with medals. Marconi returned to Italy when the Italian Minister of the Navy "extended a flattering invitation to continue his research under the auspices of the Italian Government at the Naval Arsenal of Spezia".6

The experiments at Spezia were somewhat erratic, but they were of sufficient quality to demonstrate to the Italian Government that Marconi had truly found a means of broadcasting without wires. An ovation was given him by the Italian Government and people. But over and above that, Italy, on the basis of the demonstrations of Marconi's invention in 1897, entered into the field of Broadcasting.7 The history of Italian broadcasting is closely intertwined with the history of Marconi's life.

Following recognition of Marconi, Italy was ever alert to afford any opportunity for experimentation by the inventor of the wireless. For instance, in 1902 when Marconi asked to continue experiments

5Dunlap, op. cit., p. 10.
6Ibid.
7Marconi, op. cit., pp. 52-55.
on ship to shore wireless, the Italian Government was quick to respond and assigned the Cruiser, Carlo Alberto, as the ship for Marconi to use in his experiments. Marconi accompanied the Cruiser when it was dispatched to Canada to "be present at the inauguration of regular transatlantic wireless service".

Italy, slow to recognize the value of the Marconi invention, was not at all reluctant to afford every opportunity it could to help Marconi develop his wireless telegraphy. Thus, Italy remained in the forefront of those countries trying to develop the ability of sending messages through space without means of wires. The first transatlantic attempts to send messages over the wireless were conducted at Glace Bay, Canada. When these attempts were successful, messages of congratulations were sent to England and Italy by Sir George R. Parkin, "a professor at Upper Canada College and correspondent for the London Times." Wireless contact was inaugurated between the United States and England in January of 1903. Once again Italy maintained due respect for the man whose invention it had originally turned down. Marconi was feted in Bologna on his return from America and a few weeks later was feted in Rome. Long, long afterward, the Italian Government

8 Ibid. p. 128.
9 Ibid. p. 136.
10 Dunlap, op. cit., p. 135.
11 Ibid. p. 138.
12 Ibid. pp. 142-143.
asked my father to record, in his own voice, the thing he accomplished in Newfoundland, wrote Degna Marconi. By 1903 the use of wireless on ships had grown to such an extent that "With so many foreign vessels being equipped several incidents occurred to disclose some sort of government regulation and cooperation between nations necessary to establish definite standards for general communications". Germany called the first International Radiotelegraphic Conference in Berlin on August 4, 1904.

The leading powers sent representatives and in general agreed to certain proposals, but Great Britain and Italy did not fully approve the recommendations. It was explained that they both had wireless rules in effect which were partly in conflict with the proposed regulations; that they could not amend or abrogate conveniently the rules already in force.

By 1911 Italy, although it had feted its inventive son, had loaned him a ship on which to conduct experiments, and had seemingly determined to keep pace with Great Britain in the field of Broadcasting, was lagging behind England and was badly represented as far as wireless stations were concerned during the developing years.

"Marconi was anxious to give his native land a globe circling voice." Thus, in the summer of 1911 Marconi personally supervised the final construction of what was then to be the most powerful station

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14 Dunlap, op. cit., p. 147.
15 Ibid.
16 Ibid.
17 Ibid. p. 176.
in the world. This station was erected at Coltano near Pisa for the Italian Government. The purpose of the station was to make wireless contact with the Italian station at Massowah in the Red Sea. Marconi also hoped that contact could be made with Argentina, which had a large Italian population. A new station was under construction 7,000 miles away at Buenos Aires.\textsuperscript{18}

Coltano's first experimental program was carried out with Clifden, Ireland. The operators at Glace Bay eavesdropped and the Italian signals reached them so satisfactorily that two-way communication was immediately established between Italy and Nova Scotia. Marconi, mindful of the loyal support and the faith of The New York Times in his invention from the beginning sent the first message direct from Coltano to Glace Bay as follows:

\begin{quote}
November 19, 1911

'To the Editor of The New York Times:

My best greetings transmitted by wireless telegraph to America. PISA, 5:47 P.M.

G. Marconi,'\textsuperscript{19}
\end{quote}

There is no record of any further activity on the part of the Italian Government in developing more wireless stations prior to World War I. When the war broke out Marconi "found Italy deplorably short of equipment and undertook to raise government funds for the construction of stations and the modernization of apparatus",\textsuperscript{20} and "as an officer in the Italian army he directed a large staff of experts in adapting wireless to warfare".\textsuperscript{21}

\textsuperscript{18} Ibid.

\textsuperscript{19} Ibid. p. 177.

\textsuperscript{20} Marconi, \textit{op. cit.}, p. 220.

\textsuperscript{21} Dunlap, \textit{op. cit.}, p. 243.
Marconi developed for Italy the ability of using wireless as direction finders for "spotting enemy sending stations and these same instruments helped Italian ships to get their bearings by wireless from shore stations". 22

Following the war, England and Italy, the two countries which had done so much to assist Marconi in his experiments, were slow to realize the potential of "Radio" or "Broadcasting" which wireless had become to be known. The United States was developing broadcasting for more than relaying messages. Marconi said:

There is evidence in the development of the radio telephone, in the methods of broadcasting and in the public interest in Radio, that the United States is far ahead of Europe. 23

Marconi seems to have had influence in causing Italy to decide that broadcasting would be a private rather than a governmental service because the impetus to develop broadcasting came from private interests. When the Societa Servizi Radiotelegrafici E Radiotelefonici (S.I.E.R.T.), of which Marconi was President asked the Minister of the Post and Telegraphy for a concession to operate Radiotelegraphy broadcasts". 24

The year was 1923, but the exact month and day are unknown. During the same year 1923, a law had been passed granting the Ministry the power of granting a charter for broadcasting to either private or

22Ibid.

23Ibid. p. 261

Una legge del 1923 prevedeva, infatti, che l'esercizio delle telecomunicazioni circolari senza filo fosse riservato allo stato con facolta del Governo di accordare concessioni ad enti privati o pubblici. 

At about the time that the Marconi Company made its request for a license to operate there was another organization worthy of historical consideration: Radio Araldo Di Roma. This company with a small 250 watt station, played music and broadcast news over a telephone network. This certainly seems the forerunner for the music and news operation which later engulfed radio broadcasting especially following the debut of Television.

The Radio Araldo Di Roma broadcast from the Piazza S. Claudio and from its daily transmission indicated the primary benefit of a local station.

Two other companies at this time were significant in the determination of the Italian Government whether to permit broadcast services by private or public companies and, if by private enterprise, whether it be one or more companies. La Societa Italiana Delle Radio Audizioni Circolari (S.I.R.A.C.) and La Societa Anonima Radiofono were the two companies which intensified the need for a suitable competent organization to obtain the license for broadcast service.

The Ministero Delle Poste E Telegrafi faced with the multiplicity of
of the requests for the privilege to operate deemed it opportune to invite the companies mentioned above to unify into one organization which would be competent to operate a broadcast service.  

Why the Minister of Post and Telegraph decided that these companies should unite rather than giving each one of them the privilege of broadcasting in a competitive manner such as was done in the United States at the time seems to be, from the records available, an unanswerable question. Lacking also is information on why the S.I.S.E.R.T., which was the company headed by Marconi, was not included in the unification. Conjecture can lead one to conclude that Marconi, fraught with the problems of his London Company, was unable to enter into such a merger, or he did not choose to merge with other companies, or the other companies might have refused to include Marconi in such a unification because of the fear that the London Company of Marconi would have too much influence on the Italian organization. Dunlap in his biography of Marconi devotes several pages to a scandal which engulfed the Marconi Company of London in 1912 and 1913.  

Degna Marconi, writing about her father, indicates that in 1923 Marconi was busy aboard his yacht, the Electra, which had been fitted out as a laboratory so that he could continue his experiments. In July of 1924 which, as we will see later, was just one month before the agreement among the three Italian Companies was finalized, Marconi "signed a contract with the British Government in which he undertook to

29Ibid. See Appendix A.

30Dunlap, op. cit., pp. 204-207.
supply high-speed commercial service to all parts of the empire".\footnote{1}

Summary

The formative years of Broadcasting in Italy were greatly influenced by Marconi and his invention even though the Italian Government was slow in recognizing the inventor of wireless and even had turned down his offer of giving the patent rights to Italy. Furthermore, Italy was slow to develop wireless telegraphy even though the Government recognized that here truly was a wonderful invention and also recognized that Britain was foremost in assisting Marconi in developing this new phenomena.

Marconi, although he concentrated his efforts more or less in England and developed the British Marconi Company, never turned his back on his country and tried to assist Italy during World War I in developing the use of wireless in the struggle against Germany. Following the War Marconi, aware of his native country's lack of aggressiveness in developing wireless helped Italy construct a strong station which would reach to Latin America and to Italians living in Argentina. Marconi also was strongly aware of the development of broadcasting in the United States and how it was being developed by private enterprise rather than by the Government. Italy undoubtedly was influenced by Marconi in deciding that private enterprise rather than Government should operate public

\footnote{1}Marconi, \textit{op. cit.}, p. 248.
broadcasting. When the Marconi Company of Italy made a request to obtain the license or permission to form an organization with rights to broadcast, the Italian Government permitted the Minister of Post and Telegraphy to make the decision between a private company and a governmentally controlled one. Had not Marconi and his company made the initial request other companies might well have done so because three other companies followed Marconi in asking for broadcast privileges. Properly the conclusion that Marconi and his request was the most powerful in the decision finally arrived at by the Minister of Post and Telegraph seems to be a valid one.

Three companies were asked by the Minister of Post and Telegraph to form a unified company which would have the competence to operate a broadcasting company. Marconi and his Company did not participate in this unification the reason for which is not known. Nor, as was indicated above, is the reason known why the government decided on one unified company rather than several. Perhaps the key to an answer can be found in the use of the word "competent". Perhaps the Government felt that none of the companies asking for permission to broadcast were strong enough to operate in a financially sound manner under the subsequent manner of financing broadcasting through a tax on receiving sets or that it would be too difficult to administer the distribution of money to several companies.
CHAPTER TWO

THE DEVELOPING YEARS

The pattern, developed on August 27, 1924, by the Ministry of Post and Telegraph in forming only one company to operate broad-
casting in Italy was set when several companies were merged and reached agreement with the act Tosatti. This act officially designated the new company as the Societa Anomia URI (Unione Radiofonica Italiana).

Just prior to the formation of the new company a transmitter had been purchased from the London Marconi Company and installed in quarters at S. Filippo Ai Paroli A Roma. Studios were located at 5, Via Maria Cristina in Rome, from where temporary or experimental broadcasts were begun on October 6, 1924. These broadcasts were directed only to the confines of hearing rooms in the offices of the company.

On the 27th of November 1924, a contract was drawn up which gave the URI the exclusive right to broadcast in Italy for a period

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2 Ibid.

3 This is RAI, op. cit., p. 3.


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of six years. This contract required the company to develop programs and broadcast them nationally from Rome with two regional stations to assist, one at Milan and the other either at Naples or Palermo and to include eventually three other stations when it became necessary.\(^5\) The wording of the act seems to indicate that the Government felt that three stations at the beginning and then three more to be added when necessary would suffice to reach the population which had receiving sets. Supposition leads one to believe that the growth of the transmitting stations depended on the growth of the number of receiving sets. The station in Milan did not go on the air until December 8, 1925 and the one in Naples until November 14, 1926.\(^6\) No stations were added in 1927, but two came into being in 1928: Bolzano and Genoa.\(^7\)

The Government, as we have stated before, gave to the Minister of Post and Telegraph the right to determine the type of broadcast service, that Italy was to have. We have indicated that the decision was made to give an exclusive concession or license to a private company. The term "private" must be understood in a connotative rather than a denotative meaning when we compare its use in Italy and its use in the United States. In America the term generally refers to a profit or non-profit enterprise financed entirely by private capital. This is not necessarily the sense of meaning in Italy. Private can mean that a company, even though it does have financial backing from both the

\(^5\)bid.

\(^6\)Annuario, op. cit., pp. 464-466.

\(^7\)bid.
government and private capital, has been given the exclusive right to perform certain business functions.

Italy torn between complete Government control over broadcasting, which had been designated a public service, and the development of private companies, tended to move toward a compromise which would include strong Governmental restrictions over URI and later RAI.  

Article 1 of the Post and Telecommunications Act rules that broadcasting services in Italy belong to the States, which may operate them directly or, as in the present case, may delegate them by special agreement.

Little is know about the exact manner in which URI was financed. Such information is only available from the year 1952. Presumably, since the state was taxing receiving sets,—"by the year 1926 the licenses taken out were 26,885"—and since, according to the first agreement between the Government and URI, the capitalization was fixed at Lire 1,400,000 and re-established at Lire 8,200,000 in 1927, financing evidently came through the state from the collection of license fees. After 1952 there is documentary evidence that this is the manner in which RAI received most of its financing.

So far, we have considered the agreement between the Government and URI but nothing in terms of the first program that resulted from the merging of the different interests to form URI.

"Roma 1 Ro", which was the first station in Rome and which began experimental broadcasts on October 6, 1924, over a transmitter

9 This is Rai, op. cit., p. 1.
10 Ibid. p. 3.
with 1.5 kilowatts of power, inaugurated its broadcasting with a pro-
gram which included, "un concerto di musica varia":\textsuperscript{11} a musical
variety program, of chamber, lyrical and popular music. This program
was, "messo in onda alle ore 21", put on the air at nine o'clock at
night.\textsuperscript{12} Those participating among others were the "Radio Quartetto
Romano", Emma Tarsetti, soprano; Dionis Gorio, tenor; A. Mori, baritone;
the chorus from the Scala Opera directed by Maestro Antonio Rossi, with
soloists Anna Solieri, violincello and Alberto Magalotti, violin.

Between the musical selections, weather bulletins, news of the
stock exchange, instructions on how to listen to the radio, the funda-
mentals of radio broadcasting and how to obtain radio service were
broadcast.\textsuperscript{13}

Some minor occurrences happened prior to 1928 which need to be
mentioned. For instance in 1925 the law concerning broadcasting was
clarified to dictate the norm for radio service and to define the
obligations of the concessionaire and of the users of the service\textsuperscript{14}
also the station in Milan was activated in this year.

The only information available for the year 1926 is the fact
that the station in Naples was started and that the "Societa Italiana
Pubblicita Radifonica Anonima, (Sipra)" with capital from URI was
established at Milan.

Sipra was established specifically for the purpose of developing

\begin{itemize}
\item \textsuperscript{11} Document, \textit{op. cit.}, p. 2.
\item \textsuperscript{12} Ibid. \textsuperscript{13} Ibid. See Appendix A.
\item \textsuperscript{14}Annuario, \textit{op. cit.}, p. 464.
\end{itemize}
advertising messages to be broadcast over URI.\textsuperscript{15}

This is the first indication that advertising was to be offered over Italian broadcasting. Unfortunately no records seem to be extant as to whether or not advertising messages actually were broadcast during the year 1926 or before 1948 or what the messages might have been. So many records were destroyed during World War II that no mention in the data available is made of SIPRA again until 1931.

The year 1927 was not inactive as far as broadcasting is concerned. For one thing, this is the first year in which an absolute number of licenses is available. There were 40,778 licensed radios in Italy as of 1927. This figure was to increase fifty percent in 1928 and by 1929 by sixty-one percent.\textsuperscript{16}

The original concession for URI was to have been six years beginning in 1924, but by the year 1927 the Italian Government decided that,

In order to develop broadcasting more quickly throughout the whole country, the State drew up, in 1927, a new Charter whereby the right to broadcast was fixed at twenty-five years.\textsuperscript{17}

This Charter also included provisions for a powerful committee to act as a vigilante group over broadcasting.\textsuperscript{18} The specific duties of the committee are not outlined in the records available for this period, but we probably can presume that these duties are similar to those of

\textsuperscript{15} Ibid. p. 208. See Appendix A.

\textsuperscript{16}Annuario, \textit{op. cit.}, p. 148.

\textsuperscript{17}This is Rai, \textit{op. cit.}, p. 3.

\textsuperscript{18}Annuario, \textit{op. cit.}, p. 464.
the committee which we will discuss in Chapter Four.

At this time, URI, for what reason there is no specific evidence, changed its name

... URI took the name of 'EIAR-ENTE Italiano Audizioni Radiofoniche' and the Company's capital was fixed at Lire 8,200,000.19

The new law which was drawn up on December 15, 1927 and actually put into effect one month later20 brought about some content changes in programs. These changes indicate that the Italian Government, while conceding to a private organization a monopoly on broadcasting was, not unaware nor unable to act when problems of programming practices were involved. The Italian Government, as we have shown, formed a watch dog committee over broadcasting and at the same time in the law of 1927 imposed certain requirements on programing.21

The Italian Government found that the experimental nature of programing had an effect on the structure of the programs which were being broadcast.22 Steps were taken by the Government to bring about some stability in programing procedure. At the beginning programs were only put on for a short period of an hour. The Italian Government intervened in the law of 1927 which, as has been mentioned, brought about not only a change in name, a watch-dog committee, but also a directive that programs were to include entire dramatic

19 This is Rai, op. cit., p. 3.
20 Annuario, op. cit., p. 464.
21 Document, op. cit., p. 3. See Appendix A.
22 Ibid.
productions, songs, concerts, or discussions. In other words, a pro-
gram could not present excerpts from a discussion, or musical work,
 opera, or dramatic work, but must present the work in its entirety.

While the United States was entering the era of time delinea-
tion of programs for network procedures and structuring programs to
fit the exactitude of minutes and seconds without considering the pro-
priety of such measurement on program content, Italy was concerned,
that time be allotted to fulfill the needs of the program content.
This procedure of permitting content to exert influence on the time
allotted for the program rather than to let the time allotted exact
influence on the content has, as we shall show in later chapters, pre-
vailed in Italian broadcasting, through 1965. Since the Italian
Government has had to deal with only one broadcasting organization,
the influence of the Government over that company, especially since the
Government can take away the concession at the end of any given per-
iod of time, seems to be much greater than any influence the United
States Government can exert over the stations licensed to operate in
America.

From 1925 to almost the end of World War II, the Italian
Government was dominated by Benito Mussolini. He seems to have had
influence on the development of broadcasting. For instance, Marconi,
speaking of Mussolini, stated,
... under the genial leadership of Mussolini, Italy is giving proof of immense activity in the development of an extensive program in all fields whether political, commercial, scientific, or educational.\textsuperscript{23}

Marconi's wife, Cristina Marconi, in an international broadcast in 1935, praised the work that Mussolini was doing in opening all professions in Italy to women.\textsuperscript{24} And Degna Marconi in her biography of her father writes,

Mussolini, who wanted the luster that Father's name could shed on his regime, astutely wooed him, visiting the Elettra informally and displaying constant interest in the development of the wireless.\textsuperscript{25}

The question remains moot whether or not the influence of one man, Mussolini, or the influence of the listening public shaped the decision in 1927 to force the broadcasting organization to change its name, to come under the influence of a powerful advisory committee, and to change its programing procedures. Evidence seems to support the conclusion that the powerful influence of Mussolini was at work to dictate procedures which were still being followed in 1965 in Italian broadcasting. It seems improbable that Mussolini, since he had been a journalist, was unaware of the influence of radio on the mass audience. The preceding statement gains validity based on an interview, which will be reported later, that was obtained from a female radio propagandist on Mussolini's staff.

Regardless of from where came the influence to promulgate the

\textsuperscript{23} Dunlap, op. cit., p. 287.

\textsuperscript{24} Ibid. p. 348

\textsuperscript{25} Marconi, op. cit., p. 283.
law of 1927 and reform the Italian broadcasting company from URI to EIAR, the change had influence on the manner in which broadcasting was to be conducted in the country.

The area of radio became better organized and unified. The need for a central point of operation was emphasized more strongly. (When URI was formed, Rome had become the first station and presumably the center of broadcasting. The new law re-emphasized the fact that a central location from which to emanate programs was necessary).

Summary

The information contained in the first two chapters tends to be sketchy beyond the chronological listing of objective facts. This frustration continues until after World War II because practically all the radio stations in Italy were destroyed during the war and with them most of the records.

In this chapter we have been able to trace Italian broadcasting in its developmental stages from the formation of URI which came about through the merger of other companies interested in entering the broadcast field to the formation of EIAR. URI was given an exclusive contract to broadcast for six years, which, in the short space of four years, was renegotiated to give the company a new name and a contract to run for twenty-five years.

We have also been able to determine that, while the broadcast

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26 Document, op. cit., p. 3. See Appendix A.
organization known as URI was private in nature, there was a great deal of governmental control exerted both by law and by governmental financing. The word "private" in Italy is not necessarily used in the same sense that it is used in the United States.

In 1925 and 1926, two stations were activated by URI, other than the one in Rome. They were in Milan and Naples. No other stations were put on the air until the year 1928. However, one other organization with funds from URI came into being in Milan and that was an organization whose function, we must presume, was to sell advertising to be broadcast over the air.

We have also been able to determine that the number of broadcast licenses grew from over twenty-six thousand to over forty thousand by the end of 1927. We must again emphasize that the term "license" in Italy means a permit to own a radio receiving set. The amount paid in tax by the private citizen is not known until after World War II. The financing for URI came through the Government from the monies collected from license fees. What percentage was turned over to URI is not determinable. Following World War II, this information is available and will be reported in its proper context.

The area of programing during this period is especially lacking in data. Except for information about the first program that was broadcast over the Rome station on October 6, 1924--and this information is in no way definitive--there is no further information available on subsequent programs, except for a minute indication there was dissatisfaction with the manner in which programs were being formatted. This clue is contained in the new law which was formed in 1928 which
required the URI, and under this new law URI became ELAR, to discontinue presenting concerts, discussions, music and dramatic presentations in any manner except in their entirety.

It was specified that these stations could broadcast musical concerts, theatrical performances, conferences, speeches, including sermons, educational lectures and news. Each station, however, was required to employ a state official who could censor any program not thought to be in keeping with Fascist policies. All news programs not provided by 'Il Duce's' press agency had to be approved by a local representative of the party.\(^27\)

Finally, we are able to speculate on the influence that Mussolini, who came into absolute power in 1925, had on Italian broadcasting. Our conclusion that he must have exerted quite an influence is based on the above quotation from Walter Emery along with Mussolini’s wooing of Marconi as a friend because of his, Mussolini’s intense interest in wireless; the fact that Marconi spoke well of fascism as did also Marconi’s wife and on the fact the Mussolini, having been a journalist, could hardly have been unaware of the effectiveness of radio in reaching the mass audience.

\(^{27}\text{Walter Emery, National and International Systems of Broadcasting, (Michigan State University Press) Chapter on Italy taken from galley proofs.}\)
EIAR, in order to develop more effective programs and to fulfill the directives of the 1927 law, decided that programs would be developed for Rome and Naples and that other programs would be developed for other sections of the country: Milan, Turin, and Genoa. At first all these stations were autonomous. Rome and Naples were later connected by telephone line and then Milan, Turin, and Genoa were interconnected. Hence, was born the nucleus which later developed into two large networks. Separate administrations were set up for the two different networks.¹

Table 1 illustrates the rapid growth of radio stations in Italy from 1928 to 1942. Between 1942 and 1948 no stations were developed. At the bottom of Table 1 is a list of the short-wave stations that were activated between 1930 and 1938. (Le stazioni a onda corta attivo nello stesso periodo sono quelle:).

Up to the time of the outbreak of the second World War (1940) EIAR transmitted a National Program and a Light Program the content of which did not differ essentially.²

¹RAI, Unpublished Document, op. cit., o. 3. c.f. RAI, Annuario, op. cit., p. 427. See Appendix A.
²Ibid. See Appendix A.
La rete della Radio Italiana era costituita dalle seguenti stazioni trasmissenti a onda media entrate in funzione nel periodo di tempo che va dal 1924 al 1944:

<table>
<thead>
<tr>
<th>Stazione</th>
<th>Anno Inizio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roma 1</td>
<td>1924</td>
</tr>
<tr>
<td>Milano 1</td>
<td>1925</td>
</tr>
<tr>
<td>Napoli 1</td>
<td>1926</td>
</tr>
<tr>
<td>Bolzano</td>
<td>1928</td>
</tr>
<tr>
<td>Genova 1</td>
<td>1928</td>
</tr>
<tr>
<td>Torino 1</td>
<td>1929</td>
</tr>
<tr>
<td>Palermo</td>
<td>1931</td>
</tr>
<tr>
<td>Trieste</td>
<td>1931</td>
</tr>
<tr>
<td>Firenze 1</td>
<td>1932</td>
</tr>
<tr>
<td>Bari 1</td>
<td>1932</td>
</tr>
<tr>
<td>Milano 2</td>
<td>1932</td>
</tr>
<tr>
<td>Torino 1</td>
<td>1933</td>
</tr>
<tr>
<td>Roma 1</td>
<td>1934</td>
</tr>
<tr>
<td>Bari 2</td>
<td>1935</td>
</tr>
<tr>
<td>Bologna</td>
<td>1936</td>
</tr>
<tr>
<td>Firenze 1</td>
<td>1937</td>
</tr>
<tr>
<td>Genova 1</td>
<td>1937</td>
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<tr>
<td>Roma 1</td>
<td>1937</td>
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<tr>
<td>Napoli 11</td>
<td>1937</td>
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<tr>
<td>Milano 11</td>
<td>1938</td>
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<tr>
<td>Torino 11</td>
<td>1938</td>
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<tr>
<td>Ancona</td>
<td>1938</td>
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<tr>
<td>Tripoli</td>
<td>1938</td>
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<tr>
<td>Catania</td>
<td>1938</td>
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<tr>
<td>Padova</td>
<td>1939</td>
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<tr>
<td>Verona</td>
<td>1939</td>
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<tr>
<td>Venezia</td>
<td>1939</td>
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<tr>
<td>Sanremo</td>
<td>1939</td>
</tr>
<tr>
<td>Firenze 1</td>
<td>1940</td>
</tr>
<tr>
<td>L'Aquila</td>
<td>1940</td>
</tr>
<tr>
<td>Bologna</td>
<td>1940</td>
</tr>
<tr>
<td>Cervia</td>
<td>1942</td>
</tr>
<tr>
<td>Zara</td>
<td>1942</td>
</tr>
</tbody>
</table>

Le stazioni a onda corta attivate nello stesso periodo sono quelle:

<table>
<thead>
<tr>
<th>Roma 1 staz.</th>
<th>Roma 6 staz.</th>
<th>Addis Abeba 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>1938</td>
<td>1938</td>
</tr>
<tr>
<td>&quot; 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
We must presume from the data available that the National Program was broadcast over one group and the Light Program over the other group of stations. There was, however, another type of program which was designated the Third Program and was distinctly different from the other two in that it was definitely popular in taste.\(^3\)

The year 1929 brought a few developments. The stations in Milan and Turin were connected by cable and an experiment in "imaginative" (television) programming was begun at Rome. This experiment in television was not presented publicly. Also in this year the technical center for the company was established at Sesto Calende near Rome.\(^4\)

In 1930 on the fifth of January the Radiorario, which was a program guide, which had first begun publication on the eighteenth of January 1925, changed its name to Radiocorriere. The word "orario" means time table or time sheet. The word "corriere" means messenger, courier, or daily correspondence.

A new transmitter with a power of fifty thousand watts, the most powerful in Europe, was installed in Rome on January 19, 1930. In June of that year the station in Naples and the station in Rome were interconnected by telephone line. On the first of the following month ELAR entered into short wave broadcasting when a short wave station was established in the Rome Prato-Smeraldo area. On the first of September 1930 Genoa was interconnected by telephone line with Milan and Turin. The final important development of the year 1930 was the

\(^3\) Ibid. See Appendix A.
founding of a research laboratory in Turin.\textsuperscript{5} The laboratory was concerned with technical research and design and not with audience research. The original purpose of the laboratory was to provide a central point for the development and maintenance of the stations.\textsuperscript{6}

At the conception the laboratory for research had, as indicated above, the sole function of building and maintaining the stations which were being constructed each year. After there were sufficient stations, the function of this particular department gradually changed so that technical research centered on studio and production equipment.\textsuperscript{7}

In 1931 the stations in Palermo and Trieste began broadcasting.\textsuperscript{8} The number of subscriptions or licenses had by this time grown to 237,908.\textsuperscript{9} This year some corporation maneuvering took place: The Hydroelectric Company of Palermo became owners of the small package of stock of the advertising company, SIPRA, that had been set up in Milan in 1927. This hydroelectric company then absorbed a company known as the electric company of Turin which caused the hydroelectric company, La Societa Idroelettrica Peimonte (SIP), to become the majority stockholder in EIAR. The fact that this company became the majority stockholder of EIAR does not defeat the argument presented in the last chapter on the nature of "private" companies in Italy as compared to

\textsuperscript{5}Ibid., p. 465.
\textsuperscript{6}Ibid., p. 137. See Appendix A.
\textsuperscript{7}Ibid. See Appendix A.
\textsuperscript{8}Ibid., p. 465.
\textsuperscript{9}Ibid., p. 148.
the United States. The Italian Government, as we shall subsequently
document, still retained great control over EIAR through the laws of
the country.\textsuperscript{10}

In 1931 a new law gave EIAR a non-exclusive contract for the
service of radiophotography--the transmission of still pictures by
means of radio transmission--and also reaffirmed the exclusive right
to all other broadcast activities in the country.

More centralization of the radio service became a reality when
a new center of production with seven studios was created in Rome in
January of 1932. The only other important events of this year were the
activation of three stations in the country: Florence, Bari, and a
second station in Milan.

The year 1933 is a very important date in the history of Italian
broadcasting. This year marked the date, October 8, 1933, when tele­
vision was offered to the public for the first time on an experimental
basis. This event occurred, not as one would expect in Rome, but in
the northern city of Milan at the Fifth Exhibition of Radio. Television
was a feature of the exhibition and demonstrated to the public.\textsuperscript{11}

This same year was not without other important events: The
number of licenses had grown to 364,201; the station at Bari was inter­
connected with Rome and Naples; the second station in Turin went on the
air; and the stations, called Milan II and Turin II, began regularly
to broadcast programs from the Rome-Bari-Naples network.\textsuperscript{12}

\textsuperscript{10}Ibid., pp. 465-466. \textsuperscript{11}Ibid., p. 466.
\textsuperscript{12}Ibid., p. 466.
As Mussolini moved closer to his martial conflict with Ethiopia, broadcasting activity in Italy developed more and more. Mussolini recognized the importance of radio as a propaganda means to disseminate his messages. It seems evident that Mussolini was aware of the importance of radio as a propaganda weapon since short wave stations were begun for broadcast to foreign countries. In the year 1934 short wave broadcasts were initiated to broadcast to North America.

By 1934 a second medium wave station was activated in Rome which broadcast on a regular basis the programs of the Northern network composed of Milan-Turin-Genoa. The network composed of the same Northern network interconnected a station in Bolzano.

In 1935, as Mussolini's troops attacked in Ethiopia, broadcasting was not inactive. The events which the records indicate occurred during this year are: short wave transmission to the Far East; short wave broadcasts to the countries of the Mediterranean Basin; the activation of the second station at Bari; and a new law by the Italian Government concerning broadcasting.

A law promulgated in 1935 placed the control of programing in the hands of the Minister of Printing and Propaganda and at the same time the control of the technical and administrative part of EIAR remained in the control of the Ministry of Communications.  

13 Ibid.
14 Ibid.
This law emphasizes the fact that Mussolini was aware of the effect of radio as a means of propaganda and it possibly can be assumed that placing programing under the direction of the Ministry of Propaganda the Fascistic Government took over programing for the purpose of propaganda. The use of short wave for propaganda is discussed on the next page.

Walter Emery states that as far back as October 1925 Mussolini issued a decree "tightening the government's grip on broadcasting in all the Italian colonial possesions".15

Mr. Emery also says that in November 1926 Mussolini issued a decree that all public performances including radio had to have government prior approval before presentation. Emery continues: "Needless to say, this broadened the field of fascist propaganda and transformed entertainment and recreation into 'moral and spiritual phenomena' inherently a part of Party discipline and practice."16

Among the activities of 1926 was activation of the station at Bologna and the creation of a country wide network, which meant that all the stations in Italy were interconnected by cable during this year.

In February 1926 a stringent law was passed which brought under systematic rule the entire area of telecommunications establishing that broadcasting was under the exclusive use of the state and setting

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15 Emery, op. cit., Chapter on Italy taken from galley proofs.

16 ibid.
up the norms for the use of same. This law underlines the argument that broadcasting was recognized by the Government, nee Mussolini, as a means of propaganda and therefore should come under complete control of the State.

Mussolini used shortwave radio to beam propaganda broadcasts to other countries as indicated by the use of Marconi to broadcast to America:

From the powerful station 2R0, Rome, he, Marconi, went on the air for a broadcast to America, and as an introduction to his plea for American sympathy for his country's position, scouted the reports of a machine to paralyze aircraft.\(^\text{17}\)

Marconi was attempting to explain to America Italy's position in the Ethiopian war. In his talk Marconi stated that he did not have an invention which would keep aircraft from flying and also that America was lucky because she was outside the League of Nations and, therefore, could "recognize the justice of Italy's claim".\(^\text{18}\) This is one of the ways short wave broadcasting was being used by Italy. Another manner of the use of radio programs over short wave broadcasts beamed to foreign countries.

In an interview with a Mrs. A. Sergio, former propagandist for Mussolini, Mrs. Sergio stated that: "Mussolini conceived the idea of using the radio to explain the corporate state to other peoples". So many letters had been received by the Italian Government asking about the corporate state, Mrs. Sergio said, that Mussolini thought they

\(^{17}\) Dunlap, \textit{op. cit.}, pp. 344-345.

\(^{18}\) Ibid.
could be best answered by radio than trying to write to each correspondent.

Mrs. Sergio said also, that the year was 1935 and that Mussolini was trying to win the approval of other peoples for this Ethiopian war. Mussolini contributed news items to the broadcasts. Mrs. Sergio said he was a brilliant journalist and undertook to write important items for the broadcasts. Mrs. Sergio pointed out that Mussolini was a dictator and all forms of communication came under this direct control: newspapers, magazines, films, and broadcasting.19

Luigi Barzini, write about Mussolini says:

He decided the contents of newspapers, books, magazines, radio programmes, films, encyclopedias. He had no opposition to contend with.20

Barzini says also:

His slanted views and fabrications filled newspapers, posters, the radio ...21

When asked if she thought that the propaganda broadcasts were effective, Mrs. Sergio said that she believed they were. Thousands of letters were received from abroad thanking her and the Government for the broadcasts. She felt there was much support for Mussolini among the British and Americans during the Ethiopian war.22

Another point which indicates that Mussolini was personally

19Interview with Mrs. A. Sergio, former propagandist and translator for Benito Mussolini, March 4, 1966.


21Ibid., p. 155.

22Mrs. Sergio Interview.
involved in the area of broadcasting is borne out by the several laws passed during his regime which had direct effect on the broadcasting services. As Barzini says,

He was sole legislator, judge, censor, policeman, ambassador, general. He was the Head of the Government, President of the Grand Council, President of the Council of Ministers, and, at one time or another, occupied most of the seats around the council table himself. He was, on and off, for years, Minister of the Interior, of Foreign Affairs, of the Army, Navy, and the Air Force; he managed economic affairs as Minister of Corporations. The Ministries he did not run; he controlled indirectly... The armed forces he led as commander in chief... was supported by the economic and industrial organization he had shaped... encouraged by the propaganda machine he had invented and run for two decades...\(^3\)

Three stations were put on the air in the year 1937: Florence, Genoa, and Naples. All three of these were the second station in each of the towns.\(^4\) This year also saw the advent of the third medium wave station which would broadcast from Rome. The programs on this station were to be known as the "third program" which emphasized offerings which were popular in character. This station operated in the evening hours.\(^5\) One other very important event occurred in 1937. This event was an experimental television station in Rome.\(^6\)

Five new stations were brought into being in 1938 as Italy moved within two years of the second World War. These stations were: Catania, Tripoli, Torino III, Ancona, and Milan III. A short wave station was established at Addis Abeba whose purpose was to broadcast programs to the Ethiopian country. Also, in 1938 the establishment of

\(^{23}\)Barzini, op. cit., pp. 147-148.

\(^{24}\)RAI, Annuario, op. cit., p. 467.

\(^{25}\)ibid.  \(^{26}\)ibid.  See Appendix A.
a new transmitter in Rome made that city the center for short wave broadcasting from Italy.

In 1939 four stations were activated: Verona, Venezia, Sanremo, and Padova. This year also marked two achievements in television. First, a transmitter was established at Rome which was to broadcast experimentally video programs on a standard of 441 lines, and in Milan, at the Eleventh Exhibition of Radio experimental television programs were broadcast. The following year Aquila, Bologna II, and Florence III were activated.27

In 1940 war flared over Italy and with it all the broadcast stations were united and featured only one program. The Unpublished Document from RAI relates that during the course of the War in the 1940's programing changed from an artistic approach to the needs of war, but does not specify just what the programs were. Also, this same document indicates that the network between the Broadcast Center at Rome and the North of Italy was broken up and that the stations in each region broadcast autonomously with programs directed to the station's own region and that the stations operated on reduced power.28

Even though World War II was in full blaze in 1941, a copyright law was passed which set the rights of the author of a work broadcast over radio. This same year saw the completion of a new production center in Turin with eight studios.29

27 ibid.
29 Annuario, op. cit., p. 468.
Two stations came into being in 1942: Cervia and Zara. By the end of this year the network of Italian stations consisted of 34 medium wave stations with a combined power of 851 kilowatts. There were also nine short wave stations with a combined power of 431 kilowatts.

As the Allied Armies slowly crawled up the boot of Italy, EIAR headquarters were transferred to Turin and the name of the company was changed to RAI--Radio Audizioni Italia. Also, in July the Allied Military Governor of Rome installed a Commissioner to manage the operation of the radio stations in the center and the south of Italy. The year was 1944. Rome had fallen in June of this year to the Allies.

On the twentieth of April 1945, the regime of the commissioner of radio for the south and central portion was terminated with the election by the General Assembly of shareholders of a new Board of Directors to be centered at Rome. Although Germany did not capitulate in Berlin until May, the April 1945 offensive in Italy by the Allies brought the war to an end in that country. The Germans either destroyed or transported eighty-five percent of the transmitters and stations in Italy. Twenty-two medium wave transmitters were destroyed with an accumulation of 360 KW of power and nine short wave transmitters, also with a total power of 360 KW, were also destroyed or carried away. Along with this all studio equipment and station interconnection lines were razed. In April of 1945 twelve medium wave stations with a total

\[30\]Ibid.

\[31\]Ibid.
power of 130 KW and two short wave stations with a combined power of 90 KW were the only radio stations operating in Italy. In May of 1945 a 100 KW medium wave station was put on the air in Rome to substitute for those that had been destroyed. 32

The first move on the part of the shareholders of RAI in an attempt at reconstruction of the company, happened on December 15, 1945, when the Board of Directors elected on April 20, 1945 was dismissed along with the commissioner for Northern Italy and a new Board of Directors was elected whose purpose was to reunite the entire company. 33

Summary

The years 1928 to the end of World War II in 1945 reflect much activity on the part of Italian broadcasting. EIAR (Ente Italiano Audizione Radiofoniche) soon began networking and developed two large networks with stations interconnected by telephone lines. From 1928, the year the company became EIAR, to 1942 there was rapid development of radio stations throughout the country. Thirty stations in all began broadcasting, plus ten short wave stations. Three types of programs were developed for the networks: The National program; the Light program; and the Third program. These nomenclatures are in use today at RAI.

The year 1929 saw the first attempt at television in an experimental way at Rome although it was not available at all to the public.

32 RAI Unpublished Document, op. cit., p. 7. See Appendix A.
33 Annuario, op. cit., p. 469. See Appendix A.
A public showing came later at Milan.

Along with the change in name of the radio bulletin from Radiorario to Radiocorriere, the building of the most powerful transmitter in Europe at Rome--fifty thousand watts--the year 1930 brought about the development of a technical research laboratory at Turin.

In 1931 certain maneuvering of shares of stock of the company took place with a Societa Idroellectrica Peimonte becoming the majority stock holder.

Following minor events in 1932, the year 1933 brought the first public television transmission when television was shown at the Fifth Exhibition of Radio held in the city of Milan. An experimental station was begun later in Rome in 1937.

From 1933 to the end of his power, Mussolini's influence was felt in the use of radio as a means of propaganda. Following the outbreak of the War in 1940, radio was used for the war effort and not as an artistic endeavor.

The cessation of belligerency in Italy began for Italian broadcasting a monumental job of reconstruction since eighty five percent of the transmitters, studio equipment and other apparatus had been destroyed or borne away by the Germans in their retreat from Italy. At the end of 1945, the shareholders in RAI--the company's name had been changed to RAI in 1944--elected a new Board of Directors whose job was to unify the company and to restore network programming across the nation. Also this Board of Directors faced the fact that the original charter between the company and the Italian Government promulgated in 1927 would end in seven years. Mussolini had been in power at the
time the charter was negotiated. Now there was a new government in Italy. The interim between 1945 and 1952 was very important for the future of RAI.
CHAPTER FOUR

RAI AND THE ITALIAN GOVERNMENT

As we move into that phase of development which confronted Italian Broadcasting following World War II, a moment of retrospection seems appropriate. For more than twenty years the Italian people had lived and worked under the corporate state of Fascism with Mussolini as the strong willed dictator who decided almost every governmental move.

Under Mussolini's regime back in 1929 a decision was made by the government to give the Ministry of Communications the power to operate radio stations or put them into private organizations.

By a decree of 13 of June, 1929, all public and private services carried on by means of fixed and mobile wireless stations were placed under the jurisdiction of the Ministry of Communications (posts and telegraphs). The Ministry is authorized to operate these stations or to hand them over to private enterprise.

We can conjecture that the Ministry of Communications decided on the route of private enterprise for broadcasting because,

The Government’s attitude towards all industries, expressed on many occasions, is to encourage individual enterprise and only to supervise, regulate, and control, where necessary, for the good of the whole nation.2


2Ibid., p. 13.
Moving from the generalities of the above statement to specifics, we find the following statement: "When the present Government came into power it declared its intention of handing over all State-run undertakings to private enterprise." Tobacco, salt, matches, gas and electric companies all had been handed over to private enterprise.

Thus, when the Ministry of Communications was given the choice of government control or private enterprise for radio, there was precedent to follow. But at the end of World War II there was no assurance that the company as constituted would continue; no assurance that broadcasting would not become a state monopoly. RAI faced a tremendous task in rebuilding the operations which had been destroyed with no guarantee of what was to happen to broadcasting. Nothing definite could be decided until Italy settled on a stable form of government.

At the end of the second world war, the Italian radio... had to overcome a host of difficulties of a technical, economic, and organisational [sic] nature.

Many buildings had been destroyed or lay in ruins; the administration was split into two parts on account of the military situation which had caused a similar division on either side of the "Gothic line"; and the methods of research and of collecting license fees were broken down—not to mention the difficulty of seeking new listeners.

Dr. Franco Mattei, who in 1947 was Vice-Secretary General of the Italian Manufacturer's Confederation, underlined the chaos that existed

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3 Ibid.
4 Ibid.
following the war, when he wrote,

Victory Day in Europe, following the Allies' occupation of Northern Italy by a few weeks, found Italian economy and industry in the most chaotic situation that can be imagined. In addition to the direct and indirect consequences of the war fought on our soil, the country had been divided into two sections separated by the front held by the two opposing armies. This fact, together with the existence of two governments, acting one in the South and one in the North, and the presence and activity of the several occupying forces, had brought into being two economies that had proceeded along separate roads, independent of each other and with a different degree of inflation and completely different price systems. Consequently the close of hostilities in Europe found the Italian business world concerned with solving the political, administrative, and economic problems set by the re-unification of the Italian territory, and only after the first post-war national government had been formed was it possible to start considering the problems connected with the country's economic reconstruction.  

Mattei paints even a darker picture as he continues:

The situation could hardly have been more disastrous and there seemed to be no way out of it... All this without counting the political and social questions that the upheaval caused by the war had placed before a Nation which could on the whole be considered to know nothing of the problems, methods and limits of a democratic system.

Consequently anyone considering this general picture could not but feel that the possibility of returning to the level of economic development reached at the beginning of the war was very remote. There was in fact a general conviction that, taking a most optimistic view, several decades would be needed to reach even that modest target.

In spite of this gloomy picture broadcasting, especially television, in Italy had by 1964 outstripped all other European Nations in

7ibid., pp. 63-64.
the number of transmitters in operation:

The two TV networks together had 746 repeaters and transmitters at the end of last year--more than any other European country and four-fifths of the number functioning in all other Common Market countries together.8

Despite the task before them and despite the uncertainties of the future, the management of RAI moved into action. On the 25th of June, 1946, RAI radio broadcast a program entitled, "Today at Parliament" on the occasion of the installation of the constituents of the Republican Assembly.9 On the third of November of the same year two radio networks were formed, the "Red" and the "Blue" the purpose of which was to restore interconnection to the existing stations with programs substantially similar but complementary only in parts.10

The above were program innovations by RAI while there was no indication whether or not the new democratic form of government would honor the charter that had been issued to RAI by a government which no longer existed. These indications were not to come until 1947 and 1948.

While awaiting decisions by the new government, RAI conceived a plan of reconstruction, that, . . . became a part of the vast movement of recovery aroused new life in the nation and was generally assisted by foreign aid, although that would not alone have been sufficient without the will and tenacity of the whole nation and the gift for recovery inherent in the character of the Italian people.11

The plan was to concentrate in rebuilding the technical equipment

9Annuario, op. cit., p. 469.
10This is RAI, op. cit., p. 5. See Appendix A.
and buildings in the fifteen centers that constituted the broadcasting system.

It was then necessary to establish some coordination of effort, while paying due respect to the principle that, independently of the major centers of programme production—which correspond to the most important Italian cities, Rome, Milan, and Turin—the other stations would provide the network with occasional programmes worthy of being broadcast by the whole system. In this way listeners could be afforded the best artistic and cultural productions of the country.  

A harbinger of the future attitude of the new Italian government as to RAI and its functions as a private company came about on April 3, 1947, almost two years after the end of the war. The General Assembly passed a law entitled, "Nuove norme in materia di vigilanza e controllo sulle radiodiffusioni circolari (D.L.C.P.S. 3 aprile 1947, n. 428)." (New norms in the matter of vigilance and control of radio.)

This law set a pattern for RAI which is still in operation today. Further it indicated in 1947 that the government seemed content to allow RAI to function as it had in the past with the provisos of the new law.

The law specifically gave functions to the Minister of Communications Commission. The Minister of Communications was to exercise vigilance over the technical functions of the stations to see that the stations operated in the best technical manner possible. Also the same minister was to oversee the financial structure of the company. To assist in the latter the Minister of Finance and Treasury would work with the Minister of Communications.

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12 Ibid.

13 Annuario, op. cit., p. 433.
Unlike the FCC, two other functions fell to the Minister of Communications (now designated the Minister of Post and Telecommunications under the new law). A program committee with whom the Minister would consult was set up and a watch dog committee over news and information was also formed. These two committees would function in an advisory manner with the Minister of Post and Telecommunications.

The program committee was designated to be composed of the following: A President nominated by the President of the Assembly of Ministers in concert with the Minister of Public Instruction and the Minister of Post and Telecommunications; a functionary from the Inspector General of telegraphy and radio-telegraphy; a member designated by the Minister of Public Instruction; and a member appointed by the Assembly of Public Instruction; three writers, one designated by the Academy of Lincei and one from a national organization of this category; a representative from the Italian Society of Authors and Editors; an expert in socio-economic problems designated by the President of the Assembly of Ministers in concert with the Minister of Work and the State office of Society, Industry and Commerce; a representative from the professors and teachers of secondary schools designated by an organization of that category; an expert on tourist problems appointed by the national tourist's bureau; three private users designated by a related association, or in case none such existed by the Minister of Post and Telecommunications; the President or Director General of RAI who sat on the committee without vote. The members served for two years but could be reconfirmed. The committee met every three months, but could be called to an emergency meeting by the President of the
committee or upon request of at least half plus one of the members. The function of the committee was to determine the highest cultural, artistic, and educational programming possible and to see it was achieved.\footnote{Ibid. pp. 434-435.}

The other committee advising the Minister of Post and Telecommunications was first composed of seventeen members designated by the President of the House of Deputies and was to represent all the Political groups in Parliament. In 1949 the law was amended to include both Houses of Parliament and increased the number to thirty members. The purpose of the committee was to make certain that RAI was completely objective in its reporting of news and also that RAI was not subjected to any political pressure.\footnote{Ibid. p. 435. See Appendix A.}

This law we have been discussing also gave the Minister of Post and Telecommunications the power to impose a fine of a minimum amount of two hundred thousand lire and a maximum of five hundred thousand lire should RAI be guilty of any infractions of the law. At the rate of exchange in 1965 this would amount to three hundred twenty eight to nine hundred twenty American dollars.

The next governmental move came on May 7, 1948, when the Cosiglio dei Ministri approved RAI as the operator of a short wave station in the Roma-Prato Smeraldo area. This in effect gave RAI operational control of short wave under the Minister of Post and Telecommunications. The short wave station and subsequent stations had as
its purpose broadcasting to other nations the cultural and artistic programs of Italy. We have little hesitation in assuming that this governmental sanction strengthened RAI's position in so far as a guarantee for future operations was concerned. This move seemed to indicate that the old charter would continue to be respected by the new government and would seem to indicate that RAI was in a favorable position for renewal when the charter expired at the end of 1952.

On December 15, 1952, the charter that RAI had with the government was due to expire. However, on January 26, 1952, Parliament renewed it contract with RAI for a period extending from December 15, 1952 to December 15, 1972. On the tenth of April 1954 this law was amended to change the name of the company from RAI-Radio Audizione Italia to RAI-Radiotelevisione Italiana. The law was also amended to add the statement that "the standard for television will be 625 lines with fifty images per second".

The new charter gave RAI exclusive rights over all radio and television broadcasting in Italy and any mandates directly controlled by Italy. It also gave exclusive rights to RAI for radio and television over wires in order to interconnect the stations. With these concessions, the law stipulated that the majority of stock would be taken over by IRI-Istituto Per La Ricostruzione Industriale. (What this organization is, how it functions, and what effect it has on RAI will be discussed in the next chapter.) Certain restrictions were placed on the manner of disposition of the remainder of the stock in that is had to be sold to Italian Nationals residing in Italy.

Further, Article Five provided that on the Board of Directors
there would be six members designated respectively by the President of the Cabinet of Ministers, the Minister of Foreign Affairs, the Minister of the Interior, the Minister of the Treasury, that of Finance and from the Minister of Post and Telecommunications. On July 2, 1964, this portion of the charter was amended to include the seventh station functionary appointed by the Minister of Partecipazione Statale (State Participation).

The members of the administrative staff had to be citizens of Italy and the executives of artistic personnel had to be predominantly Italian citizens. The Director General and the President had to be approved by the Minister of Post and Telecommunications and the Cabinet of Ministers.

RAI had to maintain the technical equipment in the highest satisfactory manner and make improvements on such equipment so that it did not become obsolete. The highest degree of technical efficiency was required.

RAI also must provide three separate programs or networks on radio with a total of twenty-five hours daily. One of these networks which radiated from FM stations had to be prevalently cultural in nature. Further, RAI was obliged to make it technically possible for people in all parts of the nation to be able to hear the programs. RAI was also required to give attention to and to examine all requests sent to it for programs of a lyrical, theatrical, and musical nature, which would be beneficial for the people of the state.

RAI was given eighteen months following the decision of what television standards were to be used (625 lines, as we have indicated,
decided upon on April 3, 1952) to put into function television stations in Rome, Milan, Turin, and M. Penice. Specific periods of time were set for the rest of the country to be covered by television, approximately a year and a half following the completion of the first television group. Also as coaxial cable or microwave was made available television had to provide service of a cultural nature to the greatest area possible. As in radio, RAI had to maintain the highest technical television standards and put into operation as soon as possible improvements in equipment. New stations in radio and television were to be approved by the Minister of Post and Telecommunications and their need documented. The Minister of Post and Telecommunications could demand that RAI cease any interference caused to military or police radio. The Ministry of Post and Telecommunications was to make lines available for radio networking; for television coaxial cable or microwave relay. For radio the rent for lines is determined in a vague manner. The rent was figured on the cost of the circuit under ordinary usage and then the condition of the finances of the radio service were taken into consideration. For television, the rent for coaxial cable or microwave was to be determined on a mileage basis, after the first five years of use of the service and, as in the case of radio, determined then on the cost of the service and the economic and financial situation of television.

Article Eighteen of the Charter provided that every three months RAI would submit to the Ministry of Post and Telecommunications and the Program Committee, the programs for the succeeding three months along with the contemplated publicity for same. The programs
had to be approved by the committee and the Ministry of Post and Telecommunications.

The above article also had tacked onto it the proviso that radio would provide two hours a day for government programs of interest to the general public, and, also that time would be given for special programs requested by the government except that these special requests would not exceed three times in any given week.

Article Nineteen dealt with the restrictions placed upon advertising. No more than five percent of the program time could be devoted to either spoken or visual advertising. However for justifiable cause the advertising time could be increased to eight percent with permission from the Ministry of Post and Telecommunications. Also the advertising had to be contained in such a form as not to interfere with the good of the program.

The next Article deals with emergency situations which may arise in Italy. For instance, the Ministry of the Interior in agreement with the Ministry of Post and Telecommunications could for grave matters of concern to the public change the programming and the schedule for programs for special broadcasts. Also, the military for serious reasons could take over RAI and run the service.

Article Twenty-one provided that RAI would pay to the State a rent in the amount of four percent of the gross income of the company. This article also pledged that the Ministry of Post and Telecommunications would keep the above mentioned rent invariable for a period of ten years following the entrance into regular service of the first television station. Regular service was deemed to mean broadcasting
on a regular basis following an experimental period. Experimental periods ended on decree from the Ministry of Post and Telecommunications.

The following Article states that for ten years fifty percent of the annual income derived from radio advertising would be used by RAI for the television service; ten percent would be used for publicity of RAI; and another two percent would be paid to the Ministry of Post and Telecommunications for the professional improvement of technical personnel assigned by the Ministry to Telecommunications.

The twenty-third Article is a simple one as is the twenty-fourth. The former gave RAI the right to request government assistance of personnel during the construction of a new station. The latter states that as a guarantee of its obligations under the Charter, RAI had to deposit twenty-five million lira ($25,000) with the State.

Article twenty-five revises the vigilante law passed in 1947 obligating the Ministry of Post and Telecommunications to determine that RAI carried out its obligations under the Charter; also the Ministry was obliged to ascertain that RAI met its technical obligations; and to collect the rent imposed on RAI.

The next two Articles merely reaffirmed the penalties that could be imposed on RAI under the vigilante law of 1947, and secondly required that an annual report be submitted by RAI to the Ministry.

The Charter also included a revocation clause which could be put into effect by the government on one year's notice after the end of the first ten years the Charter was in effect. The clause provided that the State would pay indemnity for the buildings and equipment taken over and that for a maximum of three years RAI would in case of
revocation, receive six percent of the income. Any disagreement on
this matter would be settled by the Court of Arbitration. In case RAI
should for any reason dissolve as a corporation, the State would
receive sixty percent of the monies realized in the liquidation.

Finally, any disagreement between the Ministry of Post and
Telecommunications and RAI over interpretation of the clauses in the
Charter would be settled by the Court of Arbitration.16

Summary

This chapter has dealt with the relationship between RAI and
the Italian Government. Before considering the Charter in effect in
1965 under which RAI operated and which became law in 1952 it was
necessary to consider superficially the problems besetting RAI follow­
ing World War II since RAI had been operating under a concession given
to it by Mussolini's government, a government that no longer existed.
The possibility existed that the new democratic form of government
would react to the type of laws and concessions that had been pro­
mulgated under Fascism.

Like the rest of Italy, RAI faced the great job of rebuilding
its stations and equipment, eighty-five percent of which had been
destroyed or taken away by the Germans. In the shade of uncertainty
RAI moved ahead with its task and began a rebuilding job which some
authorities felt would take a decade as it would with other Italian
industries. However like other industries in the country, immense

16 Ibid. pp. 440-448
accomplishments were made in a short space of time (American aid and the European Recovery Program were effective in accomplishing rapid recovery.) \(^ {17}\)

A new law in 1947 establishing two vigilante committees, one over programing and the other over news and information, gave indication, slight as it may have been, to RAI that the company would remain in business under the old charter at least until the charter expired. Another law giving RAI control of short wave broadcasting passed in 1948 gave further indication that the new government held RAI in a favorable position. Finally, in 1952 a new concession was given to RAI to continue operation for another twenty years. The new charter included television rights as well as wired broadcasting.

The new government took the same position as had the former government that broadcasting services belong to the State and the State may operate them directly or delegate the power to do so by special agreement. A RAI publication states,

The State holds exclusive rights over such services principally for the following reasons: --to avoid the private monopoly or cartel which would inevitably result, in view of the scarcity of wave-lengths assigned to Italy, were the field left open to private competition; --to provide all regions of the Country with broadcasting services, including areas where the installations of transmitting stations does not constitute a remunerative investment; --to achieve through the State better guarantees of impartiality and objectivity in public services than private enterprise can be expected to provide. \(^ {18}\)

After pursuing the Charter with its checks and balances in favor of the government through the placement of persons appointed by

\(^ {17}\)Banco di Roma, op. cit., p. 55.

\(^ {18}\)This is RAI, op. cit., p. 56.
different government ministers on the Board of Directors, the watchdog committee in programs and news and information, and the control that the Ministry of Post and Telecommunications has over RAI, the statement "guarantees of impartiality and objectivity" seems to be moot. Joseph La Palombara writes,

First it must be noted that radio and television in Italy are state monopolies. This fact, in itself, does not tell us very much, because the same thing is largely true of Great Britain, where the British Broadcasting Corporation has set very high standards and is considered one of the best public corporations in the world. The same cannot be said for Italy, particularly in the use of mass media for political purposes. In the elections of 1958, for example, pressures to allow the competing political parties proportionate time on radio and television were rejected by the Christian Democrat government. It was said that radio and television would not be available for any partisan purposes but would instead restrict themselves to an objective reporting of the news.19

Recalling that the law provides for a vigilant group of thirty members representing all parties in the two Houses of Parliament to require RAI to be completely objective in its news reporting, one wonders what happened to this group as La Palombara continues.

For the month preceding the election, we had a group of university students monitor the newscasts. The slanting of the news to favor the government, to highlight activities of the Christian Democrats, and to place the opposition (particularly the extreme left) at a disadvantage was plainly apparent. The most minatory statements from speeches of Communist and Socialist leaders were reported; the most insignificant ceremonial activities of Christian Democrat candidates were accorded wide coverage. No one in Italy who paid even the most cursory attention to radio and television would argue with the statement that the mass media were being utilized to orient the electorate in a particular direction.20

Robert Miller, an ABC correspondent in Rome, said: "Italian


20 Ibid.
radio and television news is objective because everything comes from
the government and has official sanction. There is never any inter-
pretive comment.21

The very nature of the contract between RAI and the government
indicates the conclusion that governmental influence over RAI, if not
overt, is at least covert. From personal viewing of television and
listening to radio news omission rather than commission seems to be the
order in Italian broadcasting. In other words do nothing which will
upset any of the several different political groups and report only
that which has governmental sanction. An official at RAI, who desires
to remain anonymous, indicated that this indeed was the truth and that
broadcasting was a medium whose strength lay in entertainment and not
in being informative nor interpretive of social problems.

21 Personal interview in Rome with Robert Miller American
Broadcasting Company Radio correspondent in Rome who also does a ten
minute daily newscast in English on RAI.
CHAPTER FIVE

THE FINANCIAL STRUCTURE OF RAI

"RAI is a private company, but its capital belongs mainly to the State, since the majority of its shares belongs to 'IRI-Istituto per la Ricostruzione Industriale'."^1 An article in the EBU Review says,

The only financial control exercised by the State is as a majority share-holder, through the intermediary of the IRI (Istituto di Recostruzione Industriale), a loan society with interests in many sectors of Italian industry.2

In order to understand the financial structure of the company some investigation of IRI must be made. One immediately tends to the conclusion that IRI was a development after World War II. Actually IRI is a hold over from Fascism and was started by Mussolini.

The depression of the 1930's led to the proliferation of many new economic agencies. The most important was the Institute for Industrial Reconstruction (IRI) created in 1933 by the government to bail out many of the large industrial firms and banks floundering under the worldwide economic collapse. The IRI acquired majority stock control of these firms, and in this indirect manner government ownership was established in many important sectors of Italian economic life.3

Kogan seems to indicate that the control IRI has over industries such as RAI goes beyond that of merely being a "loan society". He

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1This is RAI, op. cit., p. 2.
3Kogan, op. cit., p. 13.
continues:

These new enti corporations were organized outside the regular ministries and were not subject to the review of the Court of Accounts. They had their own charters, set up by decree, and their own boards of directors. ... Ministrial functionaries were nominated to the boards of these agencies thereby gaining a lucrative addition to their earnings.4

What Kogan has to say is reinforced by La Palombara who writes,

Beginning in the early years of the Great Depression, the Fascist Government evolved the practice of bailing out sick industries by exchanging funds for stock.5

We note with interest that "the stock ... was to have been returned to private investors as economic conditions improved".6 This of course, had not happened because, twenty some years after the end of World War II, IRI was still in existence and seemed to be growing stronger in the Italian economy. As a manifestation of how strong IRI was in Italy, the 1964 Annual Report7 revealed that IRI was the majority stock holder in sixty-eight companies: eight banking and financial firms; three steel companies; twelve engineering firms which included an automobile company (Alfa-Romeo); five shipyards; two electric companies; two telephone companies; five shipping firms; six airlines including Alitalia; the concessions and construction companies for all the motor tollways; three radio and television companies: RAI; ERI-Edizione RAI Radiotelevisione Italiana which is the TV Guide counterpart in Italy; and, SIPRA-Societa Italiana Pubblicita (RAI owns the

5La Palombara, op. cit., p. 122.
6Ibid.
7I.R.I., op. cit., Appendix III.
remainder of the stock) which was the sales organization for Italian advertising on radio and television; and twenty-two miscellaneous firms. IRI owned sixteen million five hundred thousand shares of RAI stock at 500 lire par value per share; fifty thousand shares of ERI (Edizioni RAI Radiotelevisione Italiana) at 1,000 lire par value per share; and, fifty thousand shares of SIPRA (Societe Italiana Pubblicita) at 10,000 lire par value per share. RAI owned the remainder of the SIPRA stock. When IRI was formed it was given an endowment fund of 495.4 billion lire. 

With no intent to dwell insufficiently with IRI, but as completely as necessary to understand the relationship between RAI and IRI, it seems appropriate to be aware of the corporate structure of this holding company.

The Institute is managed by the Chairman, the Vice Chairman, the Board of Directors, and the Executive Committee. 

The Chairman and the Vice Chairman shall be appointed by decree of the President of the Republic upon proposal of the President of the Council of Ministers, after consultation with the Council.

The Board of Directors is composed of the Chairman; the Vice Chairman; "three experts in financial and industrial matters appointed by the President of the Council of Ministers, acting in agreement with the Council;" the Accountant General of the State; the Director General of the Treasury; the Director General of the Public Property; the Director General of Industry; a representative of the Ministry of

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8 Ibid and Frontispiese.
9 Ibid, p. 184. 10 Ibid., p. 185. 11 Ibid.
Post and Telecommunications; a Director General of Merchant Marine: the Director General of internal employment of the Ministry of Labor and Social Welfare; a Director General of the Ministry of Defense.\textsuperscript{12}

Indicative of the fact that IRI is more than a State lending agency is the 1964 report made by IRI regarding RAI:

Radio and Television. During the period 1965-70, RAI will devote its most sustained efforts to the expansion and improvement of the broadcasting and television networks. Particular attention will be paid to the second TV and the FM networks, to be strengthened respectively, by 300 and 435 new transmitters. Transmission and link-up centres are to be further automated, and studies and experiments for colour TV will be carried forward in the hope of beginning transmission in 1967.

RAI's new Turin offices are to be ready in 1966 and the extension work on the Turin studio should also be completed within the whole period. New offices are to be built at Genoa, Florence, Cagliari and Palermo.\textsuperscript{13}

Prior to December 22, 1956, IRI had come under the jurisdiction of the Ministry of Finance. On the above date a new law was passed to become effective within one year which created a new Cabinet post: The Ministry of State Participation. The contract with RAI, as we have indicated in a previous chapter, was amended to include a member from the Ministry of State Participations on the RAI Board of Directors. As for the duties of this new ministry, the law states:

The ministry of State Participations shall perform the duties and functions pertaining under the prevailing provisions of law to the Ministry of Finance in respect to the holding companies managed until now by it and to Government controlled companies.

\textsuperscript{12}ibid., pp. 185-186. \textsuperscript{13}ibid., p. 22.
The said Ministry shall likewise perform all the duties and functions which under the prevailing provisions of law pertain to the Council of Ministers, the Presidency of the Council of Ministers, the Committees of Ministers or a single ministry in respect to IRI, ENI and all other enterprises in which the State has a direct or indirect interest.  

This law seems to emphasize the fact that IRI will continue to function indefinitely as a part of the governmental establishment; that no intention existed of returning the stock to private enterprise as economic conditions improve.

Through IRI which is the majority stock holder in RAI; through the placement of representatives from seven different ministries on the Board of Directors of RAI; and though the requirement that the Governor General and President of RAI be approved by the government, the conclusion that governmental control over Italian broadcasting is a rather strong one seems viable.

While IRI was available to lend money should RAI find itself in a financial depression, the broadcasting company has been able to show a rather substantial profit. RAI's contract with the State provided that RAI receive the taxes or rent from the subscriptions for radio, television and other services such as Filodiffusione; also the income from advertising. In 1959 the following phrase was added to the charter: "dalla tasse sui materiali radioelettrici finche rimarrano in vigore". This is a tax on radio and television equipment.

There is some discrepancy among the different available sources as to exactly how much the subscription costs. Frank lezzi states:

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14 Ibid., p. 191.

15 Annuario, p. 442. See Appendix A.
"Private viewing . . . is 14,000 lire (approximately $23)." RAi's own publication states: "The owner of a TV set pays a license fee of $16 per year if he owns a TV alone, and of $20 if he owns both radio and TV." The IRI 1964 annual report states: "At the end of 1964, 72.1 out of every 100 families in Italy subscribed to radio (which is automatically included in a TV license) and 37.2 out of every 100 to TV." In conversation with authorities at RAi in Rome, they confirmed to this writer that the cost for both radio and television was $20 per year. Presumably anyone who purchased a television set already had a radio.

Portable transistor radio sets which are sold at the "Flea Market" in Rome and other non-regular outlets have flooded the Italian market. The owners of these sets rarely pay taxes on them since it is most difficult, as it was explained to me by an official at RAi, to track them down. Many of these sets are being used in automobiles in lieu of regular car radios on which a tax would have to be paid. A young student who had taken my wife and myself to the "Flea Market" bought such a set for forty dollars principally to have it in his car. The official at RAi when queried on the matter shrugged his shoulders and said: "Who cares. We make enough money. Besides that is just one more listener for us."  

17 RAi Brochure, op. cit., p. 4.
19 Alvise Zorzi, Director of Public Relations, RAi.
lezzi had some figures on the cost for a public television set.

Public viewing refers to the use of a television set in a public, commercial establishment. The yearly license fee for such use ranges from 15,000 lire (approximately $25) to 36,000 lire (approximately $58) depending on the type of establishment. The total amount of gross income from license fees is approximately 22 million dollars yearly.

lezzi says that in mid 1958 there were 81,297 such public viewing places in Italy. In the latter half of 1966, I personally observed some of the viewing places in Rome, Milan, Florence, and Genoa. Most of them were located in a bar, but unlike the bars in America where the television set is in the bar proper, these viewing places were separate rooms just off the bar room. These rooms had tables and chairs so that patrons could sit at the table and enjoy their television while sipping either liquor, coffee, or a soft drink. The biggest crowd I saw in any one of them was during a televised boxing match.

In his article on Italian television, lezzi states: "although no official figures are available, it would seem that the second richest source of revenue for RAI-TV is the selling of air-time to commercial sponsors." For the year 1962 we do have some figures available as to the income for RAI in toto from the sales of commercial time.

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20lezzi, op. cit., p. 25.
21ibid.
22ibid.
During 1962, the global income reached a total over 67,000 million lire under the following heads:

- 70% from licenses;
- 27% from advertising, both Sound and Television;
- 3% from sundry sources.\(^{23}\)

In the same year, 1962, expenditures were in the area of 63,000 million lire as follows:

- 36% for the production of programmes;
- 24% for technical expenditures;
- 25% sundry and general administration;
- 13% taxes, duties, State interests, etc.

The net, 1962, profits after deducting normal amortisation amounted to Lire 462,466,431 resulting in a 6% dividend.\(^{24}\)

The State withholds a certain amount before the subscription money is turned over to RAI:

On broadcast receiving licenses lies the "Governmental Tax", a general duty imposed by the Government. After deducting the "Governmental Tax", the State retains from the total amount collected an average duty percentage of about 11%, which includes also a contribution to the expenses incurred in collecting license fees. Lastly, the RAI has to pay, from the net income received from the State, an average percentage of 9.6% as State interests.\(^{25}\)

In 1962, there were 9,036,836 radio sets which were licensed and 3,457,262 television sets licensed of which 101,232 were in public viewing areas.\(^{26}\)

By July 26, 1966, Radio had 10,936,429 licensed sets and television had 6,664,611.\(^{27}\)

Among the sundry income sources along with Radiocorriere, whose circulation figures are unknown, is Filodiffusione the number of users

\(^{23}\)This is RAI, op. cit., p. 6.

\(^{24}\)Ibid.  \(^{25}\)Ibid.

\(^{26}\)Annuario, p. 148.

of which is also unknown. The cost for this service is forty-five dollars, but is paid one time only. The user must have a radio since the reception is from telephone lines and piped through the radio loud speakers.

On December 31, 1965, the RAI profit and loss balance sheet was as follows:

\[
\begin{array}{l}
\text{Proventi L.} & 95,901,878,737 \text{ (income)} \\
\text{Spese} & 95,315,236,391 \text{ (expenses)} \\
\text{Utile di esercizio} & 586,642,346 \text{ (profit)} \\
\end{array}
\]

In other words the income amounted to over 95 billion lire as compared to 67 billion in 1962; the expenditures amounted to 95 billion plus lire in 1965 compared to about 63 billion. The profit for 1965 was 586,642,346 lire in 1965 compared to 462,466,431 in 1962. This net profit in U.S. currency would be about \$928,627.00.\(^{29}\)

Figures from the cost side of the ledger reveal some interesting facts. Television programming, which almost everyone will agree, is much more costly to operate than radio had less than twice the budget of radio programming. The figures were: Television, lire 11,682,148,611 and radio, lire 7,853,974,685. These figures do not include the cost of Telescuola which occupies the daytime programing on television. Adding the expenses of Telescuola, lire 334,601,249 (a little over \$53,500.00) we find that television \textit{in toto} had a budget double that


\(^{29}\text{Ibid., p. 113.}\)
of radio. The cost of radio news and that of television news was practically the same. Radio news cost, lire 4,141,372,437; television, lire 4,264,561,727. In the area of programming one other set of figures was interesting. Radio paid 1,438,718,145 while television paid lire 1,938,730,056 to authors and the like. The amount paid to authors is undoubtedly for scripts and the purchase of rights to adapt stories and plays. The exact Italian phraseology is: "Diritti d'autore e affini" which translated reads: "straight to authors and the like".

Before comparing the technical costs between radio and television, one other set of comparative figures seems to be in order. In the preceding paragraph we have compared the amount of money spent for radio and television programing, news, authors, and school broadcasting. Now, let us examine the amount of increase or decrease in each of the four categories under discussion. The cost of radio programing showed an increase of lire 285,396,573 in 1965 over 1964 while the cost of television was increased almost six times as much, lire 1,661,830,316. On the other hand radio news had an increase of lire 601,907,149 in 1965 while television's increase was lire 488,775,358. Surprisingly, school broadcasting's expenses were decreased by lire 2,599,622. In the category of monies spent for authors and the like radio showed what might be considered an unexpected increase over the amount spent for television. Radio's increase was lire 348,119,150 and the increase for television was lire 210,985,882.  

\[\text{\textsuperscript{30}}\text{ibid.} \quad \text{\textsuperscript{31}}\text{ibid.} \quad \text{\textsuperscript{32}}\text{ibid.}\]
In the technical sphere the operational costs for radio and television closely allied those for programming. Radio, lire 7,883,218,083 and television, lire 12,351,362,308, but in the matter of increase or decrease between 1964 and 1965 radio had a decrease of lire 242,963,234 while television showed an increase of lire 637,821,745. For technical research in both radio and television the amount was increased lire 40,152,553 in 1965 over 1964. The total amount spent for technical research was lire 848,308,303. Building construction was increased by lire 47,773,186 in 1965 with a total amount of lire 1,591,647,855 having been spent on new construction.\footnote{Ibid.}

Some readers may be interested in the following miscellaneous expenditures. Administrative and general costs for RAI in toto were lire 12,065,097,391 which was an increase of lire 1,117,482,285 over 1964. The cost of foreign broadcasting amounted to lire 776,351,193 which was lire 200,038,249 more than was spent in this area in 1964. In 1965 the operational costs for promotion, public opinion, and printing amounted to, lire 1,561,802,748 an increase of lire 330,078,236. The cost of administrating personnel was lire 2,170,238,723 reflecting an increase in the amount of lire 230,892,320. Finally, the state collected lire 10,823,319,567 in taxes which was lire 792,951,004 more than was collected in 1964.\footnote{Ibid.}

For the nonce let us examine the financial atmosphere in Italy.
in which the above cited financial figures were obtained by RAI.

... the average income per inhabitant is still very low in Italy. In 1955, in fact, it only amounted to 394 dollars as against--according to the figures published by the United Nations--1,870 dollars in the United States, 1,310 in Canada, 1,010 in Switzerland, 800 in Belgium, 780 in the United Kingdom, 750 in Denmark, and 950 in Sweden.35

By 1960, the per capita income had risen 37.25 percent.36 In 1963 "nominal wages had increased 22.8 percent . . ., they rose last year 1964 by only 12 percent, partly because both employment and working hours decreased slightly."37 In 1964, "Italy's gross domestic product, at constant prices, last year expanded by only 2.7 percent--about half the average rate of ECC countries (European Economic Community) and the lowest in Italy since 1952."38

The annual report by the Board of Directors of RAI indicated that the financial problems of 1964 had been carried over into the year 1965. The balance sheet was presented by the Board of Directors of RAI in a year which, according to it, was of particular importance in the history of the development of business in Italy.39

The report continues with the statement that the year 1965 began with a business slump which had hit the economic structure of Italian economy and that Italy found itself in the profound "arc of a depression."40 But RAI on the other hand found 1965, in spite of

35 Banco di Roma, op. cit., p. 5.
39 Realzione e Bilancio 1965, op. cit., p. 11. See Appendix A.
40 Ibid.
the depression, to be a year of a resumption of productive processes. 41

The year end report stressed the fact that RAI was in a solid financial situation despite the economic condition of the country. As of December 31, 1965, 47 percent of the investment in the company was in installations, machinery, real estate and various works in progress; that regular debt payments had been made; and, that the amount not paid off was a little more than the investment made in the last five years (59,000 million lire as compared to 56.500 million lire). 42

Summary

This chapter has concerned itself with the financial structure of RAI which is deeply involved with the State through the organization known as IRI, a stock holding company developed by Mussolini to assist companies which had financial need during the depression year, but also a company which, during the period of Fascistic reign, was to return the control of the stock to the original company as soon as said company was able once again to manage its own affairs and be financially independent. IRI instead of being dissolved as a consequence of a new and more democratic form of government in Italy following World War II had become stronger and more involved in Italian business enterprises. The structure of IRI has been definitely shown to be entirely controlled by the Italian Government.

Furthermore, this chapter has shown that the strong hold that IRI has on RAI can lead only to the conclusion that, despite repeated statements made by RAI that the Italian broadcasting system is a privately

41 Ibid. See Appendix A. 42 Ibid. p. 12.
owned company, there is definite government control of the company through the financial structure. Conjecture can easily lead to the conclusion that, since the government is strongly entrenched in the financial structure of the company, control of program content is inherent in such a corporate situation.

We have also shown that RAI received its income from several sources including advertising. The largest source of income was that paid by the owner of a radio or television set. No attempt has been made here to determine the amount of influence that the set owner had on the programs he was offered. This point will be discussed in a later chapter. However, the fact, as had already been indicated, that RAI submits its programming schedule three months in advance to a rather large program committee seems to preclude any force that the listener or viewer had on RAI's programming.

The portable transistor radio set has given the public an opportunity of obtaining a radio set without paying taxes on it since most sets are sold in non-regular outlets such as the "Flea Market" in Rome. There seemed to be no attempt on the part of the government to prohibit the sale of these sets since the portable radios are openly displayed or carried by vendors throughout the market. Officials at RAI seemed unconcerned about the loss of taxes on the portable sets although it does mean a loss of income for RAI.

Public viewing places for television were much in evidence in Italy and provide a place for people to meet, talk, partake of refreshments while watching television. In the viewing room of one bar near the railroad station in Rome ladies of the demi-monde gather to
rest, have a drink and watch television before resuming their perambulations. The owner of a public television set paid a higher tax than the householder, resulting in a sizeable amount of income for RAI from such establishments. The public viewing room in a tavern was separated from the bar proper which leads to the conclusion that the set is not there merely for the amusement of the regular habitues of the establishment, but that this was the only way in which a great number of people were able to view television. Many times following a program the viewing room would clear out as of a theatre letting out after a performance. In 1962 there were over a hundred thousand public viewing rooms throughout Italy. The seating capacity of such viewing places varied from thirty to over two hundred.

A little more than one quarter of RAI's income was provided by advertising. This is not surprising since the percentage of time devoted to advertising messages averaged around eight percent of the broadcast day. This figure was fixed, of course, by the contract that RAI has with the State and only the Government can change that percentage. Should the percentage ever be changed, there can be little doubt that the profit picture for RAI would show considerable improvement, but the long established percentage seems to preclude the possibility of ever changing especially since RAI has shown throughout the years a good income, a good profit, and a good dividend:

RAI, finally, was able to offset a conspicuous increase in personnel costs, consequent upon the entry into force of the new collective agreement, by additional receipts from an increased number of subscribers. The company set aside adequate depreciation allowances and held its dividend as well.  

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431.R.I., op. cit., p. 61.
The above statement was for the year 1964. Almost all the other companies in IRI's groups showed a loss and had to borrow money from IRI. Furthermore, by the end of 1965, RAI's profit had increased.\textsuperscript{44}

In the area of expenditures some interesting facts emerged among which is the point that money spent for radio programing was only slightly less than that spent on television with the latter's high production cost factors. However, one should not forget that television in Italy did not operate as it did in the United States. In Italy daytime television was devoted to school broadcasts and entertainment programs were relegated to the evening hours. Also there were only two television networks while radio had three networks and operated all day long. Still, the fact remains, that a considerable part of RAI's budget was allocated to radio programs which, as we subsequently will see in another chapter, were not devoted exclusively to news and music. In news programing more money was spent for radio news than for television and more money paid for radio scripts than for television. Radio with only four million more subscribers than television had is quite evidently not the hidden medium in Italy. RAI evidently wisely realized the impact of radio as a medium of mass communication.

RAI maintained its favorable financial situation in the economy of the country during two years of depression and decrease in profits by other organizations. In fact, during the recession periods of 1964 and 1965 subscriptions for radio and television were on the increase which indicated that even though wages were down and economic conditions

\textsuperscript{44}Ibid., pp. 60-61 and 159-170.
throughout the country had fallen people were spending their money on radio and television sets. Furthermore, whatever it was in programming that RAI offered on radio and television was evidently pleasing enough to the people to lure them into spending money for sets during a period of economic adjustment.
CHAPTER SIX

RADIO FACILITIES

The approximately fifty-two million people who inhabited Italy in 1965 lived in an area which was only 708 miles along its longest line and generally measured only a hundred miles wide. The terrain of Italy is generally quite rugged because of the Appenine Mountains which extend from the Gulf of Genoa to the Adriatic and then transverses the length of Italy forming, as it were, a backbone through the countryside.

RAI had the technical problem of supplying the inhabitants of this spiny terrain radio and television signals. To make the problem more difficult was the lack of electricity for many of the rural homes as attested to by the following story in the English language newspaper in Rome:

Rome, Sept. 27 (AP)--Italy has 350,000 rural dwellings that lack electrical power, and 1.7 million of the nation's 52 million people live in them.

Paolo Bonomi, Christian Democrat deputy in Parliament, cited the figure at a recent meeting of farmers. He said the lack of electricity, especially because it meant no television, was a major factor causing peasants to leave the fields for the cities.\(^2\)

Since RAI began its corporate life in the area of sound broadcasting, let us consider first the density of the stations dotting the country.

\(^1\)Encyclopaedia Brittanica, Vol. 12, 1961, p. 755.

\(^2\)Rome American Newspaper, September 27, 1966.
From the pre-war figure of 32 medium wave transmitters of 800 kw, the radio network of RAI has reached in early 1962 a total of 1186 transmitters with a total power of 2,099,160 kw. Of this total, the number of FM transmitters amount to 1,053.3

By the end of 1965 frequency modulation stations had increased considerably over the amplitude modulation stations. The number of AM transmitters grew from 124 in 1961 to 127 in 1965 adding 25 kilowatts of power from k,429,900 in 1961 to 1,454,900 in 1965. The FM transmitters increased 1,053 at the end of 1961 to 1,470 with an increase of 24,560 kw in power from 214,260 kw at the end of 1961 to 238,820 kw at the end of 1965.4

In the IRI year end report of 1964, was the following statement:

During the period 1965-70, RAI will devote its most sustained efforts to the expansion and improvement of the broadcasting and television networks. Particular attention will be paid to the second TV and the FM networks, to be strengthened, respectively, by 300 and 435 new transmitters. Transmission and link-up centres for colour TV will be carried forward in the hope of beginning transmission in 1967.5

Italy has been progressive in the use of the side channel available to frequency modulation. The transmitters in Rome, Naples, Milan, and Turin transmitted programs in stereo. Stereophonic programs were begun on an experimental basis on October 27, 1964. Also experiments were conducted by RAI on the type of receiver necessary to receive the

3RAI Brochure, op. cit., p. 7.
4"Notizie RAI 7-8", Mensile per L'industria e il Commercio Radiotelevisio Anno VI Luglio Agosto 1966.
5I.R.I., op. cit., p. 22.
stereophonic signals. This, according to RAI, was necessary because of the terrain to determine the best type of receiver for stereo.6

"In the fifties radio continued to expand . . . giving more and more impact to FM transmitters, which today, form the bulk of the entire network."7 FM has given Italy an opportunity to expand its broadcast network because in AM,

The limitation in the number of frequencies assigned to Italy at the International Conference of Copenhagen was a great handicap in a country already hampered by its geological formations.8 Italy did overcome the obstacle so that the country could be covered by AM signals by,

an ingenious system of group synchronization. By means of a high precision apparatus, RAI engineers succeeded in making several transmitters function at the same wave length with a minimum of interference.9

While the above mentioned system made maximum use of the number of frequencies available to Italy, it did not permit expansion until the advent of FM. At the conference at Copenhagen held from June to September 1948, Italy asked for a sufficient number of frequencies to cover the country with two networks. Italy also requested a special frequency in the region of Alto Adige near Trieste because the city of Trieste was, at that time, politically separated from Italy and it was not possible to use in the transmitter being used in that city.10

6Annuario, op. cit., p. 247.
7RAI Brochure, op. cit., p. 6.
8ibid. 9ibid.
10Annuario, op. cit., p. 73.
The volume of requests for broadcast channels at the Copenhagen Conference outnumbered the capacity of the radio spectrum to fulfill so that all the countries participating in the conference were obliged to agree to a decrease in their demands. The assignments to Italy were inadequate and were so assigned because of the modest request Italy had made in the first place.\footnote{11}

The conference assigned eleven frequencies to Italy three of which were to be used by Italy exclusively and the other eight to be shared with other European countries. Italy could use twenty five transmitters with a total equal to 958 kw and was also given the right to establish an ungiven number of transmitters each of which was not to have power of more than two kilowatts upon two so-called common international frequencies from 1484 kilohertz to 1594 kilohertz.\footnote{12}

Two of the exclusive frequencies given to Italy, that of 899 kilohertz and 845 kilohertz are reserved for two of the most important stations, Milano 1 (National Program) and Rome 2 (Second Program). This assured evening reception of the two principal programs in the area of the country not served by the other transmitters and, in a certain measure also, to foreign countries. The potential of each of these two transmitters, 150 kw, was the maximum allowed by the plan of Copenhagen for transmitters broadcasting on exclusive frequencies because of the disturbance that higher power would cause on transmitters functioning on adjacent channels.\footnote{13}

\footnote{11}{Ibid. See Appendix A.} \footnote{12}{Ibid., p. 74.} \footnote{13}{Ibid.}
The third exclusive frequency, 1331 kilohertz, and the eight frequencies shared with other countries were utilized by a group of synchronized transmitters. Each group of transmitters, that is, functioned on the same nominal frequency and broadcast one of the three national programs. The efficiency of the service provided by RAI in the combined use of transmitters provided ninety-five percent of the population with daytime coverage for the National Program and delivered, as of 1965, the Second Program to a potential audience of eighty-seven percent of the population. However at night, because of interference the percentages were reduced to seventy-one and fifty-six respectively. The Third Program was served by transmitters, almost all of which were in the major centers of the population were received well by about forty-six percent of the population.14

RAI also had a 25 kilowatt transmitter available in case of a breakdown of one of the regular transmitters. This stand-by piece of equipment was transported in a large truck and could be reduced in power if one of the smaller transmitters had trouble.

FM was introduced in Europe for the first time by RAI and by the German Radio Enti. The first FM broadcasting stations were built by RAI between 1949 and 1952 to bring the best reception of the Second and Third Programs to some zones.15

While the FM network consisted in 1964 of 1,381 transmitters, these same transmitters reflected a total of 449 stations since some

14 Ibid., p. 76.

15 Annuario, op. cit., p. 76. See Appendix A.
stations had more than one transmitter. In fact, the major part of
the stations possessed three transmitters and were able to transmit
all three of the nation's programs with equal power. Some stations
also possessed a fourth transmitter which was reserved for special
programs. The station at Alto Adige had four transmitters in 1965
one of which was used to broadcast programs in German.16

The Italians used transmitters of different power, but settled
on using antennas of six bays which meant that the effective radiated
power of the station was six times the power of the transmitter itself.
The station at Monte Penice had three transmitters each with 10 kw but
with effective radiated power of 60 kw.17

In 1965 RAI Radio had 1,075 engineers, 524 less than tele-
vision.18

The above numbered engineering personnel were used in the pro-
duction centers and Regional Offices.

Production Centers and Regional Office, moreover, have responsi-
sibilities of a technical nature. They are in charge of the mainte-
nance and operating of the transmitting installations in their
area.19

There were five Production Centers:

a television Production Center and a separate Sound Broadcasting
Production Center in Rome; one combined Sound and Television Pro-
duction Center in Milan, one in Turin, and one in Naples.20

16 Ibid.
17 Ibid., p. 77.
18 Realizone Bilancio 1965, op. cit., p. 149.
19 This Is RAI, op. cit., p. 10.
20 Ibid.
There are fourteen Regional Offices, one in each of the following cities: Ancona, Bari, Bolzano, Cagliari, Cosenza, Florence, Genoa, Palermo, Perugia, Pescara, Potenza, Trieste and Venice.  

Filoduffusione, required an attachment to the telephone which made possible the use of the regular telephone wire to feed five channels of sound one of which is in stereo. The attachment permitted use of the telephone for regular telephone calls. This attachment was serviced by the engineering department.  

The final function of the engineering department had to do with Giornale Radio Telefonico by which a subscriber could get a two and a half minute newscast by dialing a certain number of his telephone.  

Naturally, the engineering department was responsible for the maintenance and operation of the equipment used in the production centers and the regional centers.  

Although the FM network had over four hundred stations and the AM network sixty-five, programs were produced only at production centers for the networks. The production centers along with the regional centers also produced programs which were local. The term "station" as used by RAI does not coincide with the term as used in the United States. In Italy "station" meant the building or place where the transmitter or transmitters were installed.  

With the exception of Rome, the studios in the production  

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21 Ibid.  
22 Annuario, p. 13.  
23 Ibid.
centers were housed in beautiful modern spacious buildings which also housed the television studios. In Rome as of 1966, the radio and television studios were in separate locations quite a distance apart. The studios in Rome were in an old building on the Via Babuine only a short distance from the famous Spanish Steps, or Piazza Espagna. New studio space was in the planning stage for Rome.  

A new building was being built in Turin to contain both radio and television. The building in Turin will be as large as those in Milan and Naples. There will be two more important studio sites plus two which have just been completed at the end of 1965. The two on which construction had just begun are at Genoa and Florence. The two which were completed as of the end of 1965 are at Trieste and Bolzano. Note well that production for the national network is done only at Rome, Naples, Turin, and Milan. The new studios at Bolzano and Trieste and the studios under construction at Genoa and Florence were for local program production. There were fourteen local studio locations.  

Rather than diminish the studio space for radio, RAI has been expanding it. For instance in 1962 there were "132 Sound Broadcasting studios . . . 31 motor vehicles carrying FM transmitters used as mobile radio links; 63 motor vehicles equipped for outside broadcasts . . . 900 tape recorders, 526 of which are portable; 83 record cutters . . . ."  

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24Personal observation.  
25Annuario, op. cit., p. 132.  
26This is RAI, op. cit., p. 17.
At the end of 1965 the number of studios had grown to one hundred forty-five ranging in size from 13,000 to 50 cubic meters. Among these were the studios used almost exclusively by the four symphony orchestras stationed at Milan, Naples, Rome and Turin. The number of tape recorders had grown to 944 with 480 being portable while the number of disc recorders had dropped to eighty-one. There were thirty-seven motor vehicles equipped with FM transmitters and studio space. RAI made heavy use of tape recorders since almost every radio broadcast was taped prior to broadcast time.27

The studio at Trieste completed in 1965 is an example of the type of space afforded radio for local broadcasts. This center had four studios. One studio measured 1,397 cubic meters in volume (a cubic meter by volume is equal to 35.314 cubic feet) for the use of the live orchestra with another studio of 527 cubic meters for the use of dramatic programs. This studio had a sound effect room attached to it. Sound effects for a dramatic production were not done in the studio proper, but in the sound effect room adjacent to the studio. The sound effects room was equipped with all the necessary paraphernalia to produce any given effect.28 There was a studio of 358 cubic meters used for broadcasting popular music played by a live orchestra and a final one fourth in size to the former used for discussion, debates and by the announcer. Each of the studios had its own control room with a central control room capable of simultaneously controlling

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27 Ibid., p. 113. See Appendix A.

28 Personal Observation.
eighteen different programs. The control rooms were fully equipped with at least two tape recorders, two or more turntables, and a console capable of handling music programs in stereo. Of course, the studios had the usual complement of microphones. In every sense the studios and equipment were similar to the best type of radio studio found in the United States.

As an example of the type of replete studio space afforded the production centers which supply the national programs (i.e. programs comparable to the United States radio networks) we have used the "Il Centro di Produzione di Napoli della Radiotelevisione Italiana", the Production Center in Naples for Radio and Television, completed in 1964. In describing the building in toto the word "plush" is an understatement. Over and above that however, is the utilitarian manner in which the building was conceived. Radio and television each had their own complex with offices for the administration as an appendage hung between the two as with an umbilical cord. Imagine two quadrangles separated by the afore-mentioned umbilical cord, one quadrangle for radio and the other for television. Imagine also a huge auditorium as an appendage, not to the television quadrangle, but to that of radio with the appendage seated one eighth of its way into the radio complex. While the large auditorium was capable of being used for television broadcasts, we found interest in its proximity to the radio complex drawing from this the conclusion that the building department of RAI

29This Is RAI, pp. 248-249.
30Personal Observation.
and the RAI administration felt that this large auditorium would be more functional in relation to radio than it would be to television.31 This auditorium was inaugurated on March 31, 1964 with a broadcast by the Naples RAI symphony orchestra and was dedicated by the president of the Republic, Antonio Segni.32 The auditorium at Naples served three functions: that of concerts to the public without broadcast; radio broadcasts; television broadcasts.33 Along with a concert grand piano the auditorium contains an organ which had one hundred thirty registers and 10,000 pipes set in five panels at the back of the stage.34

The auditorium served both radio and television. Of the radio studios proper the most important and largest, was Studio B which measured in volume 2300 cubic meters. This studio was used to broadcast chamber music and popular music. Studio B was acoustically treated in the most modern manner and finished aesthetically in gray and violent red. Attached to the studio was a separate and spacious announcer's room or booth. One other room was adjacent: the control room with equipment capable of broadcasting the programs from Studio B in stereo.35

The radio area of the Center of Naples contained Studio C next

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32 Ibid., p. 30. 33 Ibid., p. 35.
34 Ibid., p. 45.
35 Ibid., p. 49.
in importance and designed for broadcasting drama. Radio drama was an important part of Italian radio:

"La radio, dalla sua nascita, ha sempre eccitato la fantasia dell'uomo che, chiuso nella sua casa, ha raccolto le voci, i rumori, i suoni che apparecchio radifonico gli protava attraverso l'etere."\(^{36}\)

In translation the above simply means that from its birth radio has excited the imagination of man as he sits closed up in his house listening to the voices, the sounds, and the music which has been transported to him through the ether. The quotation continues:

"Personaggi di piccole e grandi stories hanno giostrata su un paloscenico inesistente, in milioni di case, hanno commosso e divertito. E l'uomo ha partecipato a quelle vicende, dando volti e gesti a quei personaggi, costruendo un pasesaggio, una stanza, una città, a occhi socchiusi, con la fantasia."\(^{37}\)

The above quotation says that historical persons both large and small jousting on a non-existent stage have pleased millions in their homes. And man has participated in these events by giving countenance and gesture to these personages by constructing scenery, a room, a city, in his imagination with his eyes half shut.

"Eppura il palcoscenico e qui, in questi due ambienti, uno dove gli attori recitano la loro parte davanti ai microfoni e l'altro dove si creano gli effetti sonori."\(^{38}\)

And still the stage is here, as we translate the above, in two environments one where the actors speak their lines into the microphone and the other in which the sound effects are created.

"Nel primo, di 325 metri cubi, adatto alla voce dell'uomo (tempo di riverberazione 0,5 secondi), esistono due pareti mobili che servono, all'occorrenza, a creare un terzo ambiente."\(^{39}\)

\(^{36}\)ibid.  \(^{37}\)ibid., p. 53.  \(^{38}\)ibid.  \(^{39}\)ibid.
In the first environment, as the above quotation indicates, is a room of 325 cubic meters suitable for the voice of man (the reverbération time is 0.5 seconds) consisting of two mobile partitions which in case of need can create a third environment.

Il secondo la sala-effetti, invece e molto riverberante (2,5 secondi). Qui false porte e finestre, rubinetti speciale una lunga striscia di ghiaia, attrezzi più disparati; questi vari oggetti e attrezzature si muove lo specialista per simulare la pioggia, dare i passi ai fantasmi, riempure i vuoti tra parola e parola.40

In the above, the Italian author describes the sound effects room which is separate from the studio. This room has a reverbération time of 2.5 seconds. In the room are a false door and a false window, special tools, a long strip of gravel, and various pieces of equipment. This variety of objects and equipment are used by sound effect specialists to simulate rain, to create effects and to fill the void between words.

Tutto viene regolato e impastato dalla mano del tecnico e dalla sensibilità del regista nella sala regia, dove l'apparecchiatura e tra le più moderne, con 5 ingressi dai canali micronifici, uno dalla sala d'eco sistemata nel sotterraneo dell'Auditorium, e 4 dai canali dei riproduttori.41

The Italian author writing about the Naples Center states in the above, that the studio broadcasts are controlled by technicians who have equipment which is among the most modern. Available to him are five microphone channels, one channel for echo effects which come from the basement of the auditorium, and four channels for reproduction—evidently tape recorders and turn tables.

Along with Studios B and C and the auditorium, the Center at

40 Ibid., pp. 53 and 59. 41 Ibid., p. 59.
Naples had four other small studios which were used for interviews, news broadcasts, to record outside broadcasts—remote broadcasts—and a fifth studio which was used for debates, discussion, and controversial programs.

All the aforementioned studios with their separate control rooms fed into a central control, through thousands of colored wires in the floor and manned by three technicians (all the engineers wear white smocks similar to those of a doctor) who controlled the switching of the programs. 42

Leaving the area where the radio programs were created, one found on the third floor rehearsal rooms for both musicians and actors. Along with these rooms there was a musical library which contained musical scripts and records. 43

**Summary**

This chapter has indicated that television had not diminished greatly the manner of radio presentation as far as facilities of RAI are concerned. Rather than curtailing the activities of radio and the amount of space allocated to sound broadcasting, RAI had increased the physical production areas in the new centers of production. The radio network increased, especially with the advent of FM, so that 99 percent of the population was capable of receiving a radio signal and in most cases all three of the national networks.

In order to achieve the greatest potential of coverage for the

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42 ibid., p. 60. 43 ibid.
country with the least possible cost, RAI resorted to automation and unattended operation of their transmitters—a move which is just being considered as of 1968 by the FCC in the United States. Along with the consideration of color television, RAI kept step with radio and decided to increase the FM network adding FM stations along with new television stations.

We found also that no modern use of the electronic broadcast medium had been lost to the engineers of RAI. Stereo, for instance, was being used on the FM transmitter so that the listener could receive stereo musical broadcast over his radio and also on Filodiffusione. Italy seemed to have been prompted to the utmost use of FM because of the restrictive number of channels available to her for AM broadcasting. Italy found itself capable of having only 127 AM transmitters covering the country, but the advent of FM gave Italy an opportunity to use over 1400 transmitters so that the most remote region was covered with radio broadcasts.

RAI organized the country for broadcasts into five production centers which contributed programs to the networks. These programs were centralized in that they all originated from Rome, whether or not they were taped or live. If live, the program was fed to Rome and then distributed, and if taped, it was sent to Rome for later distribution.

Fourteen regional areas provided local programs fed from the local offices. Some local programs also originated from the five production centers.

Production facilities, equipment, and studio space, as we have
indicated, were in 1966 most modern and up to date. No thought was
given to reduce the amount of space, equipment, and personnel of radio
in favor of television. RAI gave no indication of permitting tele-
vision to place radio in a position of being merely a "news, music and
sports" outlet. Drama and serious music with live orchestral per-
formances were still an important part of the program schedule and,
since they were, the facilities for programming same were increased
rather than diminished.
CHAPTER SEVEN

THE FACILITIES FOR TELEVISION

At the end of December 31, 1964, there were thirty-one trans­mitters and 626 repeaters functioning in the television area which gave 98 percent of the population the ability to receive television programs.¹

The first experiments in television were conducted in 1930 in the laboratories of RAI. It was not until almost a decade later, in 1939, a regular transmitting station was put into operation in Rome. For all practical purposes programs were still experimental in that, because receivers had to be imported at great cost, there was virtually no viewing audience. The programs were broadcast on a standard 441 lines, the standard then in common use in America, France and Germany. This standard differed from the 405 lines standard which England was using and still uses today.²

According to the Annuario, experiments in television began in Rome on February 28, 1929.³ Television on an experimental basis was shown to the public in Milan on October 8, 1933 at the Fifth National Exhibition of Radio. December 2, 1937, an audio transmitter was erected for use in the television experiments.⁴ On the 22nd of July, 1939, the television station in Rome began operation. On September 16, ⁵

¹ Annuario, op. cit., p. 252.
² Lezzi, op. cit., p. 22.
³ Annuario, op. cit., p. 464.
⁴ Ibid., p. 466.
⁵ Ibid., p. 467.
1939, a television station began operation in Milan as part of the Eleventh Exhibition of Radio.  

When World War II broke out television was abandoned and the equipment stored away, but when the Germans left Italy they either destroyed or carried away the equipment. As a result of this, Italy decided to build up its radio network after the war in preference to television so that it was not until 1949 that television again appeared on the scene.

A heated international controversy was then in progress as to which standard was to be adopted for all Europe. RAI postponed any decision as to the standard it would adopt, pending some international agreement. During 1949, a series of international conferences was held in London, Zurich, and Geneva. It was decided ultimately that the uniform European standard was to be derived from the American system, except that it was to employ the 625 lines, 25 frame standard rather than the 525 line, 30 frame standard used by America. As a result of this decision, RAI imported from America a complete television plant including transmitter and studio equipment. At Turin, in September of 1949, RAI resumed experiments in television, operating the American equipment at 625 lines, 25 frames.

The real test for television occurred early in 1952 when the Milan Fair was broadcast six hours a day for two weeks with the facilities at Turin linked with those at Milan. As a result of this impressive performance, regular experimental broadcasting was instituted in September, 1952.

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6 Ibid.
7 Lezzi, op. cit., p. 23.
8 Ibid.
9 Ibid.
10 Ibid.
On April 3, 1952, the television transmitter at Monte Penice was activated; September 20, the television transmitter of Genoa-Portofino; October 3, Rome began its station at Monte Mario with a studio on the Via Asiago and programs were exchanged between Rome and Milan; the transmitter at Monte Peglia on November 1, 1952; finally on December 15, the transmitter at Monte Serra was started.  

"The official inauguration of regular television service, covering Northern and Central Italy occurred in 1954."  

Ha inizio il servizio regolare di televisione. Le trasmissioni vengono irradiate da una rete VHF, costituita da 7 impianti che servono il 36% circa della popolazione italiana.  

The above Italian quotation states that regular television transmission was inaugurated on January 3, 1954, with a VHF network composed of seven stations which covered thirty-six percent of the Italian population. 

Another important date for Italian television occurred on June 6, 1954, when RAI participated in the first network of Eurovision. In the same year on November 13, the first repeater television station began operating in Trieste with another at Paganello on November 25.  

In 1955 on April 28, we find the first indication that RAI used mobile equipment when the first direct newscast was televised from Parliament during the election for the President of the Republic.  

On December 24 of this year the transmitter at Monte Faito became

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11 Annuario, op. cit., p. 471.  
12 Iezzi, op. cit., p. 23.  
13 Annuario, op. cit., p. 471.  
14 Ibid., p. 472.  
15 Ibid.
active. It was connected to Rome by microwave.

By January 1, 1955, the number of transmitters amounted to ten and television now was able to reach around 48 percent of the population with 88,118 subscribers. Also by this time there were eight studios located in three production centers: two at Rome, five at Milan, and one in Turin. During the year 1955, the three production centers produced and transmitted 1,828 hours of television programs.

By the end of 1955 the number of transmitters had grown to fifteen, six of which were repeater stations operated entirely automatically. The potential population served amounted to 56.7 percent of the country with 178,793 actual subscribers.

RAI continued to fulfill its contractual obligation with the government to provide television service to the entire country as 1959 came to an end. RAI had twenty-eight transmitters and 326 repeater stations with potential coverage of 95.5 percent of the population. The end of the following year found twenty-eight transmitters and 397 repeaters plus two stations activated to begin a second network operating on the UHF band. For the 1960 Olympic games in Rome, RAI was able to assemble twelve "pullmans" or mobile units providing fifty cameras to cover the events.

On April 14, 1961, Eurovision and Intervision were interconnected for the first time to broadcast from Moscow the space flight of Yuri Gagarin. In February the second transmitter in Rome went on the air as part of the second network; while in May three more stations were

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added to the second network; while in October two more transmitters joined network number two. In this same month, Italiacable and RAI formed a company known as Telespazio for intercontinental communication via satellite. On the fourth of November, 1961, the official inauguration of the second network took place. That network had now grown to thirteen transmitters and one repeater station capable of covering 52 percent of the population, while network number one by the end of the year had grown to thirty transmitters and 510 repeaters capable of serving 97.3 percent of the population. During the year the first network or Programma Nazionale had broadcast 3,828 hours while the second network or the Secondo Programma broadcast 145 hours.

Television's mobility was increased when RAI developed and used on May 11, 1962, a helicopter to televise the inauguration of the President of the Republic. On July 19, 1962, an important convention was held between the state and the Telespazio corporation. The convention gave an exclusive concession, approved on October fifteenth of the same year, to develop a satellite for the internal use of television, telegraphy, and telephones. Four days later Telestar was used for a broadcast between the United States and Italy. December 6, 1962, was the day that an experimental station at Fucino was put into operation to receive communications by satellite. The end of 1962 found thirty transmitters and 546 repeaters covering 97.7 percent of the population for the National Program and thirty-one transmitters with twenty repeaters serving 70 percent of the population for the Second Program. By this time over three million subscribers had available during the year 3,614 hours of transmission on the National Program and 959 hours
available over the Second Program.

On February 7, 1963, the state imposed upon RAI the requirement that the Second Program shall have service available to 80 percent of the population by the end of 1966. During the year 1963 two events were picked up via satellite by the station at Fucino: May 16, the flight of Gordon Cooper and November 22, the funeral of John F. Kennedy. By the end of 1963, the National Program had a potential audience of 97.9 percent of the population served through thirty transmitters and 584 repeaters while the Second Program with thirty-one transmitters and fifty repeaters was available to 75.5 percent of the population. The first network had broadcast 3,690 hours of programs and the second had moved up to 1,133 hours with over four million subscribers to television. 18

The first network or National Program had completed its expansion by the end of 1964:

The development program for the first TV network, as it was planned by RAI and approved by the Ministry of Posts and Telecommunications in January, 1962, was brought to its conclusion with 43 new repeaters and the transformation of one repeater into a transmitter. By the end of 1964 this network, with its 31 transmitters and 626 repeaters, reached virtually the whole of the population of Italy. 19

The second television network continued its growth:

Eight new repeaters went into service on the second TV network last year 1963 , and one was transformed into a transmitter, which brought the combined number of both to 89. At the end of 1964, the second network was available to 76 percent of the Italian population or 88 percent of present TV viewers. 20

20 Ibid., p. 146.
RAI was pledged by the government to continue to expand the second network so that it, too, would be able to serve practically the whole population. Between 1965 and 1970, RAI planned to add three hundred new transmitters.\(^{21}\)

The first network or the National Program consisted entirely of VHF transmitters and repeaters. Italy had more television transmitters than any other country seconded by West Germany with a little over six hundred and France with almost three hundred. As with radio the terrain of Italy has dictated the necessity for so many transmitters or repeaters.\(^{22}\)

The cost of manning all the transmitters and repeaters could have been prohibitive as more and more transmitters went on the air.

In an effort to keep down costs and especially the wage bill, RAI pushed on actively with its programme of automation for transmission centres and transmission links. Three centers were completely automated last year \(^{1963}\) and another six were fitted out with control equipment which allowed supervisory staff to be reduced. All told, sixteen out of a total of 45 transmission centres were either fully automatic by the end of last year, or in course of being automated.\(^{23}\)

Before proceeding to the production centers, one other area of transmission needs to be taken into consideration and that is color telecasting. Italy was in 1965 awaiting governmental sanction before telecasting color. A special organization known as the Gruppo di Lavoro, a part of the Unione Europea di Radiodiffusione, was studying the type of system to adopt and the technical norms to follow. In 1963, RAI put at the disposal of this group a color telecamera and film

\(^{21}\text{Ibid., p. 22.}\)  \(^{22}\text{Annuario, p. 109.}\)  

\(^{23}\text{I.R.I., op. cit., p. 146.}\)
chain and between October 15 and 18 in a closed meeting of the group from the Unione Europea di Radiodiffusione demonstrated three systems of transmission under examination. These systems were: NTSC, SECAM, and PAL. The demonstration was put on in conjunction with the Superior Institute of Post and Telecommunications.24

The final decision as to the type of color system to be used, the type of transmitters to be built, and how technicians will have to be trained for color transmission fell to the International Committee on Radiocommunications. RAI had all its transmitters in the second network or Secondo Programme capable of transmitting color on a compatible basis so that the regular receiver could receive color programs in black and white. Once RAI had been given permission to begin regular colorcasts it would do so on a gradual basis.25

In 1957 when television was officially inaugurated in Italy, there were three production centers with a total of eleven studios: five at Rome and Milan each and one at Turin.

Until early August, 1958, production of adult television programs was almost equally divided between Rome and Milan, and virtually all educational programs for young people originated in Turin.26

Controversy began to rage between Rome and Milan as to which city should become the seat of television. "... Roman interests arguing that since Rome is the legal seat of the Italian television industry, Rome ought to be its production center."27 The Milanese felt

24Dieci di Televisione, op. cit., p. 358.
25Ibid. 26Iezzi, op. cit., p. 23.
27Ibid.
that since Rome had the moving picture industry, Milan should have television,

On August 8, 1958, the Milan daily newspaper excitedly announced that the 'kiss of death' was being given Milan television production. The bold headline read, 'Rome devours Milan TV'. The front page included a chart showing that hour-by-hour Rome was producing three times the amount of television programming that Milan was producing.\(^{28}\)

Mr. lezzi says, "perhaps the most telling blow to Milan television production was struck when the RAI-TV Production Center was put into operation in Rome in 1956".\(^{29}\) Two other sources do not mention the new production center at Rome until 1957. The *Annuario* and *Dieci Anni di Televisione in Italia* use the exact wording:

A Roma viene presentato alla stampa il Centro di produzione TV di via Teulada, dotato di 6 studi.\(^{30}\)

The above quotation says: "The new Center of Production in Rome in the Via Teulada was presented to the Press. The Center was equipped with six studios." The date was December 19, 1957.

The Production Center is one of the most modern, best equipped in the world. The Center covers an area of 45,000 square feet, containing four very large studios, several small studios, kinescoping facilities, almost two dozen camera chains, film editing and processing laboratories, recording studios, administrative offices, set building and storing shops. In addition, the Center is equipped with eight remote trucks ready to cover current events in and around Rome. The Center uses three kinds of television cameras: Pye and Marconi, Mark 2 and 3, acquired in Great Britain; Fernseh G.M.B.H., acquired in West Germany; General Electric and Dumont, acquired in America. Italian electronic engineers repair and maintain this equipment.\(^{31}\)

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\(^{29}\) *Ibid.*  
\(^{30}\) *Annuario*, *op. cit.*, p. 473 and *Dieci Anni di Televisione*, *op. cit.*, p. 344.  
\(^{31}\) *lezzi*, p. 24.
The three aforementioned Production Centers produced all the network programs for television until the new Center in Naples was inaugurated on March 7, 1963.\textsuperscript{32} By the end of 1963 the four Production Centers had a total of twenty-three studios: 11 in Rome; 7 in Milan; 2 in Turin; and, 3 in Naples. The number of studios has remained constant from 1963 to the end of 1965.\textsuperscript{33}

At the end of 1965 RAI had 88 cameras with exactly half of them in Rome; twenty video tape machines and four portable ones plus a truck with two tape machines for use in remote work; 134 movie camera; twelve trucks equipped with three or four television cameras; plus four trucks capable of handling one or two cameras each; and, in total, fifty-two cameras available for the mobile units. For experimental color there was but one studio, two color cameras, two 35mm. projectors and four pieces of miscellaneous equipment. All the studios have their necessary complement of lights, scenery and other pieces of equipment such as film and slide chains and electronic editing machines.\textsuperscript{34}

Automatic operation of transmitters has already been discussed indicating that RAI was moving more and more into automatic operation. Another area of automatic control was the production of the program itself. RAI was experimenting with remote control of all facets of studio production. Two studios in Rome had been given special cameras operated by remote control. In Milan a new studio was in operation which not

\textsuperscript{32}Diece Anni di Televisione, op. cit., p. 354.

\textsuperscript{33}Realzione e Bilancio 1965, op. cit., p. 131.

\textsuperscript{34}Personal Observation.
only permitted the camera to be operated by remote control, but also remote controlled the lighting of the studio and all other functions of production. According to RAI this was the experiment to determine the studio of the future.\textsuperscript{35}

Most of the programs on television were either on video tape or film with film totaling about 40 percent of the total. RAI possesses equipment for animation and all other aspects of photography.

Whether a program was live, taped, or on film it was transmitted to Rome for distribution on one of the two networks. The programs were generally transmitted to Rome over a micro-wave link from one of the other three production centers. Unlike radio there were no locally broadcast television programs. No matter where produced all were disseminated from Rome.

The Production Center at Naples is an example of the other production centers. This beautiful structure, most modern in conception, houses the radio and television studios. The radio studios we have already described. Now we move across the separating hallway, which if transversed would lead to the administrative offices, into the television complex. The television area consisted of three studios, five rehearsal rooms, one central control room, one room for the film camera chains, one complex for the video tape recorders, one complex for synchronization and dubbing of film and tape, one laboratory or work room for scenery with attendant annex, and a laboratory for developing 16mm. films.

\textsuperscript{35}Annuario, op. cit., p. 254.
To the above was added the film library, thirty-five dressing rooms for actors and other talent, the costume room, the tailor shop or costume making shop, the make-up room, the dressing room for the extras and the members of the ballet.36

Dopo questo inventario e chiaro che l'interno della fabbrica has un solo volto particolare: una specia di labirinto ordinato da sensi obbligati, labirinto in cui vanno di pari passo tecnica e arte.37

In the above quotation, the Italian author states that after this inventory, it is clear that the interior of the building has a particular aspect: a kind of ordered maze which in a sense is bound by an obligation to combine the artistic with the technical.

For the description of the television studio, we will in translation in this paragraph try to capture the flavor of the Italian author's words, since they convey a feeling of pride which can only be fully relished in reading the original Italian script: the visitor is astounded at the vastness of the studio and how the artists and technicians work together to culminate daily the ideas of the author to the finished product on the television screen. In the vacant studio without actors, without scenery, the visitor notes above all the lights on half a score of bridges intersecting at angles on the gangways above him.

In each of the three studios at the Naples Center of Production--Studio 1, Studio 2, and the "Talk" Studio--is installed banks of lights which have the power and scope to provide the necessary lighting

37Ibid.
for any type of television program. These lights or reflectors have a single power of between 500 and 5,000 watts. They are generally fixed high on a gangway or balcony which differs from a grid in that there are gang planks on which technicians can walk. The lights are fixed high in Studio 1 and Studio 2 and in Studio 3 on a trellis work or grid near the ceiling.

Electricity is fed to these lights by a multiple outlet system on the gangway with control from a central switchboard located in each studio. Each multiple outlet of lights is attached to the proper level on the switchboard. The switchboard is fed electricity from a central system which maintains a constant energy supply.

Studio 1 and Studio 2 along with the Auditorium are the pride of the Naples Center. The twin quadrangles of the radio and the television complex differ in the dimensions of the studios. Television Studio 1 has 270 square meters of space with a height of 9 meters; Studio 2 has 680 square meters of space with a height of 12 meters. "che puo essere considerato il piu grande d'Italia e uno dei maggiore d'Europa" which means that Studio 2 is considered to be the greatest in Italy and one of the largest in Europe.

Studio 1 was developed to broadcast dramatic comedies which needed an intimate atmosphere, for children's programs, musicals, and recitals. This studio had four Marconi MK-4 cameras and a height sufficient for the scenery necessary for drama.

Studio 2 also had four Marconi MK-4 cameras on mobile pedestals. By means of tackles the bridges for the lights can be raised or lowered as necessary for proper scenic effects. Studio 2 is used mostly for
romantic dramas, important large variety shows, and the classic theater.

There is a difference in the light levels of the two studios. The first has a potential of 60 kilowatts of light power and the second has a potential of 130 kilowatts. This does not include the outlets in each studio, which is 35 against 90 nor the levers on the switchboards--45 against 60. Attached to each of these studios is a control room with all necessary equipment to do direct broadcasting or video tape.

There is a third studio for talk programs, interviews, and debates. This studio had two Marconi Vidicon cameras on mobile tripods. This studio is 54 square meters with 3.5 meters of height. Lights are installed on a grid at ceiling height and had a power of 12 kilowatts. There is also a control room which has provision to do direct broadcasting or taping.

Summary

This chapter has concerned itself with the facilities of television, a broadcast medium which had a rather slow start in Italy since the country was concerned mostly with rebuilding its radio complex after World War II and had to let television wait. Once the radio network had been re-established, RAI concentrated on building a television network. RAI, under its contract with the government, had to establish television reception for the entire country and thusly developed transmitters and repeaters. Since the number of transmitters and repeaters presented a manpower problem, RAI was able to establish several as
unattended operations or automatic. In this respect Italy was ahead of the United States.

Under direction of its contract with the government, RAI launched a second network on UHF to complement the first network which was entirely VHF. The second network will by 1970 cover as much territory as does the first network.

Color television advanced slowly in Italy as it had in other European countries. A study had first to be made as to the type of system to be used and how to train technicians to operate the system. In order to facilitate the study, RAI demonstrated the different systems for the group which seemed to indicate that RAI had been in the forefront in trying to develop color transmission for its own country as well as for Europe. One other difficulty was the ability of set manufacturers to produce sets capable of receiving color. Italy also seemed to be insisting that the system to be used shall be compatible with black and white.

Television production was done in four production centers and not on a local basis. For a time there were only three such centers, but they grew to five when the production center at Naples was put into operation. As of 1966 Rome was the central production center having defeated the bid by Milan to be such. Programs were produced in modern studios, of which Naples is an example, and then fed to Rome or sent via video or coaxial cable to Rome for distribution over the networks. These production centers were replete in equipment and studio space. Practically all television programs were either live or on video tape which gave them a live environment. One must, therefore,
reach the conclusion that as far as live television is concerned, RAI has the studio space and the equipment as well as the sophistication to produce good live--or video taped--programs with the professional eclat but not the slick perfection afforded by filming programs a la Hollywood. Editing of the video tape was done but not in the same manner that a film is edited with the editor having a choice of several shots of one scene. Furthermore, the director at RAI did his own editing and did not leave it to another department as is done in American films.  

Time is on the side of RAI in that programs, although they were produced for two networks, did not consume a twelve to twenty-four hour schedule; were available to the general public for only seven hours a day excepting week-ends. School broadcasts occupied the morning and afternoon hours on the National Program and the second network did not operate until the evening hours. Since RAI developed programs three months in advance time and care could be spent on production. The four production centers were, therefore, well equipped and able to meet the production schedule.

RAI also had the equipment necessary to produce news programs, and on-the-spot coverage of sports and other events of a live nature either for immediate transmission or on a video tape basis.

38 Personal Observation.
RAI is composed of more than buildings, studios, equipment and transmitters. Within the physical structure there were 9,540 people in 1965. Of this number 682 were on temporary assignment.\(^1\) To the four geographical areas of importance, RAI had assigned 3,643 to the northern section which is the area north of Florence; to the central area which took in Rome to Florence, there were 4,173 people; to the south which included the area south of Rome, there were 785 persons and on the islands there were 257. Rome with 3,123, had twice as many as Milan, the second largest production center.\(^2\)

The company was organized generally on the lines of any corporate structure with the General Assembly of Shareholders which, as we have previously stated, was dominated by IRI, under which comes the Board of Managers.\(^3\)

**The General Management** puts into effect the decisions of the Board of Managers. It also organizes and coordinates the activity of the Company along with the lines contained in the policies decided on by the Managing Director. The General Management is directed by the Director General and the Deputy Director General, and is organized in the Departments.\(^4\)

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\(^1\) _Realzione e Bilancio 1965_, op. cit., p. 150.

\(^2\) Ibid., p. 150.

\(^3\) This Is RAI, op. cit., p. 27.

\(^4\) Ibid., p. 7.
Ahead of the Managing Director and below the Board of Managers were the Board of Auditors, the Executive Committee, the President, and the Vice-President.\(^5\)

Under the above structure were the ten departments:

The Sound Broadcasting Department and the Television Broadcasting Department are responsible respectively for the planning, the production, the coordination, and the supervision of Sound and Television programmes. It is also their task to assign these programmes to the various production centers and regional offices for production.\(^6\)

Within the program area there was still a further breakdown as to responsibility,

Information programmes, special reports, debates, and sports broadcasts are the responsibility, both for Sound and for Television broadcasting, of the News Department.\(^7\)

An independent area was within the program structure,

Television school broadcasts belong to an independent 'Centro di Telescuola' (School by Television Center) which is responsible both for the planning and for the production of such programmes.\(^8\)

The next area to be considered was the engineering department:

The Sound Broadcasting Engineering Department and the Television Broadcasting Engineering Department are responsible for the technical planning of their broadcasting networks, for the installation of plants and for all the necessary equipment for the production and diffusion of broadcasts.\(^9\)

Under the engineering umbrella was another department with specialized duties,

\(^5\)ibid., p. 27.
\(^6\)ibid., p. 7.
\(^7\)ibid. \(^8\)ibid.
\(^9\)ibid., p. 8.
The 'Monitoring Center' in Monza comes under the two departments just mentioned. This Center among other things checks frequencies of all Italian Sound and Television broadcasts, as well as those of broadcasts from abroad.\(^{10}\)

Although RAI used equipment from manufacturers in foreign countries, RAI maintained its own technical laboratory.

The Turin Research Laboratory carries out technical studies and experiments and, when necessary, makes prototypes of installations and equipment. A Technical Studies and Training Center trains specialized technicians.\(^{11}\)

RAI also had a Building Department which "draws up the building programme and carries out the required buildings for the technical, administrative, and artistic activities of the Company".\(^{12}\)

The Administrative Department collects the income and controls the expenditures of the Company, draws up the yearly budget, makes and carries out policy on purchasing and the use and disposal of materials, and is responsible for the increase in the number of licenses.

The Licensing Office is of particular interest. It administers directly on behalf of the State the provision of licenses for Sound and Television combined and cooperates with the State Registering Office in administering the provision of licenses for Sound only. In order to carry out these activities RAI set up in November 1960, its own 'Electronic Computing Center', equipped with an IBM 7070 Computer and two IBM 1401 Computers.\(^{13}\)

There were several other services and departments contained within the staff structure which came under a general heading.

The General Affairs Department is responsible for a large number of general consultant and information services that have to do with the work of the General Management. These services concern publicity, public relations, relations with press, copyright, audience research, coordination of programming activities, legal work, documentation and research.\(^{14}\)

\(^{10}\)ibid.  \(^{11}\)ibid.  \(^{12}\)ibid.  \(^{13}\)ibid.  \(^{14}\)ibid.
Another active area was the relationship between RAI and foreign countries.

The Foreign Relations Department is concerned with the task of maintaining contacts with the more important international organizations and with all foreign broadcasting organizations, with the exchange of programmes with other countries, and with the production of programmes, both Sound and Television, meant for use abroad. The RAI Corporation, which has its head offices in New York come under this department.\(^{15}\)

The Corporation office in New York has been set up to perform a specific function:

This Corporation was established on the 20th of January, 1960, to foster a greater exchange of programmes between RAI and Sound and Television Organizations in the United States of America and in Canada. The 'Italia Prize' Secretariat, a permanent office dealing with this international competition for Sound and Television works, also forms part of this department.\(^{16}\)

At the beginning of this chapter we stated that as of the end of 1965 RAI was composed of 8,858 people plus 682 on temporary assignment for a total of 9,540 persons.

The Personnel Administration Department is concerned with the relations between the staff and the company and is also responsible for engaging, training and administering personnel.

The staff of the Company in 1939, that is during the period of maximum pre-war expansion, numbered 1,300. In 1950 it numbered 3,500. On the 31st of December, 1962, it numbered 8,929; 8,231 of which on a permanent contract and 698 on a temporary basis. A more exact idea of the number of people involved in the production of Sound and Television programmes can be had if the total of freelancers is added on to the total of 8,929 already mentioned. Freelancers were approximately 15,000 during 1962 and included directors, actors, stenographers, writers, journalists, singers, and so forth, all of whom in one way or another contributed to the production of programmes or to their planning.\(^{17}\)

\(^{15}\)ibid. \(^{16}\)ibid. \(^{17}\)ibid.
In 1962, and it remains constant in 1965, with 28.3 percent of the total personnel assigned to it, the program area was the most heavily endowed, seconded by the engineering department which had 21.1 percent of the total followed by the administrative area with 20.2 percent. Workmen constituted 15 percent; auxiliary personnel, 10.1 percent; executives 1.4 percent; while the twelve trainees constituted only 0.1 percent.\(^{19}\)

In the year 1963, RAI according to the Annuario\(^{20}\) added another department called the Centro di Organizzazione Aziendale or the Center of the Business Organization. The task of this department was to study the organization of RAI in its various aspects and areas; to study the great complexity of the structure and the functions of the organization.

The Center of Organization worked directly under the Director General and examined problems and offered solutions to them. This Center when confronted with a problem could and did seek assistance and counsel from outside sources even from foreign experts. The Center was composed of an advisor plus two people with diverse experience in the functions of the company. This open and informal structure brought about the greatest efficiency and simplification of operation. Many situations from time to time permitted this group to enlist the aid of workers in various areas. These participants were chosen for their competence and experience in their specific area and were of a great

\(^{19}\)This Is RAI, op. cit., p. 12.

\(^{20}\)Annuario, op. cit., p. 190.
deal of assistance to the three members of the Center of Business Organization. Thus there was active collaboration between the Center and the other areas of the entire organization along with continuous contact with the workers. The company benefited because there was intellectual and cooperative exchanges of ideas and experiences which resulted in an integration of action among the staff.

The Center of Business Organization was able in conjunction with the Central Administration to accomplish the reorganization of the film libraries in the Centers of Production at Rome and Milan. With the cooperation of the Central Director of the Journalistic Service, the Center instituted an office for journalistic documentation and established a central archive at Rome. Under study by the Center was the reorganization of the records or library for Radio News (Giornale Radio); the reorganization of the photographic library of the Center for TV Production at Rome; and the formation of a criteria for classification of all correspondence and departmental communications.

The Center was concerned with a large program of study and control of the internal organization of RAI as to the most economical means of operating the company with the help of external consultation. The purpose was to develop efficient operation of the company and to assign priorities in accomplishing desired results to make the company a well-run and well-knit organization.

RAI in its Annuario gave rather extensive explanation and information concerning one department; La Gestione del Personale (The Administration of Personnel). This department was specifically engaged in the search for qualified employees. This job was made difficult
because of the singularity and multiplicity of the professional qualifications demanded.

The fonts from which the department drew new personnel were: persons who had made application for a job; interviews at schools, institutes, and universities; inserting advertisements in the newspapers; public examinations, which the department used to determine above all different categories into which the applicant might fall such as the director of the orchestra, the chorus, and the technical operators.

When a post was vacant the most qualified person was selected to fill it with first consideration given to persons within the organization.

Candidates for a vacant position were sifted by means of an examination called "the examination of selection". This examination indicated the applicants basic understanding of the fundamental elements of the position for which he applied and resulted in RAI being able to select the most qualified.

The final technique of selection included the personal interview, an oral and written examination, proof of professional experience, and the results of a psychological examination. The new members of the organization then followed a course of instruction which had the scope of integrating their theoretical and practical understanding of the job.

The activity of training was not confined to new personnel. Persons already associated with the company were included so that they could train for professional activity with the company, or they could bring their training and experience up-to-date.

At the request of national and international universities,
Italian and foreign students were given the same course of apprenticeship as Italian students in the technical and artistic areas. Other courses were arranged for foreign citizens who had a fellowship under the Italian Government or who were accredited by a foreign school of broadcasting.

The personnel department had a modern and elaborate Center equipped with electronic equipment which calculated the amount of compensation, the fund for seniority, and social security of the employee. Besides this the equipment calculated all other bookkeeping necessary to the law and the contract that the employee had with the company.

A business characterized by an unusual multiplicity of heterogeneous functions such as RAI needed a rational classification of personnel and an equal policy of remuneration. It also needed analysis and evaluation of the functions to be made in order to supply the elements for the determination of the class of salaries for each function and the economic worth of each function. Such a plan of analysis in accord with the Union was taking place at RAI. 21

The Department of Personnel dealt with the Unions. RAI was represented by several Unions affiliated with the National Union (Federazione Nazionali) and also autonomous Unions.

Among the National Union which had within their confine workers at RAI were: la FIALS (Federazione Italiana Autonoma Lavoratori dello Spettacolo) affiliated with the UIL (Italian Union of Labor 22) -- the

21 Annaurio, op. cit., p. 168.
22 Palombara, op. cit., p. 228.
FIALS was the Italian Federation of Autonomous Workers of the Spectacle (Performance); la FILS (Federazione Italiana Lavoratori dello Spettacolo) affiliated with the CGIL (The Communist-Socialist Union\textsuperscript{23})--the FILS was the Italian Federation of Workers of the Spectacle; la FULS (Federazione Unitaria Lavoratori della Spettacolo) affiliated with the CISL (The Christian Democratic Union\textsuperscript{24})--the FULS was the Unitarian Federation of Workers of the Spectacle.\textsuperscript{25}

Among the company or autonomous unaffiliated unions were SNATER (Sindacato Nazionale Autonomo Tecnici RAI) which was the National Autonomous Syndicate of RAI Technicians; AGIRT (Associazione Giornalisti Italiani RAI-TV) adhering to the Federazione Nazionale della Stampa. This was the Association of Italian journalists of RAI-TV, associated with but not affiliated with the National Federation of newspaper workers. Evidently there was no specific association or union for the radio journalists.

RAI as an employer was represented by an organization known as the Associazione Sindacale Intersind\textsuperscript{26} which represented the group at the state level. Palombara explains such a group as similar to a lobby organization in America or such as the National Association of Manufacturers.\textsuperscript{27}

Besides the work of controlling the application of the general

\textsuperscript{23}Ibid. \textsuperscript{24}Ibid. \\
\textsuperscript{25}Annuario, op. cit., pp. 169-170. \\
\textsuperscript{26}Kogan, op. cit., p. 145. \\
\textsuperscript{27}Palombara, op. cit., pp. 199-251.
laws governing workers which comes from the Department of Labor of the Government (the Italian Government sets minimum wages) the principal task of the labor unions was collective bargaining contracts. There were contracts for the clerks and laborers; the maestro director of the orchestra; that for the maestro director of the chorus and the members of the chorus; that for the actors; that for the operators of the recording equipment and the operators in the control rooms; that for the television cameraman and the photographer; and that for the dancer. The contract with the journalist was national in scope and in keeping with the newspapermen's contract. There was also a national contract covering the departmental directors.29

Although the Government supplied health insurance along with workmen's compensation and social security,30 RAI had a hospitalization program which provided hospital care and doctor's care for the employee and his family. It was similar to America's Blue Cross and Blue Shield protection and operated by an independent insurance organization. RAI made the full contribution for the worker.31

Along with the above, RAI had a wide range of social activities for the worker and his family. Of particular importance was the Circolo Aziendale RAI (The Club of RAI Workers) or CAR. The purpose of this organization was to bring to the employee and his family recreational and cultural activities. This organization stayed in the summer time

28Kogan, op. cit., p. 143.
29Annuario, op. cit., p. 170.
30Kogan, op. cit., pp. 144-146.
31Annuario, op. cit., p. 170.
and also in the winter at beaches and in the mountains and traveled in groups to foreign countries. Tickets for sports events, shows and expositions were provided by the club.

Children of employees had the opportunity to attend camps at the seaside and in the mountains and also to take sunlight treatments with all expenses paid. For the student planning on taking the competitive examination for the university, RAI paid up to twenty-five percent of the cost of the necessary textbooks and for the most meritorious students provided full scholarship.

For the worker in an especially difficult financial situation a loan or subsidy was available from RAI. Stores close by the RAI offices and Centers extended credit and time payment plans to the employees of RAI. Among the other benefits was a pension plan for the retired or incapacitated worker which was over and above the social security payments the worker received. In an attempt to relieve the housing shortage, RAI contracted to build 800 apartments and advanced a sum of 5 thousand millions of lire. Finally, in order to stimulate active interest in its organization RAI developed a house organ called, La Nostra RAI (Our RAI) which printed interesting stories about workers and kept the employees up to date on the activities of the company.

This chapter, thus far, has confined itself to the discussion of departments and permanent and temporary staff members. Another area was the contract with free lance talent known as the I Contratti di Scrittura, (the contract of engagement). In 1964, RAI set up a Direzione dei Servizi Scritture (Director of Engagement Services). Anyone who hired on a free lance basis was handled by this office. (These free
lance people are not to be confused with those on temporary assignment.)
There have been as many as 45,000 free lance people employed within a year by RAI. Included were those associated with Telescuola and those who may be used in local radio productions. The Director had the responsibility of drawing up the contracts with the various free lance talent, of determining the proper compensation, of dealing with the union involved, and finally of coordinating the talent with the persons in charge of a given department of production. The Annuario states that the office of "engagement" was concerned with both radio and television and with persons involved in all the artistic areas. The office of "engagement" had a card file on all the talent available for work in a given area. This card file included people who may not have worked as yet for RAI but were professionals in other organizations. The number of contracts let for free lance talent in both radio and television for the year 1964 was 45,000.

Summary

RAI was a large organization with a great number of workers who fit into departmentalized cabinets. The ten departments of RAI were quite similar to those which are enjoyed by any one of the television corporations in America.

One department which was composed of three persons had the responsibility of being a so-called trouble shooter area in which the problems of the organization were solved. This department, called the Center of Organization, also had the responsibility of updating, streamlining, and reorganizing other departments so that the company
could function in the most efficient and economical manner.

A department somewhat unique was that of Personnel. This department hired all personnel, except free lance talent. Preliminary examinations were given in order to weed out the less proficient applicants for a position. Then, after determining that a person within the organization could not be promoted to fill the vacancy, the applicant was given a written and oral examination, an interview, his record of professional experience searched, and finally given a psychological examination. The examination for a broadcast engineer in Italy was given by RAI and not the Government. In Italy the examination was sufficient. No license was necessary.32

From the information contained in this chapter, it is evident that practically all employees go through a period of training or apprenticeship which seems to differ somewhat from the activities of American broadcasting companies who, while they have a training operation and apprenticeship for their own employees to gain professional stature, as does RAI for its employees, the general tendency seems to be to hire people in American broadcasting who have had previous experience in their specific job. Since RAI was the only broadcasting operation in Italy it must either train new personnel or train those already employed. Only two universities in Italy offered courses in broadcasting which limited further the number of trained people.33 RAI extended to students an opportunity to work with the company.

32 Interview with Alvise Zorzi, Director of Public Relations, RAI.
33 Ibid.
The Personnel Department had the problem of dealing with the unions of which three were associated with the different national unions and two were more or less company unions. This writer had the opportunity to observe a strike against RAI. The employees went on strike for two days, although operations were maintained, and then returned to work with the expressed expectation that their demands would be met within the next few months. All persons at RAI with the exception of the Board of Directors belonged to a union.\textsuperscript{34}

RAI had benefits for its employees similar to those afforded by an American company. There were opportunities for recreation and sports along with cultural activities, camps for the family and children and RAI offered scholarships to deserving and meritorious students of employees.

The immensity of RAI's operation can really be better appreciated when we consider that RAI employed 45,000 free lance persons. The use of the word talent was not confined to those who appear before a camera or on the microphone as we are wont to define it in America. Free lance talent was anyone not regularly employed by the company or on a temporary assignment to the company. The latter were generally students studying the means of RAI's operation.

\textsuperscript{34}Ibid.
CHAPTER NINE

PROMOTION AND AUDIENCE RESEARCH

Under the Director of the Central of General Affairs falls the special area known as "... i Servizi Propaganda, Stampa, Opinioni, Documentazione e Relazione," which were the Promotion Service, the Newspaper Service, the Service of Public Opinion, the Service of Documentation and Study, and the Service of Public Relations.

One of the largest and most important was the area of public relations. This office had the problem of informing the public about the affairs of the company, keeping the public aware of the important work the industry was doing. Promoting the purchases of receiving sets was an important function of the Promotion Service. This was done especially in local areas by national contests.¹

The national contests became an annual custom. The contest, "Radiotelefortuna." (Radio-television Fortune) was held during December and January to stimulate the speedy renewal of licenses. To help merchants in seasonal slack periods the contest, "Guigno Radio-TV", (Radio ANIE) was operated to promote the sale of good radio sets at low cost among the less affluent people. There were other contests, but these were confined to very limited areas such as a particular program or

¹Annuario, op. cit., p. 176.

118
contests for children, for the student, or for the merchandiser of receiving sets.

In the local areas promotion was used to stimulate the interest and purchase of radio sets where the means of radio listening was difficult and the population characterized by a modest socio-economic level. One of the methods was called La radio in ogni casa, (a radio in every home) which consisted of the distribution of free radio receivers and a temporary license.

The Servizio Propaganda, or the Promotion Service edited many publications among which were pamphlets, fold-outs, leaflets, special editions such as the book on the Production Center at Naples replete with photographs many of them in color and also the similar but much larger edition celebrating ten years of television in Italy. This office also provided information for the insertion of advertisements in newspapers and magazines.²

The actual liaison between the newspapers and journals was handled by the Servizio Stampa (Press Service) which had above all two types of activity. One of which was furnishing information and photographic documentation of the activities of the company most especially information regarding radio and television programs. The other activities of the Press Department was to keep on file all stories and articles written about RAI by newspaper writers, magazine writers, and authors of books. Not always does RAI get a "good Press." For instance,

²Annuario, op. cit., p. 177.
Sandro Viola in the *Espresso* wrote a scathing article about the way in which RAI is operated pointing out that several important positions have absolutely no reason to exist.³

Among the methods of furnishing information to the Press was a daily news bulletin, "Radio e TV", ("Radio and TV") which was circulated to an exclusive list of two thousand newspaper and magazine people. This bulletin illustrated journalistically the advent of imminent programs, those in the offing or in the production stage. In the year 1964, this news bulletin instituted the inclusion of daily and weekly index of listening and watching and also a rating scale of programs based on audience reaction obtained from the Servizio Opinioni (Public Opinion Service). Along with this bulletin black and white or color photographs were available to the Press.

Music critics received a special news bulletin which gave certain detailed information on the broadcasts of lyrical, symphonic and chamber music.

Almost every week in the production centers there was an organized meeting with journalists so that they might view productions in progress, have a press conference, and listen to the rehearsals of programs.⁴

One other task was performed by the Servizio Stampa and that was a daily compilation of news stories about RAI and the different programs. This bulletin was called, "Rassegna della Stampa" ("Review

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⁴Annuario, op. cit., p. 178.
of the News"). Included in the bulletin were reviews on books pertaining to broadcasting and programs. The Servizio Stamps upon request submitted significant articles of all kinds to whomever was interested in the articles and compiled all the news stories written about a particular program.  

Before turning to the area of Public Opinion, two other areas of the General Affairs Center need attention.

The first is the Servizio Documentazione e Studi (The Service of Documentation and Study). The purpose of this department was to assist anyone who needed to have research done for a particular program, for news documentaries, and any other non-technical research problem. This department also published and gathered the material for the Annuario which explained in great detail the company and its operations. For the student, either Italian or foreign, and for research, RAI had the most extensive library of books, periodicals, and documents on broadcasting and related arts, in all of Italy. Some of the data for this study was supplied by the RAI library. The Department of Documentation and Study also had a consultation service for anyone within the organization who had need of it.

The other area was the office known as Servizio Relazione (Relations Service). With the intent of following up qualified information received from the public, this office brought together

5 Ibid.

6 Interview with librarian at RAI Library.

7 Annuario, op. cit., p. 179.
representatives from different areas of the company to meet and to discuss problems and solutions. This office had too, the task of maintaining contact with public and private organizations and companies and organizations of a cultural nature. Servizio Relazione also invited organizations to the studios to see productions in operation and conducted tours for private citizens.

The Servizio Opinioni (the Opinion Service) was entrusted with the task of revealing, using the appropriate techniques of inquiry, the characteristics of the radio and television audience. The techniques permitted the office to know not only the number and demographic structure of the audience, but also acceptance of a specific broadcast over the radio or television. The methods of investigation by the Servizio Opinioni, in relation to the data revealed, could be grouped into three categories: investigation of the listeners; investigation of program preferences; special investigation or inquiry.

Among the methods used to reveal information from the listener were the diary method, telephone interviews, automatic means by use of an audiometer attached to the set; direct interviews--the Servizio Opinioni had used this method the most because it was the one method most reliable in measuring not only the listener in the home, but also the listener in public and other places.7

Frank lezzi, writing in 1958 about audience measurement:

RAI-TV, recognizing the importance of audience measurement, has adopted the most modern techniques for determining the size of the audience, the amount of viewing it engages in, and its nature. Among the audience measurement methods used by RAI-TV are unsolicited fan mail, listening groups, coincidental telephone surveys and direct mail surveys. For example, in 1957, the Public Opinion Service of RAI placed more than 25,000 coincidental telephone calls during television programs and also maintained direct correspondence by mail with more than 20,000 viewers.8

lezzi makes no mention of the diary method, the audiometer, nor the direct interview. We are led to presume, therefore, that the three above mentioned methods were comparatively new in the manner of gathering public opinion.

lezzi continues by stating that RAI has made some rather interesting observations about viewing.

It has been determined that approximately 78% of the home viewers watch television for at least a portion of every day of the week. Also, 17% of the home viewers watch television from three to five times per week; 2.5% of the home viewers watch television on one or two days per week; 1.5% watch television less than once a week. The remaining 1% own sets but do not watch television at all.9

lezzi continues by stating that although numerically there are more people watching television in public places than at home, there seems to be less addiction than that shown by the home viewer:

Only 4% of this audience watches television every day of the week; 7% watch television from three to five times per week; 20% of those watching television in public places do so at least once a week; and 18% watch television less than once a week.10

lezzi notes that more men seem to watch television than do women, especially in the North, because so much viewing was done in bars

8 lezzi, op. cit., pp. 31-32.
9 ibid., p. 33. 10 ibid.
and coffee-houses frequented more by men than women. Proportionately, says Lezzi, women watch television more consistently than do men. In fact, of the percentage of television "addicts"—those who watch television every day from 6:30 p.m., when adult programs begin, to approximately 11:30 when it ends—women outnumber men.

With regard to educational level, it has been concluded that, with regard to home viewers, there is no significant correlation between the amount of education acquired and the amount of television viewing engaged in. Viewers with little or no formal education watched television no more than those with university degrees.11

Lezzi points out that the educational level of the viewers in public places was: 65% had little or no formal school training, 29% had some high school grading, and only 6% had college training.

There is, however, a positive correlation between level of education attained and the kind of program watched. Proportionately, twice as many college graduates and one and a half times as many high school graduates watched cultural and informative programs—newscast, discussions, foreign language programs—than did the viewers with little or no formal schooling. Conversely, proportionately twice as many viewers with little or no formal education watched programs of a strictly entertaining nature—quiz programs, comedy programs, variety programs—as did college graduates and high school graduates.12

According to Lezzi, the data on the economic level reveals that, "of home viewers, 50% of the licenses were issued to upper income families, 43% to middle income families, and only 7% to lower income families."

With regard to age, it was found that as the age of the home viewer increases, the amount of his viewing decreases.13

The final portion of data which Lezzi reveals has to do with program preferences.

11 Ibid., p. 34. 12 Ibid. 13 Ibid.
With regard to program type preferences, the following is the order of the average viewer's preference: quiz programs, the "Telegrionale" (newsreel), dramas, comedy reviews, musical variety programs, sports programs, operas, full-length films, telefilms.\textsuperscript{14}

Mr. Iezzi has pointed out that most of the information on listenership was in 1957 obtained by means of the coincidental telephone survey and by letters. He does not mention the method of ascertaining viewing in public places. In 1965, the Servizio Opinioni relied most heavily on the personal interview. These interviews were held each day and investigated programs of the preceding day broadcast between 6:30 p.m. and 11:30 p.m. Results were listed in a bulletin called, "Barometro d' Ascolto" ("Barometer of listeners"). Servizio Opinioni had a network of 650 investigators in 550 communities. Every day these investigators interviewed around 1,000 persons sampling representative of the Italian population eighteen years of age and over.\textsuperscript{15}

The sample was formulated on the following basis: groups of the region (nine groups); demographic classification by economic and educational levels (eight classes), and whether or not it was possible in the specific community to receive the Second Program.

Within the confines of each social strata was determined the number of interviews necessary in proportion to the population to make the method of sampling viable. In a community with a population of less than 50,000 inhabitants interviews were selected by chance from an electoral list. In communities of more than 50,000 population a system called 'per quota' was used.

\textsuperscript{14} Ibid.

\textsuperscript{15} Annuario, op. cit., p. 181.
In the first case, as we have noted above, the selection of a person to be interviewed was entirely by chance. In the second case in towns of more than 50,000 population persons were picked at the discrimination of the interviewer who had to be aware of the need to have persons from different economic groups and secondly that further stratification called for selecting persons in different professions. About 65 percent of the persons interviewed were drawn from the list of voters and the other 35 percent from the system known as "by quota".

This double system of selection on the one hand permitted holding down the cost of the opinion polls and on the other insured that the sampling represented the hamlets and small households which could not be guaranteed under the "by quota" system. Although most of the interviewing was done with persons over eighteen years of age, in those areas where the system of choosing interviewees was done by the voter's list, a "by quota" system was used in order to have some interviews with a group between eighteen and twenty-one years of age.

The interview itself was more or less a brief dialogue between the person interviewed and the interviewer. The researcher, after recording the first and last name as well as the address of the householder, asked if he had listened to the radio or watched television on the previous day anytime between 6:30 p.m. and 11:30 p.m. If the answer was affirmative, the viewer was asked the name of the program and specifically how long he watched it. For the television program a further question was asked: where the listening or viewing took place, in the home, the home of a friend, parent, or in a public place. In most instances in order to help the memory of the interviewee, he was
given a copy of the "Radiocorriere-TV", the radio and television program guide. Previously we stated there were 650 interviewers available in 550 communities to interview a thousand persons per day. While this was true, only about 220 interviewers were used in 200 communities on any given day in order to reach the 1,000 persons in the sample. The data thus obtained was put on a data punch card and the information was run off by the computer center.

The manner of securing program preferences differs from that which we have just investigated in that the Servizio Opinioni used what is known as the "Gruppi d'Ascolta" which simply means listener panels. One group was used for radio and another for television. Each week these groups responded to questions. The members of each panel were chosen from households which had licenses. There were three parts to the preference polling.

First in order was the selection of the sample. Thousands of applications were sent to all sorts of people chosen from the license holders' files. The application invited the recipient and his family to furnish, each week, for four consecutive months opinions on the broadcasts which they had occasion to watch. The adults who consented were then chosen on the basis of various characteristics. An alternate was also selected. The sample panel was formed to be representative of the population and stratified respectively in the following characteristics: sex, education, age, profession, geographic area, and the demographic size of the community. To obtain a divergence of opinions, each month one fourth of each group was placed with another group having the same characteristics. For their efforts, members of the panels
were given a free subscription to "Radiocorriere-TV" for the four month period. The radio panel numbered 1,000 persons; for television 1,200.

Each week each member received a questionnaire which contained the names of the programs broadcast during the past week. Included were specific questions concerning each program. Besides the questions the panelist was asked to rate the program according to a five value scale: A+, A, B, C, C-, with each letter corresponding in order with the following: highest, good, average, fair, no good. The data thus gathered was put on cards and run through the computer. The maximum rating any program could have was 100 if all the panel marked it as highest; a rating of 50 was obtained if all respondents marked it as average; a rating of zero if all panelists marked it as no good. Rating varied then according to the number of votes the program received in the various categories.

The coincidental telephone survey was also used, but confined to the larger cities: Turin, Milan, Venice, Trieste, Genoa, Bologna, Florence, Rome, Naples, Bari, and Palermo. Calls were made between 10:00 and 10:40 p.m. following the prime time programs. The data from the panel was gathered weekly, but the telephone survey gave immediate results which generally was found to agree with the results from the panel. Calls were made to about 700 families who had licenses and distributed on a percentage basis in proportion to the number of licenses in each city. Telephone numbers were chosen at random. The viewer was asked if he watched the National Program or the Second, or if he watched one and then followed it with the other. Once the data had been compiled, it was distributed in a brief report to all concerned in RAI.
The Servizio Opinioni felt that to expand the data on the number of listeners and their program preferences, information was needed on the characteristics of the listener. The Servizio Opinioni conducted special surveys which were in most cases interviews in depth directed, according to the data desired, to only television set owners, or only radio users, or to those who did not have radios or televisions, etc. Such surveys included, for instance, the number and the type of receiver a family might have. The National Program is transmitted on VHF and the Second Program on UHF. To get both a viewer needed either an all channel receiver or an adaptor on his VHF set. The survey also included questions regarding how the viewer received program information; whether or not he used the newspapers to keep up to date on program information; how various means of mass communication were used by the family; what influence television had on family life. It is difficult to indicate here how each sample was made up because these special surveys were so diverse in character that each would have to be stated in detail. However, for one survey 500 persons were interviewed concerning a program that had to do with a psychological test, while on the other hand 11,000 persons were surveyed concerning the listenership to the Third Program of radio.

The "Barometer d' Ascolto" (the Barometer of Listeners) showed for the National Radio Program a slight peak of listeners from 7:00 to 9:00 a.m. which leveled off until noon. From noon to 1:00 p.m. occurred the highest peak of the day with a gradual drop off until 7:00 p.m. with a rise equal to the morning listening until 10:30 and a sudden drop off at 11:00 p.m.
At its highest peak the National Program never exceeded six million listeners and the Second Program never exceeded four million.

In television the peak of viewing was between 8:30 and 10:30 P.M. with almost eleven million viewers followed by a gradual stair step drop until sign off at 11:30 P.M. The second Program with its highest number of viewers at two and a half million showed a peak at 9:30 which was sustained until 10:30 when a sharp decline began and ended at sign off at 11:30 P.M. In toto at the peak time there were nearly thirteen million people watching the two programs.

The Servizio Opinioni indicated that radio programs in 1965 could be enumerated in the following preferential order: songs or ballads; radio news; musical variety; popular instrumental and dance music; drama, sports; serious songs; talks; information or cultural programs; jazz music; symphony music and chamber music. The top program had a rating of 74 and the last program a rating of 20. Drama had a rating of 55 while sports showed 43. News was close to the top programs with a rating of 71.

In 1965 the television programs in the order of preference with their rating number in the parenthesis were: film (77); television news (74); romantic drama (72); telefilm (68); reviews and variety (67); popular songs and music (67); comedy (62); Gioche (funny fellow) and quiz (55); documentary (49); sports, except football (43); cultural programs (43); live football coverage (42); opera (33); symphony concert (18).

In 1957 quiz programs, according to lezzi, were the top programs with films last. Television news, however, has maintained its
number two position. Preferences according to education remained about the same as it was in 1957.16

Unlike America very few studies have been made in Italy about the broadcasting audience. Some books critical of radio and television were available as we will indicate in chapter seventeen, but as far as research is concerned there is a definite paucity.

One of the reasons for this dearth of research may be the lack of universities interested in the area of broadcasting. Only two, one of which is a state school, taught courses in public relations, journalism and radio and television broadcasting.

One volume which attempts a serious psychological study is titled, I Contadini E La Televisione (The Peasant and Television)17 which has a forward written by Giorgio Zunini of the Psychological Institute of the University of Bari. This volume of almost three hundred pages has a bibliography of sixty-six volumes, including three periodical articles. Of this number all except twenty-two are American or British with the preponderance being American. Seven of the twenty-two are French with the remainder in Italian. Of the Italian studies cited only one book and three articles have to do with television or broadcasting. There are two volumes on the films in Italian and three in French. The bibliography contains most of the well known American studies such as Klapper's, The Effects of Mass Communication.


This volume, I Contadini E La Televisione is a study of the rural dweller and television. The book according to the author attempts to be a first tentative study of the effects television has in the world of the Italian rural dweller.\(^\text{18}\)

Another volume which attempts to study television and do some research on it is, La Televisione Inutile.\(^\text{19}\) This book has a bibliography covering almost twenty-five pages in which only five books are in Italian having to do with any kind of research on television. There are books on other aspects of Italian radio and television. A review of the chapter headings may give some indication of the research that this book attempts. In translation the title of the book is, The Useless Television. The chapter headings are: "The Presence and Absence of Television"; "The Best Function of Television"; "Television and Popular Culture"; "The Television Screen in the House"; "The Child Before the Video"; "The Adult Viewer"; "Listening and Preference"; "The Italian Situation"; "The Rights of the User"; "The Different Program"; "The Television Critics"; "To Understand the Television".

**Summary**

This chapter has revealed that the methods and manner of research, through the year 1965, were in the hands of RAI and not outside organizations. Audience research was not done for the sponsor. RAI

\(^\text{18}\) Ibid., p. 1.

was mostly interested in selling licenses and not in selling advertising.

The intent and purpose of the promotion area was to increase the number of license holders and, to this end promotion through contests, through newspaper advertising and through promotion with the daily newspapers and monthly magazines was used to increase the number of households with receiving sets. In order to remain solvent RAI must obtain listeners in just the same manner that American broadcasters must obtain sponsors. The only difference is that RAI must encourage people to buy radio or television sets and take out a license to have them. It seems evident, then, that RAI must offer to the mass of people that which in the way of programing will carry the greatest appeal so that the greatest number of people possible will be persuaded to buy sets and be licensed. If the previous premise is true, then the conclusion can be drawn that RAI, like its counterpart in America, does in general appeal to the average audience.
CHAPTER TEN

INTERNATIONAL BROADCASTING

Among its many activities, RAI has been given the function of international broadcasting similar to the United States' "Voice of America".

External Broadcasts on medium and short waves totaled 10,964 broadcasting hours during 1962. They were beamed to over 50 countries all over the world.¹

Most of the programs consisted only of news and information, but there were some programs of music.²

According to the 1961 figures, there were a yearly total of 3,909 short wave broadcasts in Italian and 6,678 in foreign languages.³

The above figure included some thirty foreign languages in which RAI broadcasts,

Special programs to foreign countries are beamed regularly by short as well as medium waves, in Italian as well as in thirty foreign languages including Bengalese, Hindi, and Urdu.⁴

Through 1965 on short wave RAI still operated a broadcast to North America in English from 2:00 to 2:20 A.M. (all times given are Rome time). This program which operated Sunday through Saturday

¹This Is RAI, op. cit., p. 14.
²RAI Brochure, op. cit., p. 9.
³Ibid. ⁴Ibid.
consisted of twelve minutes of news and commentary about Italy and eight minutes of either dances, Neapolitan songs, opera music, hits, old and new, keyboard concert or vocal ensembles.\textsuperscript{5}

For Egypt, in Egyptian, the broadcast hour was from 9:20 to 9:32 p.m. for news and commentary with eight minutes of music to 9:40 p.m. The music was of basically the same variety as that beamed to North America.

Great Britain received its Italian short wave broadcasts from 10:15 p.m. to 10:35 p.m. with the first twelve minutes devoted to news and commentary followed by the same musical programs as were beamed to North America. Malta received its broadcasts from 9:20 to 9:40 p.m. following the same basic pattern as outlined above. To the Near East were beamed programs on the same pattern from 1:00 to 1:30 p.m. while Japan received broadcasts 11:05 p.m. to 11:25 p.m. Among the other countries to whom programs were sent in their own language were: Albania, Arabia, Bulgaria, Czechoslovakia, Denmark, Spain, France, Germany, Greece, Hungary, Lithuania, Poland, Portugal, Romania, Russia, Yugoslavia, (broadcasts were also done in Serbo-Croatian, Slovak and Slovenian), Somaliland, South and Central America, Turkey, and the Ukraine. To the following countries were broadcast programs in Italian: Latin America, Australia, the Mediterranean Basin, Central Europe, Central America, the West Indies, Africa (Somali-Ethiopia), South Africa and the Gulf of Guinea and North, Central, and South America.

\textsuperscript{5}RAI, This is the Radiotelevisione Italiana Calling From Rome, Program Guide from Overseas Broadcasts (RAI: Rome, November, 1965, 14th Year--N. 2) p. 1.
As we have stated before,

The programs consist mostly of news and information but there is also a certain amount of light and classical music, the most popular of which is the Notturno dall' Italia.6

The "Notturno dall Italia" (the Nocturne from Italy") was broadcast nightly from 10:45 p.m. to 6:30 a.m. on 355 meters, 49.50 meters, and 31.53 meters. It was,

Eight hours of music parade: songs, melodies, opera music, folk songs, classical music, operetta and jazz with short news bulletins in four languages every hour.7

Several short wave programs were aimed at Italians living in another country. One such program was called "Tu sei del mio paese" ("You Are My Country") whose purpose was to permit the Italian living outside his country to hear familiar voices from home. "Avanti Tutti" ("Forward All") was meant specifically for sailors, fishermen, and crew members on ships at sea. A program directed to Italian children all over the world was called, "Piccoli e grandi uomini" ("Great and Small Men"). Significant melodramatic works constituted the content of a program called, "Ribalta lirica" (Lyrical Footlights). The area of popular music was covered by a program dedicated to the newest in popular music, "Tappeto volante" ("Flying Carpet").8

Programs of news, information, commentaries on the most important political issues, and interviews were all a part of the short wave broadcast schedule in 1965 among which was a program entitled "Riflettore" ("Reflector") (which was a weekly program on arts and letters) and another weekly program devoted to popular culture and

6Ibid., pp. 4-5. 7Ibid., p. 6. 8Annuario, p. 29.
touring called "Libro di Italiano" ("Italian Books"). Programs devoted to sports were an important part of the short wave schedule.

The three programs on the RAI network were also broadcast on short wave. The First Program was broadcast on 49.50 meters and 31.53 meters on weekdays from 6:30 a.m. to 2:00 p.m. and 2:55 p.m. to 11:30 p.m. On Sundays the broadcast hours were 6:30 a.m. to 11:30 p.m.9

The Second Program on weekdays was broadcast from 7:30 a.m. to 12:20 p.m. and from 1:00 p.m. to 10:45 p.m. while on Sundays and holidays it was heard from 7:00 a.m. to 2:00 p.m. and from 2:30 p.m. to 10:45 p.m. on 41.81 meters.

The Third Program was transmitted on weekdays from 6:30 p.m. to 11:15 p.m. approximately and on Sundays and holidays from 4:30 p.m. to 11:15 p.m. approximately on 75.09 meters.

The international activities of RAI fell under the hand of the Direzione Centrale Rapporti con l'Estero, (the Director of the Center for Rapport with Foreigners). Not only was this office concerned with broadcasting programs to other countries and furnishing other countries with taped programs, but it was also with the relationship that RAI had with organizations, technical societies, and any other foreign contact or activity which had to do with the broadcast medium. Conferences which were held in other countries and problems concerning frequencies and the use of same were all handled by the Center for Rapport with Foreigners.10

9Radiotelevisione Italiana Calling From Rome, op. cit., p. 6.

10Annuario, op. cit., p. 195.
This same office conducted all business with foreign program suppliers and produced programs which were distributed by the RAI Corporation in New York. Eurovision broadcasts as well as those of Telstar were all handled by the same office.

One of the most important international areas was the European Broadcast Union which had in 1965 thirty-two European radio television organizations as members and forty organizations outside of Europe. RAI was also an active member in dell'Union Internationale des Telecommunications (UIT) (The International Telecommunications Union) which had the problems of regulating frequencies in Europe. Regulation is conceived on a cooperative basis by the countries involved. RAI was also involved with the l'International Frequency Registration Board (IFRB) and il Comite Consultatif International des Radiocommunications (CCIR) the (International Committee of International Communications). Representatives of RAI have taken part in all the conferences of UIT which considers problems of interest to broadcasting. Finally RAI was also a member of an organization known as Comite International Special Perturbation Radioelectriques (International Committee of Special Radioelectric Problems) which was concerned with all electric apparatus and the problems such equipment caused broadcasting plus the elimination of such interference. Not to be overlooked, also, is the fact that RAI for many years has been a part of the Consiglio of Europe (Council of Europe) and has cooperated with UNESCO.11

The greatest amount of international activity was in the area

11Ibid., pp. 196-197.
of program exchange. RAI has had for fifteen consecutive years program exchange with such countries as France and more recently with the Soviets, Yugoslavia, and Spain.

On a "hook-up" basis RAI has had over 5,470 broadcast hours of which 3,635 were provided by foreign countries and 1,835 sent from Italy. Among these were the important programs of the opera "Pilate" in its premier performance from Rome which was sent out from Italy and also the reception into Italy from London the Convent Garden production of "A Midsummer Night's Dream".

RAI also received on a tape basis German language programs from Germany which were broadcast from Bolzano for the Germans living in that area. In the year 1964, 3,008 taped programs were exchanged of which 1,994 were sent by Italy to other countries and 1,014 were received from other countries by RAI.

As far as RAI television was concerned, practically all the program exchanges have been through Eurovision to which RAI has been a member since 1954. Such programs through Eurovision had, except for those which are of immediate newsworthiness, particular artistic and entertainment value.

Of particular interest in the Eurovision exchange of programs was the area of news on film which is called EVN-Eurovision News and which has been a feature of Eurovision since 1962. In 1964, RAI contributed 512 news features for a total of about 42 hours of news film. Beside the news furnished to Eurovision, RAI has cooperated with foreign news correspondents since up to one hundred eleven newsmen were provided in 1964 about twenty hours of news film. The total, then of news film
furnished to Eurovision and to foreign correspondents has been 925 features or around 343 hours.

The above does not include the exchange of video-taped or filmed programs which comprised a total of 937 programs of which 661 were sent out by RAI to other countries and 266 were received by RAI from foreign sources. The principal foreign countries to which RAI distributed filmed and taped television programs were the United States and Canada. However, during 1964 RAI reached an agreement with West Germany, Belgium and Luxembourg to send them television programs which were to be broadcast from those countries for the benefit of Italians living there. Belgium and Germany agreed also to rebroadcast in Italian over radio programs featuring news, sports news, and popular music directed to Italians living in these two countries.

For the Federal Republic of Germany RAI prepared weekly thirty and sixty minute television programs which were broadcast in Germany for Italians living there. With the cooperation of the Scoiète Suisse de Radiodiffusion et Télévision (the Society of Radio and Television of Switzerland) RAI provided Italians living in Switzerland with a weekly program entitled: "Un ora per Voi"—("One hour with You").

Of growing importance in the television area was the co-production of television programs with foreign companies. One of the most important countries with which RAI co-produced is the French organization, ORTF. In 1961, followed again in 1963, RAI and ORTF together produced two film series, "Il Cavaliere of Maison Rouge" ("The Knight of the Red House") and "Mastro Don Gesualdo" ("Master Don Gesualdo"). In 1964 other programs were begun in cooperation with ORTF and also
Zweites Deutsches Fernsehen (ZDF).

RAI maintained representatives and correspondents in all the principal capitals in Europe including Moscow and in many countries outside of Europe. The correspondents, while they had a relationship with the Center for Foreign Rapport, answered also to the Director of the Center for Journalistic Service. RAI had these correspondents as far away as New York and Buenos Aires.\(^\text{12}\)

Along with its news correspondent in New York City, RAI in January 1960 established the RAI Corporation Italian Radio TV System with offices in New York City.

Its purpose, in brief, is to promote the exchange, between Italy and the United States, of programs, ideas, facilities, and information in the field of radio and television.\(^\text{13}\)

The RAI Corporation has had its most success in the area of radio by working through BFA, (the Broadcast Foundation of America) and through the NAEB and the NER network.

The public affairs programs distributed through the facilities of BFA to its affiliate stations from coast to coast, include a weekly Italian Press Review as well as Italy’s regular contribution to BFA’s periodic programs such as International Almanac, Portrait of a City, Flashback in History, the Lively Arts, Book Review and Report, Science and Technology, etc.\(^\text{14}\)

A different group of programs was distributed through NAEB.

NAEB, which supplies primarily university stations, handles a number of RAI’s educational programs consisting of lecture series on Modern Italian Novelists, the Theatre of Pirandello, Puccini, Verdi, Italian composers, and so on. The various composers’ series include ample selections of musical excerpts.

\(^{12}\)Annuario, op. cit., pp. 197-199.

\(^{13}\)RAI Brochure, op. cit., p. 10.  \(^{14}\)ibid.
Both the BFA and the NAEB programs are, of course, spoken in English and are produced expressly for these organizations.\textsuperscript{15}

The programs which the RAI Corporation distributed are all produced in Rome by a special section of the Center for Foreign Report.\textsuperscript{16}

Other English language programs such as a Newsletter from Italy, an Italian Music Magazine, Italian Profiles and a survey of Italian Movies are likewise produced for broadcast in North America and are distributed by the RAI Corporation to the individual radio stations direct.

All radio programs of RAI are recorded on tape. They are offered as a public service, free of charges, and must be returned after use on the air. They may not be used for commercial purposes.\textsuperscript{17}

The RAI Corporation also made available RAI programs which were taped directly from the RAI three networks and distributed to stations that served an Italo-American community. The RAI Corporation also distributed music programs of high quality to FM stations providing, in many instances, music which was not available on commercial recordings.

The number of American radio stations using RAI's music programs reached, in barely two years, a total of 60 and is growing at a steadily increasing rate of new stations every month.

By the end of 1962, the RAI Corporation Music Tape Library contained over 1000 tapes. It is constantly being replenished by new material from RAI's various studios in Italy.\textsuperscript{18}

The RAI Corporation has not been inactive in television in America.

\begin{flushright}
\textsuperscript{15}\textit{Ibid.}.
\end{flushright}

\begin{flushright}
\textsuperscript{16}Interview with Corrado Augias, Chief of the Foreign Radio Section, RAI, Rome, September, 1965.
\end{flushright}

\begin{flushright}
\textsuperscript{17}RAI Brochure, \textit{op. cit.}, p. 11.
\end{flushright}

\begin{flushright}
\textsuperscript{18}\textit{Ibid.}.
\end{flushright}
In Television the RAI Corporation was instrumental in the drawing up of the various agreements of cooperation between RAI Radiotelevisione Italiana and the major networks of the United States. On the strength of such agreements, several American television programs are being produced in Italy with equipment, facilities, technical staff, production personnel, orchestras and artistic talent provided by RAI.

The Corporation distributed RAI produced documentaries, operas, and variety programs which were used in toto by the American television stations or as parts of "international features presented as a public service".

For television crews from RAI shooting documentaries on location in the United States, the RAI Corporation provides temporary headquarters and acts as a liaison office for all contacts and arrangements needed for each particular project.20

The RAI Corporation also acted as a public relations office and issues press releases which were of interest to "the public of North America".

Another activity which is most significant of the RAI's policy of international cooperation is the "Prix Italia" (also called "Il Premio Italia"). Started in 1948 and immediately welcomed by the principal European broadcasting organizations, this competition constitutes a testing ground for the achievements of the various countries in the sphere of music, dramatic art, and documentaries. The Prix Italia is, furthermore, a valuable meeting ground for broadcasting officials, and has facilitated personal contact and fuller understanding between organizations.21

The "Prix Italia" is a separate departmental area of RAI and had a permanent Secretary to administer the organization. There were forty radio and television companies of other countries who belonged to or participated in the "Prix Italia" competition in 1965.

At its conception in 1948, the "Prix Italia" was limited only

20 Ibid.
to consideration of radio programs, but since that time it has undergone several modifications. Not until 1956 were television programs included in the contest. In 1963 more than one radio and television company in a country was admitted to the "Prix Italia". Throughout the years a greater spectrum of prizes has been offered for outstanding programs.  

The panel of judges for the "Prix Italia" was composed of an international group which met each year in a different Italian city. Eight prizes were given in 1965, five of which went to radio programs, and three were for television programs plus a special television prize given by the city hosting the contest. There was also a special prize sponsored by the National Newspaper Federation for a radio documentary program. Three of the five radio prizes were given by "Prix Italia" in the area of a written musical work, one for a literary or dramatic work, and one for a program in stereo. RAI, itself, underwrote two prizes, one for a musical work and one for a dramatic work.

Participation in the competition was limited to the radio and television organizations that were members in 1965 of the "Prix Italia" organization. Two other stipulations were made by the "Prix Italia". No radio-television organization could submit a program in any category on which a member of submitting organization sat as a judge. The other stipulation was that all radio programs had to be submitted on a disc recording or on magnetic tape. In television, tape or film could be used.

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In 1964 the "Prix Italia" met in Genoa with thirty-eight European and non-European radio and television companies participating. Forty-nine radio programs were submitted for consideration and forty television programs.

Italy and RAI have been in the forefront of European countries to experiment with Telstar and Relay I and Relay II. As early as January 1962, RAI informed NASA in a memorandum that the company was interested in participating in experiments with the satellites. On March 8, 1962, in the area of Fucino, 75 miles east of Rome, a station to receive Telstar signals was begun with additional equipment for transmission to be added later. Telespazio, an affiliate of RAI, was operated by RAI in conjunction with the Italcable Company. The organization was formed in109lineno110October of 1961. On January 4, 1963 the Fucino station began to function, the third to do so in Europe preceded only by the French station at Pleumeur Bedou and the British station at Goonhilly Down. In the first months of 1964 a 2 kw transmitter was installed which made possible two way communication.

On August 19, 1964, RAI was among a group of countries, who, at Washington, D.C., formed an organization for the use of satellites in worldwide communications. This organization was known as the "Comitato internazionale per la comunicazioni tramite satellite" ("International Committee for Communications Transmitted by Satellite"). Italy's participation on such a committee was confirmed on February 9, 1965 by Telespazio and the Italian Ministry of Posts and Telecommunications when on that date the Ministry gave Telespazio a twenty-five year exclusive contract to operate satellite communications in Italy.
On the 17th of February, 1965, Telespazio under its new contract made official the Washington agreement and participation on the Committee for international communication.

The station at Fucino was refurbished so that the antenna of 9.15 meters in diameter was replaced by one of 13.40 meters in diameter. New amplification equipment was added and the 2 kw transmitter was replaced by one of 10 kw capacity. The apparatus for tracking was replaced by the newest and most up to date. The new equipment made available thirty six channels.\(^{23}\)

**Summary**

In this chapter we have seen that RAI expanded a great deal of time in international activities. Programs in the language of the country concerned were broadcast on a regular basis in order for those countries to learn about Italy. Also, we find, that programs in Italian were sent forth to Italian citizens living in foreign countries.

In 1950 Italy was one of the nations which took part in the "Torquay Constituent Conference" which founded the European Broadcasting Union.\(^{24}\)

Along with the French and the British, RAI has been a front runner in developing the use of satellite transmission along with the exchange of programs on a tape and inter-connected basis. In many instances RAI also cooperated in co-producing programs to be used in Italy

\(^{23}\)Annuario, op. cit., pp. 211-212.

\(^{24}\)EBU Review, No. 76, op. cit., p. 484.
and other countries. In other words, RAI and Italy have not been insular as far as broadcasting is concerned and the RAI organization has tried in every manner to be cooperative on an international scale to the point that the RAI company has participated and become a member of every organization concerned with radio and television extant in Europe and, in some cases, outside of Europe.

Of special concern to RAI was its relationship with the United States to the extreme that a separate corporation was developed under the corporate name of RAI Corporation to distribute programs both radio and television produced by RAI to stations in the United States.

It is quite evident that RAI extended every effort it could to function with efficiency on the international level. International broadcasting paid no dividends to RAI. The listener outside of Italy paid no tax on his set. The contract with the Italian Government instructed RAI to include international broadcasting in its corporate structure. RAI has not stinted on adhering to the terms of the contract.

A small nation such as Italy could become jingoistic in its approach to the broadcast medium. RAI, it seems, has resisted this in its international programing.
CHAPTER ELEVEN

RADIO PROGRAMING

As of 1965 Italian radio reached about 25 million people or seventy percent of the population. 72.07 out of every 100 families had licensed radio sets. There was, of course, more radio listening during the daytime than evening hours because daytime television was given over to school broadcasts.1

Throughout the years RAI has made program changes on radio. Since television was not given to entertainment programs in the daytime it certainly had little effect on the daytime radio program changes. Gone from the program list, for instance, was a woman's program which in 1954 was titled, "The Happy Home".

Under the general title of "The Happy Home", a morning programme is addressed to housewives and feminine listeners as a whole. It consists of subjects which are not calculated to distract the listener too much from the task in hand--recipes by well known people, serial stories (daily, 20 minutes at most), dialogues between husband and wife, drawing room and kitchen (relations between mistresses and maids), etc. It is lightened here and there with music.

Under the title of "Morning at Home" a programme is devoted on Sunday mornings to those women who are out at work all week. "Femine Clubs" covers the activities of all kinds of women's associations. "Woman and the Century" deals with all sorts of problems facing "feminist struggle", legislation, etc.2

1Annuario, op. cit., p. 15.

In 1965 the only women's program prepared especially for the Sound Broadcasting schedule was titled, "Il giornale delle donne" ("Women's News"). Hosted by a man, the program was broadcast from 8:45 to 9:30 a.m. on Sunday morning. "Women's News" was on the Second Network and was preceded by a fifteen minute general newscast and followed by a five minute newscast.3

The Third Network, called the Rete Three (Third Network) from 9:30 a.m. when signed on the air until 6:30 p.m. when it was designated as the Terzo Programma (Third Program) remained basically the same from its conception in 1950.4 This network relied heavily on music since it was an all FM network. In 1954 the EBU Bulletin stated:

In the autumn of 1950, the Third Programme began its life with two and a half hours' broadcasting each evening, from 2100-2330h. In 1952 it opened at 2030 h. with a concert every evening. By 1953 the Giornale del Terzo (Newsreel of the Third) had been added to the programme and now in 1954, the opening time has been brought to 1900 h., the newsreel being given at 2100 h. Consequently the Third Programme is now on the air for four and a half hours, two hours longer than at its inception. Taking into account the Sunday afternoon selection, which was not given at the beginning of the Third's career, transmission time has been almost doubled.5

The newscast mentioned in the above quotation still remained at nine in the evening but the sign on time was 9:30 a.m. daily and sign off was 11:30 p.m.

As far as program content was concerned on the Third Program in 1954 the EBU Bulletin said,

3TV-Radiocorriere, op. cit., p. 44.
4Ibid.
From the programme content point of view, the experience of these last years has led to certain improvements and a better distribution. For example, from 1900-2015 h.--the period before dinner, when the audience is thought to be more selective--the programmes are now to be more specifically cultural: the lighter broadcasts are given after dinner, from 2120 onwards, when the audience is not only larger and less specialised but also--let us say--rather less wide-awake than before.6

The Third Program also began the practice in 1955 of repeating early broadcasts late in the evening for people who were at work, and visa versa for those who went to bed early.7 This practice was discontinued with the event of television.8

The EBU Bulletin article ends with a final note on program content for the Third Program.

Totally new series include courses in the history of French, English, German and Spanish literature--an ideal follow-up for the language courses of the National Programme; extracts from books not yet published by contemporary Italian authors and poets; correspondence illustrating cultural life in the provinces; a weekly series presenting little-known but valuable books from all nations; and a "Musical Encyclopaedia" understandable even to laymen. All the old favourites--literary, scientific, philosophical, musical--are naturally continued.9

Only slight changes have taken place in the program structure of the Third Program since the above was written. No longer were there courses in the history of French, English, German, and Spanish literature. Rather the language courses were repeated from the National Program.

Among the types of programs heard on the Third Program along

6ibid.
8TV-Radiocorriere, op. cit., p. 44.
9EBU Bulletin, Vol. 5, op. cit., p. 188.
with classical music were jazz, a series on legal problems, financial talks, film review, talks on books and poetry, and a weekly poetry reading program, press review taken from magazines, one newscast per day at 9:00 p.m. and drama twice weekly.\textsuperscript{10} The cultural talk programs heard over the Third Program covered the gamut of arts, letters, science, philosophy, sociology, and economics.\textsuperscript{11} The purpose of the network was to help advance the contemporary culture of the country and also to attempt original programming. "... the third or cultural programme, is devoted to productions of high quality and to a deeper study of the potentialities of broadcast expression; it is, naturally, intended for a more restricted social class while nonetheless retaining its cultural role."\textsuperscript{12} The Third Program, incidentally, did not permit advertising although the other two did.\textsuperscript{13} 

While the Third Program remained basically the same as far as content is concerned, there had been changes in the other two networks brought about more or less by the changing tempo of daily life and also by the growth of television. Yet in 1965 RAI's Sound Broadcasting concept was, 

... to bring radio to the individual and the family, without losing that official element in its nature which is necessary to safeguard its prestige and enable it to win the listener's confidence through its veracity, its respect for institutions and tradition and its deeply educational mission.\textsuperscript{14} 

\textsuperscript{10}This is RAI, op. cit., Appendix.  
\textsuperscript{11}Annuario, op. cit., p. 23.  
\textsuperscript{12}EBU Review, No. 76, December 1961, p. 484.  
\textsuperscript{13}RAI Brochure, op. cit., Appendix.  
\textsuperscript{14}EBU Review, No. 76., op. cit., p. 484.
In an article on radio, Giulio Razzi, Director of Sound Broadcasting Program for RAI, in 1963 defined RAI's program philosophy more specifically as he wrote about changes in radio programing.

For several years now, the executives of the various European broadcasting organizations have been able to experience for themselves a new situation in which radio and television live side by side in one and the same country.

The problems which daily spring from this co-existence have not yet been clearly posed, much less understood, if a continual effort is required for the executives of whom I am speaking to master all the aspects of this state of affairs, to absorb them and consider them as the basis for a new outlook on programming.15

Razzi continues by stating that audience measurement and public opinion research has tried to determine how the audience reacts. "But these surveys, however praiseworthy from many points of view, do not perhaps elicit sufficient information to enable a new sound broadcasting policy to be studied and brought into being.16

Consequently it seems clear that the search for new lines along which sound broadcasting can develop must be carried out with faith and intuition. By now we have attained an adequate understanding of the situation in which we find ourselves, and our experience of more than thirty years ought to help map out certain lines of action.17

Mr. Razzi maintains that it is not possible to "analyse the differences between radio and television or to dwell on the uncertainty which characterised the choice of programmes for the two media during the early years of their co-existence."18 He says further that during the early years television broadcasts contained programs which were good radio programs and that radio at the same time had programs on the

16Ibid. 17Ibid. 18Ibid.
air which would have been better if they could have been seen as well as heard.

Nonetheless, as the necessity for following separate ways, each more closely linked to the diverging language of the two media, forced itself increasingly on our attention, we worked out a year ago—in conjunction also with a structural reform in the Central Directorate of Sound Broadcasting Programmes—a series of proposals which were to constitute the new guiding lines for the preparation of radio programmes. The gist of these proposals was that the output of sound radio should be directed along two main channels clearly differentiated the one from the other and including no transmission of a purely television nature. The first channel ("A") could respond to the needs of current affairs and "hot news"; the second ("B") could reflect cultural and artistic events which are less fleeting if not actually permanent.19

At this time RAI developed a slogan as Mr. Razzi states it.

"Boasting the telling slogan: 'Radio comes with you, while television keeps you indoors, this programme could be man's constant companion throughout the whole range of his daily doings.'"20

In more detail Razzi outlines just what kind of programs should be broadcast over channel "A".

The broadcasts on this channel ought to be of high quality but straightforward; they should be characterised by a complete absense of recondite or protracted argument. The basic substance should be music and very short light programs revolving perhaps around topical matters.21

As an example of what he is talking about, Mr. Razzi describes a program titled, "20, 20 Express" which is made up of satirical 'comment on current events: we even managed to write humorous sketches while the broadcast was actually on the air making use of items that had just been given in the news bulletin immediately preceding it'.

He claims that the broadcast met with immediate audience acceptance

19 ibid. 20 ibid. 21 ibid.
especially since the listener took such an interest in the ability of
the actors and writers to fight against time and develop the humorous
items so quickly.

Still on the topic of what kind of programs channel "A" should
have, Razzi says,

The main bulk of music and light broadcasts would be inter­
spersed with very brief commentaries (one every half hour or every
hour) thus giving the audience the feeling that they were continu­
ally living with the changing realities of life. This material
should not all come from the news-readers but should include re­
ports sent by radio or cable from correspondents scattered through­
out the world particularly important happenings.22

The items can, Razzi says, be taken from topical material, "not
only from politics, sport and the daily commerce of humanity, but also
from social life and the arts, singling out the brighter lights of the
cinema, musical and literary world". Further, he says that the reports
could contain brief statements on books of great literary and scientific
interest in the form of stop press news items so that the public is
informed on important records or books.

What should be the characteristic traits of this programme?--
Liveliness and freshness. Liveliness in the sense of agility—in
quick succession, news items following light programmes or music:
freshness in the sense of being up-to-the-minute in the choice
both of music and light material and of information.23

Music, Razzi says, "should infuse life into this sequence of
sound that we are contemplating". Also that it "must represent the
latest productions of the world's inventiveness". Further, if it is
necessary to use music which has had past success the producer should
"at least take a fresh look at the manner in which it is performed".

22ibid. 23ibid.
The programme ought to fill a man's mind with the feeling that a friend—a woman friend indeed—is constantly beside him opening for him a window beyond which he can sense the ever-flowing current of the eternal but changing realities of the world."

Razzi also had a word to say

One and for all, the professorial tone of the announcers and commere should be done away with, so that this stream of news items, music, and short conversation, running on smoothly, agreeably and cheerfully and not making too many demands. Broadcasting hours of this programme should start fairly early in the morning, round about 6 or 6:30, and go on at least until half an hour after midnight.

The second network or Secondo Programma fits into Razzi's pattern according to the Annuario.

Il Secondo Programma, essenzialmente ricreativo, intende offrire al pubblico un ascolto piacevole e relativamente disimpegnate. Vi hanno, perciò, il massimo rilievo le transmissioni di musica leggera e di varietà che occupano circa i due terza del tempo di trasmissione della Rete.

The above statement means that the Second Program was essentially recreational and intended to offer the public sounds that were pleasing and relatively light. The maximum amount of the broadcasts were light or popular music and variety. Two-thirds of the transmission time was devoted to the popular music and variety type programs. Information items were brief and up-to-date and were broadcast hourly on the half hour throughout the day. Newscasts were generally five minutes in length. However, there were two ten minute newscasts; one at 8:30 a.m. and the other at 10:30 p.m. Fifteen minute news programs at 2:30 p.m. contained stock market reports from Milan. The one deviation from the

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hourly schedule was at noon when the newscast was heard from 12:15 to 12:20. From 12:20 to 1:00 there were regional newscasts of ten minute duration.

The second program offered at 3:35 to 3:55 p.m. "Concert in Miniature" was devoted to light classical music. In the early evening selections from operas were played. On other nights in the middle of the evening classical works were featured. The latter was one of two cultural programs on the second network. It was titled, "Classe Unicax" ("Unique Class"). The other cultural program was called, "Piccola enciclopedia Popolare" ("Small Popular Encyclopaedia"). Light drama and comedy were integrated weekly into this program.27

A five minute hobby program was heard at 7:15 a.m. Twice daily, 8:25 a.m. and 5:25 p.m., a five minute program called "Buon Viaggio" ("Good Traveling") was broadcast in cooperation with the Italian automobile club. At 11:50 a.m. on Monday there was a ten minute program on legal questions. On Tuesday the same time period was called "The Woman Who Works"; Wednesday: "The Science in the House"; Thursday: "The Most Beautiful Books in the World"; Friday: "Your Week-end"; Saturday: "Letters from Listeners" which were read on the air and answered on the program. Sports news was reserved for Sunday afternoon.

The programming on the National network, the oldest of the three, was broader in scope using some of the same kind of programs of the other two, yet having programs unique in nature and totally different from the other two networks.

Writing about channel "B" or the National Network, Razzi states,

"If programme A is meant for the busy man, programme B should be addressed to the man at leisure. It is impossible to determine exactly what constitutes a state of leisure or of activity for the average man. It could be claimed, from a point of view of statistics, that there is one day on continual occupation then one of continual leisure, because while Mr. A has a period X when he is engaged, Mr. B can be free during that same period. As these stretches of leisure and activity are continually alternating, statistically one can trace a complete day of leisure and an equally complete day of activity." 28

The above philosophy was the basis for the National programing.

A man taking his ease is in a mood to savour, to meditate, to reason. Programme A flows on uninterrupted and undemandingly and is thus not suited to the special state of mind of a man who is having a day off. Consequently, one channel should be equipped to fit in with this impression of a day's leisure. During such a day, what is needed and appreciated are coherent and well planned talks on artistic or other cultural subjects. Man feels the urge to draw closer to the great fountains of art; to hear major symphonies, operas and works of chamber music, to follow lectures on cultural, literary, or scientific matters, so typical of our day and age. 29

Razzi contends that "we are not trying to ape the Third Programme with all its rarified academic qualities".

The programme we have in mind should be a window opened on to a different facet of daily life: the reality of things that must be probed more deeply, of the more significant and lasting aspects of life. Its substance should not however be a simple succession of records chosen more or less at random by the planners of recorded music programs: it should be bursting for the sustenance of the average listener. 30

Razzi also makes a plea for a return to live programs on radio.

28Razzi, op. cit., pp. 31-36.
29Ibid.
30Ibid.
The vitality of direct transmissions must be recaptured in this radio fare, for if anything has contributed to the deadening and crippling of the radio it is surely the fact that it has come to be identified, beyond all bearing, with the transmission of recorded programmes, resulting in the disastrous consequence so obvious in the economic and organizational fields.31

Razzi suggests that perhaps because of budgetary restrictions channel B could be set up to be a clearing house for the best live musical programs contributed by other countries.

With regard to the characteristics of programme B, it is clear that the whole daily sequence of transmission should be rounded off by artistic productions of national importance. In this field I am not at all afraid of saying that—in spite of television—there are also many dramatic works which ought to be given on sound radio. I am thinking of those works which depend most of all on the fascination of the language and the consistency of the ideas, and which gain enormously from simply being read aloud. The sight of the actors and the sets detracts from the enjoyment of many classical works, while a new purity comes upon them when, on the contrary, they are considered as simple vehicles for poetry.32

In 1964, the National Program did a series of Shakespeare's most important works in commemoration of the fourth century of his birth.33

Along with his pleas for live programs and dramatic programs for channel B, Razzi also had the following to say regarding the time schedule:

Channel B should not be fettered by the shackles of fixed hours or especially by the exigencies of journalism. It should be allowed freedom of action unhampered by the categorical barriers which very often prevent the broadcasting of great international events because, alas, they happen to coincide in one country or another with the radio newsreel or political commentary.

31 Ibid. 32 Ibid. 33 Ibid.
In conclusion, I may say that many of these directives have already been implemented and the preliminary opinions which have reached us from our listeners confirm their positive value.\textsuperscript{34}

Programing of the National Network has followed rather closely the philosophy of Mr. Razzi. There were only seven newscasts a day on the National Program and, unlike the Second Program, these newscasts were no less than fifteen minutes in length, with others running as much as twenty to twenty-five minutes. Weather forecasts were a separate part of the programing.\textsuperscript{35}

News on the National Program was longer, more diversified, and attempted to go into greater depth. Then, too, documentaries, events of the day, sports news, discussions, talks, interviews, national and international events, news of the artistic and cultural life, economic and sports were on the National Program more than either of the other two. The National Network had programs on business, economics, and the stock exchange. A special program on industry kept the listener informed on the latest news and information regarding the industrial life of the country. Also there was a program called the "Voice of the Worker" as well as informative programs on arts, letters, and the theatre. One program a week was devoted to books and was called, the "Books of the Week".

The National Program had a place, too, for school broadcasts and featured programs in the morning from 10:30 a.m. to 11:00 a.m. aimed at the first and second grade and the middle school. In the

\textsuperscript{34}Razzi, op. cit., p. 31.

\textsuperscript{35}TV-Radiocorriere, op. cit., pp. 44-67.
afternoon after school, bearing the title, "I Programmi Ricreative Per i Ragazzi" ("Recreational Program for Children") was a children's entertainment program.

Catholic mass as well as other programs of interest to Catholics along with programs for Protestants, and Jews were on the National Program.

Two other areas were covered, a program of special interest to the bedridden and a program directed to men in the armed forces.

The National Network produced drama of literary value: adaptations of great novels, historical, and original dramas written by a variety of Italy's outstanding authors.

RAI had three symphony orchestras, one at Rome, one at Milan, and one at Turin each with 100 members while at Naples there was a Chamber Orchestra with 44 members. The choral groups attached to these orchestras numbered between 50 and 70 members. Live music was broadcast a great deal over the National and the Third Program. RAI also did broadcasts from many festivals as well as the great operas direct from the opera houses at Milan, Naples and Rome. "In the field of light music, jazz, musicals, and operetta RAI likewise produced programs, with its own bands, ensembles, and performers." RAI also had a vast library of phonograph records covering all fields of music. "In the field of electronic music RAI has been in the avant garde since 1955 when it founded the Studio di Fonologia Musicale in Milan, today the center of Europe's foremost exponents of the new medium of composition."36

The transmitters of the National and Second Program were used for local broadcasts during specific times of the day through the following regional centers: Ancona, Bari, Bologna, Bolzano, Cagliari, Cosenza, Firenze, Genova, Palermo, Perugia, Pescara, Potenza, Trieste, and Venezia, and also from the production centers at Rome, Milan, Turin, and Naples.

The split of the networks to local service occurred from 2:00 to 2:55 p.m. on the National Network and from 12:20 p.m. to 1:00 p.m. on the Second Network except on Sunday when the split on the former was from 2:00 to 2:30 p.m. and on the latter from 12:30 to 1:00 p.m.

In practically all cases the local programs were used for news and information programs of local interest.

Programs in other languages were developed and broadcast over separate transmitters in Turin which had programs in German and Ladina; and from Trieste which had programs in Slovene. These programs were not restricted to news alone but were a balanced offering similar to the programs heard over the national networks.

In 1960 RAI experimented with election news with a program entitled, "Tribune Elettorali Regionale" ("Tribune of Regional Elections") with emphasis on the local elections. In 1963 broadcasts on the national and local elections were broadcast on an experimental basis in Sicily and Val d' Aosta.

In April and May 1964 RAI experimented again in the area of politics broadcasting programs on which appeared the different candidates
for offices in the Trieste area. The programs were broadcast both in Italian and Slovene.\textsuperscript{38}

For the benefit of English speaking peoples living in and around Rome, RAI provided a ten minute daily newscast on the National Program which was prepared and voiced by an American newsman affiliated with an American network. This man compiled his own news from the services of the Italian correspondents and also, UPI, AP, ANSA, and Reuters along with news gained from listening to short wave broadcasts from other countries. He was not permitted to make any comment, nor interpretation of the news in any way at all. The Italian news he used was official and cleared with the news department of RAI. The American newscaster stated there was no direct censorship, but after being with RAI for several years he became aware of news he should not use and that news stories dealing with Italy must have prior clearance. RAI paid this man to do the program which was heard at 7:30 a.m. daily and called, "Welcome to Italy".\textsuperscript{39}

Another American news correspondent, who because of his relationship with RAI wished to remain anonymous, said that news in Italy was somewhat curtailed by the fact that government control was subtle but powerful. The watchdog committee, composed of thirty members from Parliament, made it very difficult to go into news in depth and also to have any commentary or analysis of the news. The news department of RAI was constantly aware of this committee and watched that news did

\textsuperscript{38}Annuario, op. cit., pp. 25-27.

\textsuperscript{39}Robert Miller, Correspondent for ABC and Mutual, stationed in Rome.
not offend any of the political parties. There seemed to be a tendency
to report the doings of members of Parliament and the good things which
were happening in the industrial complexes of the country. This man
also said that radio did a better job of news coverage than did tele-
vision.

One other English language program had found its way into the
program schedule of the Production Center at Naples. This was a pro-
gram aimed at the American Armed Forces, their families and other Eng-
lish speaking peoples in and around Naples. This program, Monday through
Friday was broadcast from 7:00 to 8:00 a.m. and on Saturday and Sunday
from 8:00 to 9:00 a.m. The program, even though it did contain inter-
national news, was not live but taped the afternoon preceding the broad-
cast. The Saturday morning program featured "Rock and Roll" music with
religious and easy listening music on Sunday. The content of the pro-
gram had to do with information and news of interest to the families of
service men, club meetings, and tourism in Italy. "Good Morning From
Naples" had been on the air for three years. Since there was no Armed
Forces Radio in Italy (RAI must give permission for an Armed Forces
transmitter to operate in Italy and had not done so as yet), this program
was used by the Navy in cooperation with the United States Information
Service to provide English speaking programs for Armed Forces Person-
nel. 41

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40 Interview with Rita di Martino, hostess of the program, Naples, Italy.

41 Interview with Lt. Robert Sims, Public Affairs Officer, U.S.
Navy, Naples, Italy.
Summary

RAI, since there were ten million households subscribing to radio, felt that radio remained a potent mass communication medium. Instead of deteriorating radio services, RAI was increasing sound broadcasting.

Changes have taken place in the programming structure of the three networks. These changes have occurred because of two factors. Firstly, the change in the tempo and sophistication of living and secondly, the impact that television has had on the nighttime program schedule of radio. On the basis of these two factors, RAI developed a broadcast philosophy which, unlike America, was not based on the whims and fancies of the sponsor, nor even on the potent thrust of the surveys, but on premises built up over thirty years of broadcast experience.

RAI has looked deeply into the sociological, psychological and environmental problems of modern man and has attempted to meet his communication needs.

In order, therefore, to meet the emotional, intellectual, and cultural reactions and conflicts of the audience, RAI, very wisely, afforded three services to the audience.

RAI also had the opportunity to tap the wit, the humor, and the creativity of the best authors and talent in Italy and was not at all embarrassed by having such talented people work with the radio service as well as television because the manner and rate of compensation was equal. Therefore, artistic and creative dramas were a part of the program schedule on radio as well as probing talks in the fields of arts,
science and letters. Fundamentally, therefore, RAI used the radio spectrum as a means of communication of things which were noteworthy for man as well as a means of entertainment, emotional satisfaction and escape.

If there was one area of weakness in RAI's radio schedule in 1965, it could be found in the realm of news and political broadcasts. Tied to the government as closely as it was, RAI had difficulty in overcoming the complex political pattern in which it had to operate. The warp and woof of which was not only a watchdog committee of thirty Parliamentary members, but also a program committee to which RAI had to submit programs which this committee forwarded with recommendations to the Minister of Post and Telecommunications for final approval.
CHAPTER TWELVE

TELEVISION PROGRAMING

RAI said in 1965 that contemporaneous life comes alive on the television screen and encompasses all its aspects such as, politics, society, culture, science and sports and the man of today has found an immediate response to that which he sees on the television screen. The television screen, occupies the time of the viewer in his search for education and culture as well as entertainment.

Television has a need to produce programs which will not only entertain but also contribute to the Italian cultural and civic life of the population. The obligations of the broadcasts condition the productions. The necessity to prepare in one year, every year, some hundreds of dramatic works, one act, romantic melodramas, and of modern life--realized in thousands of productions through the preceding years of which only a minimum part can be repeated or newly edited--affords not only a problem of choice, but somewhat a problem of responsibility and a difficult problem of research.

The good use, continued the philosophy of RAI, of the means of television carries with it responsibility to the author, responsibility to the exponents of culture, responsibility to the critic and respon--

RAI, Dieci Anni di Televisione in Italia (RAI: Rome, 1964) p. 6

166
sibility to the public as a whole. The audience must demand something for itself. Above all he, the audience, must exercise his right of choice which becomes a problem of fundamental importance in television programming since not every program is made for each viewer not only on a cultural level, but also as to age, likes and individual preferences. The audience must also exercise moderation of use.

According to RAI in 1965 the problems placed on contemporary society by the phenomena of television must be thoroughly examined. It is not possible to ignore all which, in the activity of television, meet and clash because of television's interesting diversity and television's force upon society. Further, television cannot be interesting all the time to the thousands who view it. There must be programs which appeal to the minority. Research into the appropriateness and the satisfaction of television programs is not easy. Research, however, must be faced calmly without the fear of learning deficiencies and errors which are inevitable in such a new and modern service. Even after ten years of operation television has a lot more to say, much to do, which has not been done at this time.

RAI also contended that any attempt to trace what television in Italy has done must take into consideration four individual activities of prime interest: interpretation, theoretical and critical of the phenomena of television; examination of present and past programming; changes taking part in the social composition of the audience and in its orientation of taste; organizational and technical aspect of the business. The phenomena of television must be examined in the globality of its socialological, esthetic, educative, entertainment, and cultural
aspects along with its extraordinary novelty and how this modern com-
communication medium has modified the feelings and attitudes of modern
man.

Bonaventura Tecchi, President of the Vigilance Committee over
Programing, stated the purpose of television in another way,

Educare e divertire con misura; questo il difficile compito di
chi ha la responsabilita di ideare e realizzare i programmi tele-
visi.2

What Tecchi said is that television has the difficult respon-
sibility to entertain and to educate. There is a moral and artistic
problem of great delicacy involved.

Tecchi also said that Rai was quick to realize the moral respon-
sibility it had in presenting television. While television presented
the ability to add movement to sound and in this respect is like the
cinema, unlike the cinema, television is available to every member of
the family and thus has imposed on it certain moral restraints that are
not imposed on the motion pictures nor on the theater. Further, tele-
vision is able to reach all strata of society and all peoples no matter
whether they live in the mountains or in the valleys. Since television
needs no admission ticket, it can be turned on by the child in the
family which places television in a different moral position from motion
pictures, the theatre, and books. That which can be permitted in books,
the theatre, and the cinema cannot be permitted in television.

Within the above strain of thought Tecchi recalled that a fam-
ous Italian avant garde author commented to him that books and the

2Ibid., p. 13.
theatre educate so should television. Tecchi indicates that he had a great deal of respect for this author, but to educate via television is a delicate problem especially so, if the program is to avoid preaching by voice and gesture. To insinuate instruction or education into a program, no matter how subtly, is an extremely difficult job because of the vastness of the audience even the non-adult audience which is composed of boys, girls, and adolescents. The aim, therefore, of the non-adult program is that of a light disposition and Italian mentality—in the eyes of foreigners Italians have a great deal of friendship for children. The Committee looks upon each non-adult program as being worth-while only if it be likened to a page from a well done book or such a book in its entirety. Another problem which confronts the Program Committee and the television directors is the effect that actors and singers have on the young people who, because of the acclaim and the money talent on the programs receive, try to identify with such talent and thus destroy themselves in trying to be like these actors and singers.

Along with the moral turpitude necessary to produce good children's programs, is the difficult course that the so-called cultural programs must follow. The Program Committee, because of the importance of cultural programs, has insisted that these programs be of the highest quality—radio and television cannot open the door to mediocrity—that current modes and current schools of cultural thought all are represented. The greatest problem in the area of culture is that of taste and truth in the presentation of the television panorama which must
present Italian culture and art, which is so various and diverse, in all its aspects.

Another aspect of television programming which is most difficult is that which, on first impression, seems to be the most easy to do. Tecchi here referred to programs of entertainment, popular music, quiz, comedy and such ilk. The truth is that entertainment is very difficult; that is to entertain without falling into banality and mechanical monotony. These are the programs which have millions of viewers in which the rich mingle with the poor in viewing, the astute with the simple, and the exacting with persons who are more easily pleased. Thus, is the entertainment program made difficult to produce.

Tecchi concluded his reflections of ten years of Italian television by saying that notwithstanding all the faults, the critics, the enormous number of broadcasts which television must burn up each month, the variety of seasonal program requirements, and the differences of audience's tastes, Italian television has done in the past ten years an enormous amount of work which, with the addition of a second network, has permitted television to reach fruition. Foreign observers, who are not always kind, admit that Italian television as of 1965 enjoys the highest cultural taste and considering the number of countries broadcasting was one of the finest services of the television medium in the world as to program content.

In speaking of television programs another writer, Enrico Fulchignoni, stated there is a unity and faculty in the presentation of television programs which prior man has considered contradictory; the here and now and the future; the immediate and the deferred; the
communion and the solitude; the cultural and the distraction. Sociologists and psychologists ask also what will be the effects of this new entertainment phenomena which has introduced into social circles the most extreme diversity of individuals into a space which coincides with the world. In other words television is a "presence" which can traverse time and space and bring man into communion with other men and events all over the entire world.3

Riccardo Bacchelli said that television has decided the character of every civil, sacred, and institutional ceremony and absolutely reduced man, and the world, to a performance which follows reason and a critical spirit.

Television in Italy, according to Carlo Bo, has developed a new being, that of the television personality whose force and newness has been derived by the participation of the audience which bring the personality to life. This personality of the television screen has been born in the mutual exchange of responsibility with the spectator and he, the personality, seeks in the night a public which he resembles completely and in integrity. The personality is one with whom the audience can identify, personable, and closer to the television audience than is the personality's counterpart in the theatre or on the motion picture screen.4

Reflecting on the role that news plays in television programing, Ettore Della Giovanna said that television has as a means of information

3Ibid., p. 29.
4Ibid., p. 37.
profoundly altered traditional journalism. Television news is more rapid, more direct, more authoritative because it tends to eliminate from the news every bit of conjecture or suggestion. However, while television broadcasts to a vast number of people and brings them knowledge and satisfies the public's curiosity and captures their interest, television news also strengthens the critical attitude and promotes discussion along with helping to develop proper public opinion. Television news has all the elements in which reside the irreplaceable values of the Press.

The foregoing pages have prefaced the discussion of television programs and content in order to give the reader an understanding of the philosophy and attitude that the program committee and the officers of RAI had in 1965. Although Sergio Pugliese, President of RAI, went to America in 1952 to study the American television industry and the preparation, development, and execution of programs along with equipment, Italian programing reflects the attitudes and critical responsibilities which are solely Italian in nature as indicated by the previous pages.  

At 11:00 a.m. on January 3, 1954, broadcasting of television officially came to be with direct coverage of the ceremony of the opening of the new production center at Milan. No information is available as to how long this broadcast lasted. However on that same evening, service was resumed with a special edition of "Telegiornale" (Television News") which was broadcast at 8:45 p.m. followed at 9:15 by a program

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5 Ibid., pp. 13-49.
called, "Teleclub". (RAI described the program as "dibattio di varieta" which translates into "variety discussion" or "variety debate".) At 9:45 RAI broadcast a program called, "L'osteria della posto" ("The Inn by the Road") by Carlo Goldoni. This was a costume drama of the era when men wore white wigs and knee britches. Seen in the play were Isa Barzizza, Leonarde Cortese, Renato De Carmine, Adriano Rimoldi, Ernesto Sabbatini with Franco Enriquez as the producer-director. This inaugural day ended with a program entitled "Settenote" ("Seven Notes") and sports news, "La domenica sportiva" ("Sunday Sports").

Drama was generally confined to one or two acts, but on April 23, 1954, RAI presented for the first time a drama in all acts. On that date Rossini's "Barber of Seville" was broadcast in its entirety. The cast included Franco Calebrese, Marcello Cortis, Agostino Lazzari, Marinelli Meli, Rolando Panerai, with the Milan orchestra and chorus, directed by Carlo Maria Biulini. The producer-director once again was Franco Enriquez.

Another large production which occurred in 1954 was the presentation of Shakespeare's "Romeo and Juliet" in its entirety. Again we find Franco Enriquez as the producer-director.

On June 6, 1954, the first Eurovision broadcast took place with Italy participating with an address by Pope Pius the XII. On September 14, 1954, a program was started which remained on the broadcast schedule: "Le aventura della scienza" ("Adventures in Science") hosted by Enrico Medi, Professor of Physics at the University of Rome.

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7ibid., p. 130. 8ibid., p. 78.
Begun on November 16, 1954, was a program captioned, "Il dottor Antonio" (Doctor Antonio) by Giovanni Ruffino, adapted for television by Alberto Caselia and directed by him. The adaptation was so carefully true to the book that it took four broadcasts to complete. This broadcast was significant, not only because time and effort was taken to reproduce a novel as faithfully as possible, but also because it inaugurated an unique program series known as "Romanza Sceneggiato" ("Staged Novels").

Before proceeding, it may be well to discuss the Italian "Romanza Sceneggiato". As late as 1963, America had this to say:

TV soap operas seem to be going down the network drains. A quick check of afternoon TV network schedules indicates that only CBS still does much programing of the kind that made the radio serial a byword. For the rest, re-runs, old movies, and quasi-quiz contests clutter up the early afternoon hours on television.

America turns to the "Romanza Sceneggiato" as the solution of the dilemma presented in the above quotation.

Under the circumstances, perhaps the networks ought to take a closer look at one of the current successes of the Italian television season--The Romanza Sceneggiato. These are dramatic serializations of famous novels which faithfully follow the text of the original book. They have been so successful in Italy that audiences violently protest any tampering with the plot or alteration of material.

Maybe an enterprising American producer ought to give the idea a whirl some afternoon. It might start a badly needed revolution. There are literally hundreds of novels which could be done with a small cast and a minimum of expensive settings.

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9 Ibid., p. 96.

Moreover incompletely scripted shows such as the well known "The Verdict is Yours", once produced some of the best acting on television. Serialized novels might present the same opportunity at less than prime time prices—and a showcase for new dramatic talent. Romanza Sceneggiato, in fact, might be the perfect vehicle for the current crop of "Method Actors" now haunting the casting offices.

If successful, such a series could even bring back "live" television and local originations in place of the filmed look-alikes now shot in Hollywood. For that reason alone, it ought to be worth a try.11

The list of famous authors whose books have been adapted is almost endless. Included among them are Alcott, Bronte, Dostoevsky, Turgeniev, Dickens, Gautier, Maupassant, Dreiser plus many Italian authors. As America has said the adaptations are true to the book and enough programs are broadcast to present the entire story. The average number of broadcasts per book is four, but some have run five and six while the American Tragedy took seven broadcasts. In most cases the producer-director has adapted the novel either alone or with assistance. In other cases a freelance writer was used to adapt the book.12

Included in the programming for 1954 were popular music and variety shows. These shows were very popular at this time and occupied 13 percent of the total program time. By 1959 it had fallen to 10 percent and, as of this writing, occupied about 7 percent of the programming time. RAI stated that unlike dramatic programs, the variety program or popular musical cannot be rebroadcast because such programs develop humor and satire on current events and current personalities. Thus the variety program was difficult to do and also costly, but it did have

11Ibid.
12Dieci Anni, op. cit., pp. 96-105.
millions of viewers. This type of program is not to be confused with
the comedy program which we will discuss later. While the variety show
did include comedians it was made up of other acts, dance choruses, and
played popular music. The variety show may also include some situation
comedy.

The 1954 television season included a series of programs devoted
to books; a series which centered on important paintings in the museums
of Italy; and a third program which discussed architecture. Religious
programming began in 1954 with regular broadcasts of Catholic Mass (in
1953 Mass was broadcast in Milan before the network was formed in 1954).
Other important Catholic events and Masses were also broadcast in 1954
as well as the "Visit to the Vatican" program for Eurovision.13

From the very beginning of the network in 1954, RAI has had
specific aims and a specific philosophy in mind in regard to television
production and programming. Having developed a philosophy and an ethic
with radio, RAI simply extended radio standards to television.

Radio programme material is very carefully planned, in order to
fulfill the mission of presenting the life of the country, of satisfi­
ying the needs and using the contributions of every region, of col­
lecting and broadcasting the very best that Italy has to offer in the
fields of art and entertainment. The same aims are the guiding
force in television production, which animated with a lively sense
of research, is dedicated to seeking out new forms and using new
methods.

13 Ibid., pp. 146-294.
Television programme development with, in particular, to be directed to extending and improving "actualities", which are television's most characteristic feature and one especially appreciated by the Italian people. Furthermore, with the extension of the network, this service will be able to televise events taking place anywhere throughout the country. Naturally, a higher degree of perfection can only be achieved by the progressive use of methods of ever-increasing efficiency.\(^{14}\)

In 1958, in his article on Italian Television, Lezzi wrote,

During 1957, RAI-TV broadcast a total of 2,272 hours of television programming, an increase of 265 hours over 1956.\(^{15}\)

Further, he says, that programs of an entertaining and cultural nature reached a total of 1,415 hours, representing 63.9% of the year's total programming.

RAI-TV divides its programs into two rough categories: programs for culture and entertainment, consisting of dramas, classical music, popular music, documentaries, educational programs, quiz shows, and films; and informative programs, consisting of live news programs, filmed newsreels, and sports programs.\(^{16}\)

In 1957, dramas, operas and symphonic music comprised 11 percent of the schedule. 12.5 percent of program offerings consisted of variety and popular music shows.

Three of the most popular programs on Italian television are of this category, variety and popular music. The first two, "Lascia o Radoppio" (Double or Nothing) and "Telematch" are quiz programs closely modeled after America's "64,000 Dollar Question". A close third in popularity, "Il Musiciere" is patterned after America's "Name That Tune".\(^{17}\)

Probably the most popular single personality on Italian television was Mike Bigiorno the master of ceremonies on "Lascia o Radoppio"

\(^{14}\)EBU Review No. 76, December, 1961, p. 485.

\(^{15}\)Lezzi, op. cit., p. 26.

\(^{16}\)Ibid.

\(^{17}\)Ibid.
which was still on the air in 1965 since it never did face the scandal
that killed the "$64,000 Dollar Question".18

Although Telescuola had not yet been formed in 1957, there were
educational programs for children. They comprised 13.5% of the schedule.

Adult education programs took 16.8 percent of the broadcast time,

They are designed to instruct in an interesting manner members
of the adult viewing audience by presenting informative programs
on agriculture, on laboratory technique, on religion, on cooking,
on interior decorating, on child guidance, etc. The approach and
the subject matter are similar to those frequently found in American
adult education films, with considerable more emphasis on enter-
tainment and spontaneity.19

Films in 1954 were allotted 10% of the broadcast time or 229
hours of which "54 films were of Italian origin, 60 of American origin,
and 33 from other nations. In 1957 there was a greater number of tele-
films shown than ever before. Among the favorites were the 'Adventures
of Rin Tin Tin', 'The Files of Jeffery Jones', 'Hopalong Cassidy' and
'Gene Autry' and well as other adventure, police, and science-fiction
serials", according to lezzi.

The choice of suitable full-length films available for television
showing is limited by a number of factors: a rule imposed by the
Italian cinema industry which specifies that no film younger than
four years old may be shown on television; relatively high fees
are demanded by American film houses for showing their films; any
film containing any morally objectionable material may not be broad-
cast; the reluctance of all film distributors to make films avail-
able before its re-run possibilities in movie-houses are completely
exhausted.20

These restrictive factors still existed to that television

18 Interview with Robert Miller.
19 lezzi, op. cit., p. 27.
20 Ibid., pp. 27-28.
had to make use of the live or taped program or telefilm which they
buy. In 1957 one hundred forty-seven full length films were shown on
RAI. Yet, over the ten year period from 1954 to 1964 there were only
1,294 films broadcast and 1,132 telefilms.21

From the very beginning television faced another problem. The
moving picture industry did not believe that productions made for a
large screen would be esthetically right for the small screen of tele­
vision. However, the success that was obtained in America by the use
of motion pictures helped overcome that difficulty.22

Today, along with affording the audience an opportunity to see
a motion picture without commercials and without having been cut to fit
the allotted time (except for objectionable material which may be cut
out), RAI has added an unique dimension to the showing of each film pro­
duction which resulted in the program being an educational as well as
an entertainment experience. At the beginning of each motion picture
program a critic interviewed someone who could give first hand inform­
ation about the film or is well enough versed to discuss it from an
artistic and cultural viewpoint. Among those who have been interviewed
are Ingrid Bergman, John Huston, and Spencer Tracy. Most of the time,
Italian personalities are used. After the program is finished once
again there was a discussion concerning what had just been seen. RAI
also tried to pick its motion pictures to reflect some world wide cul­
tural meaning. For the most part the greatest number of motion pictures

21 Dieci Anni, op. cit., p. 117.
22 Ibid., p. 119.
shown were imported from the United States. RAI said there had been difficulty in finding pictures which met the tastes and sensibilities of the Italian public. Films were shown two to three times a week.23

RAI had not found it expedient to produce its own movies. One venture in 1959 using non-professional actors convinced RAI that America, which developed the genre of the half-hour to hour Telefilm, could produce a better program at less cost. The Telefilm attempt was titled, "La Svolta Pericoloso" ("The Dangerous Turn"). Four programs were broadcast, but was too costly, and did not approach the standards of quality set by RAI. In 1964 RAI could buy the second run Italian rights to American programs from $500 to $1,500. RAI said that this amount would not even budget a ten minute Italian travel documentary.

In 1964 the favorites were "Perry Mason", "Lucy and I", and Hitchcock Presents".24

A check of the Radio-TV Corriere for the week of February 6, 1966 indicated that in the area of Telefilm, "Rin-Tin-Tin" was still being presented during the children's period 5:30 to 6:30 p.m. on Mondays. On Wednesday from 10:05 p.m. to 10:30 the Four Star Production, "The Stranger" was broadcast while from the transmitter at Bolzano a Perry Mason episode was broadcast in German from 8:10 to 9:00 p.m. (in motion pictures and telefilm, RAI dubs in Italian, German, Slovene, or French voices). On Thursday the National Network ran under the Italian title of "La Furia Mascosta" ("The Hidden Hurry"), a program from CBS

featuring E.G. Marshall, Robert Reed, Susan Oliver, and Ben Piazza.  

Early in the life of television RAI tried to produce dramas especially written for the new medium. While the adaptations of novels, the use of established plays that had been on the legitimate stage, and opera along with variety and comedy shows all proved to be successful right from the very beginning, RAI's attempts at original drama sputtered only feebly in 1954. As early as 1952 when television was still in the experimental stage, original drama was thought about and RAI invited authors of motion pictures, the stage, and radio dramas to try the new medium. Two men finally made an attempt at original drama in 1953. One was a journalist, Ugo Buzzolan, who, in 1953, wrote "Horace Giovani Debbene" ("Horace Honest Young Man") and followed this with "Domenica di un Findanzato" ("Sunday of a Sweetheart") in 1954. In 1955 he wrote "Eravamo Giovani" ("We Were Young Men"). The other author of original drama who wrote in the same three years was a motion picture comedy scenarist. In 1953 he wrote a television drama called, "Febbre" ("Fever"); in 1954, "Nodo Stradale" ("Road of Difficulty"); in 1955, "La Fratture" ("The Fracture"). These dramas, however, were less than successful even when the ideas and contents were imagined with finesse because in the one case they were bound too much to the radio form of drama, and in the other case crammed by too many technical ideas from the world of motion pictures.  

In an effort to remedy the situation, along with young authors,
RAI tried to convince important authors in all fields to try to write for television. One of those who did was Riccardo Bacchelli who in 1956 produced ironically a drama called "L'inequimento" ("The Chase") in which the action prevailed over the dialogue.

In a further attempt to increase the production of original dramas, RAI undertook to establish, in 1955, a National Competition for Original Television Drama. The competition had a moderate response from writers. The person who won the first prize was an authoress who had already established herself as a writer of radio drama, Ginetta Ortona, who entered a play called, "I Nostri Figli" ("Our Sons").

While television was developing in Italy and growing in audience size, it was also being followed closely by the critics and getting reviews which helped interest authors in trying to develop original drama. By 1957 nine to ten good ideas were worthwhile out of a hundred that had been submitted. As RAI and television grew in popularity so did the interest of authors in trying to produce for television. Finally, in 1958 RAI decided to have another contest for scripts--National Competition for Original Drama--and over four hundred original scripts were submitted.

These original dramas were interpreted by some of the very best actors in Italy. The productions, although taped and edited, did have all the flavor and spontaneity of live productions. Over the course of the ten years between 1954 and 1964 RAI has broadcast 214 of these original dramas. The greatest number, of course, has been in the period between 1958 and 1964.

27 Ibid.
One other area of original work for television was the biographical in which the lives of great literary men of yesterday and of the present day of Italy were presented in dramatic form. One hundred six of these dramas were presented between 1954 and 1964.

Opera in all its glory and magnitude had has over the ten year period under consideration, 184 broadcasts. As noted before, most of the operas were televised directly from the stage of the opera houses in Italy. Concerts featuring operatic stars resulted in 51 broadcasts while symphony music and chamber music resulted in 409 broadcasts. Symphony music was heard almost every Monday night on the National Network and Chamber music on Wednesday nights on the Second Program. While the National Network had symphony music, the Second Program had drama. When chamber music was on the Second Program, the National had a literary review. Other serious music programs numbered 59, and ballet and special serious dance programs amounted to 174.

Other programs with their number of broadcasts between 1954 and 1964 indicated in parenthesis are: Reviews (504); Variety (875); Comedy and Quiz (746); Operettas and Musical Comedies (60); Popular Music (1,071).

From 5:25 to 6:15 p.m. on Sundays and from 5:40 to 6:30 p.m. Monday through Saturday, RAI presented children's programs. Included in these programs were such presentations as cartoons; Walt Disney productions; circuses; plays, both adaptations of children's stories and originals; Italian made cartoons featuring puppet-like characters; puppets; science fiction plays; documentaries on aviation, the world of science and technology, on climbing the Alps; eight broadcasts
devoted to a play about the Black Pirate; fifteen broadcasts devoted to a circus clown; readings from interesting books; small operas; visits to the zoo; and stories of animals. This program period was meant to be entertaining and educational but not instructional.

To religion had been devoted 610 broadcasts of Catholic Mass and 814 broadcasts of religious talks and discussions. Most of the religious programing has had to do with the Catholic Church. RAI had fed Eurovision several programs from the Holy See and contributes heavily to broadcasts of the Mass when carried by Eurovision.28

Not to be overlooked were special programs for farmers, for women especially those who work, talks and discussions in the area of letters and poetry, presentation of new art forms, and many other too difficult and long to categorize.29

So important is the Design Department that we must mention it here,

In the Design Department of the Italian television service, as in all the comparable departments of the European television services, it is possible to discern features, approaches, and trends which reflect a somewhat extensive range of works of varying importance and the various imperatives of a school of design that is the handmaiden of visual entertainment.30

Polloni says that the best way to discuss the aspects of Italian design is to trace its history through the present day and speculate then upon its future.

29Annuario, op. cit., p. 54.
It is not always an easy matter to distinguish and define the trends in design for one is liable to see only the outward aspects. After all no innovations can be so strikingly marked that they will not fit in with a school of design that has proved its worth. It, therefore, seems to my mind a good idea to divide the subject up into a number of fundamental groups, in which it may be possible to distinguish the various trends and the special characteristics of Italian television design.\textsuperscript{31}

Four groups, according to Polloni make up the fundamental grouping of design: tragedy, comedy, variety, and light music. However, he does feel that these groups have to be separated into various types because they cannot all be done with the same kind of setting within a unit.

"The designers on the staff of the Italian television service started working for television without any special knowledge of the characteristics or indeed the requirements of television design." Most of the designers came from the theatre, from architectural schools and art academies. By the trial and error method, by making mistakes they "managed to evolve a style and a compromise method". Albeit the demands of television has worked on the temperament of the artist to the point that he has developed "more personalized and more expressive styling".

Accuracy, says Polloni, is a great necessity because the viewer is interested in the background before which the action is taking place and scrupulous attention to detail must be observed.

\textsuperscript{31}Ibid.
In our organization . . . the special characteristics of Italian artists have been borne in mind, and the emphasis has been laid not so much on out-and-out specialization of the designer for a single type of programme, but rather on each designer cultivating a particular style, whether it be a naturalistic, a symbolic, or an abstract one. An approach of this kind, which requires to be taken further, allows designers to be used in more varied ways and gives constant stimulus to their inventiveness so that they can bring a well-defined style to the staging of a tragedy or an opera or to the settings for light music or variety programme with equal ease.32

This, states Polloni, is the Italian style and he is well pleased with the lavishness of the designs that the department has been able to do. Further his method, he says, results in the employment of fewer designers and a saving of money.

According to Polloni, it is necessary to go to one of the schools of design--realistic, the analytic or "stylized" school or the abstract school--when a setting is needed.

In order to do well in the last two types of design, the designer must always remember that it is not easy to get the public to accept a mere simplification of scenery; in order to succeed in these forms of design what is needed is imagination as well as enough taste to present something that is really out of the ordinary, both as regards to ideas and the quality of the work. These are the conditions which we require of our designers--the conditions which, on account of our peculiarly Italian electric approach, are the motive forces, so to speak, which give that extra impetus to the designer's inventiveness impelling him to go out for, particularly telling aesthetic effects and thus achieve far more valuable results that in most cases meet with the public's approval.33

Drama, as far as the designer is concerned, can be aesthetically approached from the viewpoint of contrived realism. This is so because of practical reasons and the exigencies of time. The settings must be done quickly therefore much prefabricated parts can be used

32 Ibid., p. 4. 33 Ibid.
such as stair cases, windows, and doors. This use of prefabricated articles does limit the thought in the design, and if this limitation becomes too great the designer may project his thinking any way he wishes within limits.

Another duty of the television designer when preparing his sketches is to put away the temptations that may occur to his imagination when thinking in terms of the theatre and its scenic unity consisting of stage, actors, properties, lighting, which allows the public to accept even the most far-fetched stylized and abstract designing. Television, especially, in the case of the drama productions in the everyday repertory, will not permit one to stray too far from realism, inasmuch as it is well-nigh impossible to make the very real facial expression of actors in close-up fit in with an abstract setting, a fact which demonstrates that such a marriage is virtually impossible to achieve.34

According to Polloni, much needs to be done in television design and new schools of design created. He calls for works of poetic fantasy to be written so that the designer can give vent to his imagination and use symbolic detail to give the production an out of the ordinary environment. As it is experience and technical skill are called for when confronting the many problems inherent in television designing. Good settings where sufficient intelligent thought has not been given to the practical side in terms of camera movement and good exploitation of the broadcast inevitably become a sterile architectural exercise. The television designer must not only express himself in artistic forms and terms but also through the technical medium.

In conclusion, the television designer must increasingly strive in his planning towards an idiom which differs from that of everyday life, cope courageously with the most heterogenous methods and techniques, and constantly propose new solutions. This, in our view, is the road we must follow. Attempts, experiments, and research will, we are sure, tend to confirm more and more the very considerable difference between scenery for the theatre and for television.35

34 Ibid., p. 5. 35 Ibid., p. 6.
All the above mentioned program structure comes under the supervision of the Director of Central Television Programming while the informative programs are headed by the Director of the Central Journalistic Service. Both answer to the Director General.

The first actual television newscast occurred on the night of September 9, 1952, when television was still in the experimental phase. Telegiornale had very few facts. The whole newscast consisted of films of the historic regatta on the Grand Canal, the funeral of Count Sforza, the usual cyclone in Alabama, and "in chiuso, un pezzo di curiosità sulle sigarette elettorali in USA" (a piece of curiosity on the cigarette election in the USA).36

Iezzi had this today regarding RAI television news:

In 1957, a total of 671 hours of television programming were devoted to informative programs representing 29.5% of all television programming, an increase of 56 hours over 1956. Italian television facilities, studio and remote, make her news and current events coverage among the most timely, most complete in the world.37

Telegiornale was heard three times a night on the National Network: 7:00, 8:30 and around 11:00 p.m. each night. These newscasts lasted fifteen minutes and were devoted to straight news. The sports and weather forecasts were inserted before and after the second evening newscast, completed on Sundays by a sports roundup called, "La Domenica Sportiva" ("Sunday Sports").

A weekly news roundup was offered called, "TV 7" which delved into the background of the news which was "meant as a supplement and

36 Pieci Anni, op. cit., p. 177.
37 Iezzi, op. cit., p. 28.
not as a commentary to the daily newscasts.

The magazine-type format and in-depth treatment of the news is reserved to the Second Channel "Telegiornale" which is on the air at 9:00 p.m. and is devoted exclusively to the commentary and analysis of the major issues of the day.39

"Telecronache" ("Television News") was a name given by RAI to the coverage of special events. This type of news coverage fell between the actualities of the news and the documentary. The coverage of the Kennedy assassination and funeral would fall into the area of this type of coverage. RAI also covered Parliament with direct broadcasts and even had a program which was heard weekly devoted to discussion of important political events and personalities.

In addition to the newscasts, the RAI-TV News Department covers the following regular features: "Tribuna politica" a weekly program of debates, interviews, panel discussions on political events and personalities; "Sette Biorni ai Parlamento", weekly, on what's going on in Parliament, on new laws, debates, and even a glossary of parliamentary terms; "Le faccie del problema" (The sides of the problem) fortnightly, a study of great issues by economic, legal, and social experts—all on Channel I. "Incontri" (Encounters), devoted to outstanding personalities, Italian and foreign, in the most varied fields of art, culture, sports, economics, etc. is a fortnightly feature on Channel II.40

So far we have considered the areas which cover the so-called "hard news". Here is the reaction of an American newsmen who lived in Italy: "RAI has at hand all the news gathering organizations available such as Reuters, UPI, AP, and others. There is always concern among the RAI newsmen of the Parliamentary Committee which is the so-called 'watch dog' committee to see to it that news is unbiased. This organization tends to make the news somewhat bland".41

39ibid. 40ibid. 41Robert Miller, interview.
This correspondent also said that RAI, in spite of the govern­mental controls, was doing a good job of reporting the news, but was constantly aware of being certain to report the news which was sanc­tioned by the government. While there was no direct censorship, the RAI newsmen were very conscious of maintaining balanced newscasts, especially political news. There was never any conjecture or com­mentary or interpretation in reporting anything that had to do with the government or with political parties.

Miller also said that the newscasts on both radio and tele­vision do not follow the clock as closely as is done in America. A fifteen minute newscast might run as much as twenty-five minutes on television and even radio, but on radio, schedules were adhered to more than on television. This newsmen also pointed out that lottery results were reported on the television newscasts. He, too, said that when Parliament was in session complete coverage of Parliament was af­forded the Italian people. When covering Parliament the desire to be completely objectived carried over to the very voice modulation the commentator used.

RAI did probe into social problems—without becoming political —in its documentaries. Interview, discussion and talk programs also were featured by the news department such as "Tribuna politica" (Political Tribune), "a weekly program of debates, interviews, panel discus­sions on political events and personalities".

Another informative weekly program broadcast by RAI called, "Sette Giorni al Parlamento" (Seven days at Parliament) featured what
was going on in Parliament, on new laws, debates, and even a glossary of Parliamentary terms.  

Sports was under the authority of the News Department. RAI provided live coverage of every available sport.

In 1957, 291 hours were concerned with coverage of sporting events. For example, world championship competition in such sports as tennis, soccer (Italy's national game), motorcycle racing, and midget auto racing were carried by RAI-tv's sports program.\(^4\)

In the ten year period between 1954 and 1964, RAI had 5,458 sports programs.\(^4\)

When it was found that televising an important game of soccer, the national sport of Italy, would hurt the gate receipts at the stadium where the game was being played, the soccer promoters threatened to prevent RAI-TV from televising the contest. Finally, an arrangement was agreed upon which seems to have satisfied everyone concerned. The procedure is simply this: the fact that a particular game is to be televised is kept a strict secret. The newspaper program listing merely mentions that a major sporting event is to be televised, but the identity of the city and the stadium in which it is to be played is kept a dark secret. As soon as the stadium in question is filled to capacity, the television cameras are wheeled into position and the game begins. No one seems to mind.\(^4\)

Summary

This chapter has shown that RAI had a varied televised program schedule. While the variety show, the comedy show, and the popular music show seemed to predominate the program schedule, not overlooked

\(^4\)RAI Brochure, op. cit., p. 5.
\(^4\)lezzi, op. cit., p. 28.
\(^4\)Dieci Anni, op. cit., p. 173.
\(^4\)lezzi, op. cit., p. 35.
were the more cultural programs such as drama, ballet, opera, and symphonies.

Belaboring the obvious, we can point out that RAI's programing was controlled by a committee made up of critics and men of aptitude in specific arts. This committee unhampered by the demands of sponsors had developed a rather good and unique program balance in which the entertainment qualities of television have not been avoided but at the same time the cultural and educational factors have had their chance to flow into the stream of this mass communication medium.

Under such a system of programing the wonder grows that the seeming balance that has been revealed has been kept by a group of persons with personal biases who do not have the pressure of advertising economics applied to them. The make-up of the program committee would lead one to believe that the television schedule would be heavily endowed with cultural features. Evidently, the demands and tastes of the public were met without sacrificing of the more cultural aspects of communication. The conclusion seems to be, based on what Italy has been able to achieve in the programing of the television medium, that man can resist the temptation to be overcome by the desires of the numerically strong, culturally under-developed audience and still maintain a high percentage of viewers. Perhaps the Italian system indicates, that given the opportunity, the average man will and can appreciate good television programing along with the mundane and also that his first reaction as to taste and choice comes only from that which he has had the opportunity to perceive and experience. If given an
opportunity to experience messages on a cultural level he will respond favorably to them.

RAI, in its television programing, seemed to defeat the argument that monopoly leads to blandness and mediocrity. RAI has developed unique programing features such as the Romanza Sceneggatio and the unique manner in which films are presented. Simple, obvious artistic factors such as the foregoing seemed to be the stimulant under which men in the monopoly called RAI operated. The producers at RAI given artistic standards seemed to react in a manner in which the obvious was avoided and the mediocre scorned.
CHAPTER THIRTEEN

RADIO AND TELEVISION ADVERTISING

RAI by government decree could accept advertising messages on radio and television provided that,

1. The transmission of words or pictures which are exclusively of an advertising nature must not take up more than 5% of the time reserved to the concessionaire for the broadcast of programs. This length may be increased up to 8% for adequate reasons with permission of the Ministry of Postal and Telecommunications.¹

In the above quote the word "concessionaire" could be misleading in that it refers to RAI, the holder of the broadcast contract with the government, and not to the advertiser.²

Although as of 1965 the second richest source of revenue for RAI-TV was from advertising³, RAI's primary source of income has been the radio and television license fees. For this reason, the advertiser in Italy did not have any control over program content. Therefore, the sponsor has been placed on a "take or leave it" attitude by RAI.⁴ No sponsor nor advertising agency has had any say regarding the choice of programs broadcast nor the selection of talent for any given broadcast

¹Lezzi, op. cit., p. 25.
³Lezzi, op. cit., p. 25.
⁴Interview with Richard Benson, Manager of the CVP Advertising Agency, Rome, Italy.
or program. Furthermore, taboos regarding programs were those placed on the program content by RAI and never by the sponsor since in television no one really sponsors a program. The advertising message is relegated to a period between programs.\textsuperscript{5} The exception to this is radio which did permit a company to sponsor a program, but only to the extent of saying "this program is brought to you by ..." Messages may be broadcast between radio programs on a more regular basis than they are on television which had its advertising messages at specific times of the evening.\textsuperscript{6}

The manner in which advertising has been handled in Italian broadcasting is a little difficult to understand. RAI itself did not have a specific office for selling commercial time. This function was in the hands of a company associated both with IRI and with RAI. IRI held two thirds of the stock in this company and RAI one third. The name of this company was SIPRA, Societa Italiana Pubblicita per Azioni (Italian Company for Business Advertising). This company began in 1926 to handle radio advertising. It was modified in 1931 to become part of the SIP, Societa Idorelettrica Piemonte (Hydro-electric Company of Piemonte) and again modified in 1949 to revert to the original name of SIPRA.\textsuperscript{7}

SIPRA's function was to set rates and draw up contracts for commercials. SIPRA also imposed regulations on the commercials and their content and handled all business matters with the sponsor or

\textsuperscript{5}Ibid. \textsuperscript{6}Ibid. \textsuperscript{7}Annuario, op. cit., p. 208.
his advertising agency. Working as a part of SIPRA was an organization which is known as SACIS, Societa per Azioni Commerciale Iniziative Spettacolo (Production Company for Commercials) which buys films produced for commercials.\(^8\) SACIS also has been the company which, on behalf of RAI-TV deals,

with programs connected with the commercial film industry, as well as any form of show business outside of RAI-TV. SACIS is therefore responsible for the purchase or renting of full-length feature films and short films including films for advertising.\(^9\)

RAI pointed out that all advertising messages were prepared specifically for television because advertising has also been permitted in the cinema: "La pubblicita televisa viene svolta invece per mezzo rubriche fisse specifica destinazione pubblicitaria."\(^10\) Also that the responsibility of the preparation of the content for advertising has been that of the advertiser,--although technical and artistic approval of each message had to be given by SACIS,--who generally contracted with a reliable advertising agency to handle the details.\(^11\)

The power that SIPRA and SACIS had has caused a considerable amount of problems for advertisers and their agencies. For instance, as Sponsor points out:

\(^8\)Ibid.

\(^9\)RAI Brochure, op. cit., p. 11

\(^10\)Annuario, op. cit., p. 208.

\(^11\)Ibid., p. 209. See Appendix A.
A special censorship office set up by the State views all televisions and cinema advertising before it is screened. Although this is primarily designed to regulate the normal standard of entertainment, commercials must be submitted. A fee must also be paid for the submission. Admen complain that commercials are turned down for 'vague reasons' like 'it is too hard sell'.

The rules imposed by SIPRA were another dilemma faced by the advertiser:

1) **No product can claim to be 'the best' or better than a named competitor.**

2) **Superlatives are not encouraged and only one per advertisement is allowed on radio and TV.**

3) **A claim must be proven true by means of documentary evidence from a qualified independent expert recognized by the State. Such proof must be submitted on the request of the concessionaires who may be prompted by a competitor or by their own sense of responsibility. Published claims which cannot be substantiated with proof, force the advertiser to withdraw and involve him in an expensive series of insertions carrying an elaborate public denial in all the principal Italian dailies.**

There was still another problem which the advertiser faced in buying television time:

The choice of time is up to the government. As one executive put it. 'You can ask for time for a Christmas campaign and not get it until February or March.' The choice of which commercial program will be used is also the State's.

SIPRA had put into effect a rotation system whereby each advertiser's message appeared each week on a different day.

If a good program is going to appear at some specific time in the future it is no use for an advertiser to try and get it. He has a chance through the rotation system only. 'You go through the good and the bad and every eight days you get near the top programs', says one adman.

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13 *ibid.* 14 *ibid.* 15 *ibid.*
The rotation system has had some other effects, namely:

This naturally eliminates costs based on program ratings as in the U.S., also prevents 'live or die' decisions often based on ratings. In addition it keeps sponsors from having any gripes about individual programs because they are not really associated with any.16

Among the minor irritants to the sponsor were: tobacco is taboo, although liquor is not; "television must be bought in cycles of 54 or 72 days" no one minute commercials permitted; any given commercial was restricted as to the number of times it could be repeated; television has been available only on a national basis, not local; no commercials after 9:20 p.m.17 Since Italy is a nation which still honored the siesta hour and shops stayed open until late, this latter irritant was especially upsetting.

SIPRA has been making the decision as to who will receive the advertising time available. The head of SIPRA was,

... a retired Army general named Giovanni Fiore. He is described as 'incorruptible, unbrirable, and scrupulously fair in all his dealings with clamorous advertisers.' It is he who weighs the various factors,18 when it came to the choice of who was able to buy any time available.

"The exact criteria for deciding who gets TV and who doesn't are not known."19

Richard Benson, Manager of CVP in Rome (largest advertising agency in Italy20) stated:

16 Ibid. 17 Ibid., p. 43.
18 Ibid., p. 44. 19 Ibid.
Each area of Italy has a quota. A sponsor in a heavily industrial area may have to wait two or three years. Television time is very difficult to buy. If an agency has any chance of getting television time, that agency can get a very good client for television and other advertising on the basis of the television time he can commandeer. Further, if the sponsor buys radio he has a better chance of getting television time—the more radio, the more television time. RAI has at least three to four hundred requests for television time. There is hope that RAI will open up more television time. Newspapers have fought television having more time to sell.21

**Sponsor** magazine writes, "according to industry spokesmen time on TV cannot be acquired with money alone."22

David Campbell-Harris at JWT in Milan stated there are three considerations, openly publicized by the State, as follows:

1) **Long-time users,**
2) **Advertisers who have previously used radio, cinema, and magazines which SIPRA runs.**
3) **Location of the company in question.**23

**Sponsor** also pointed out that other factors may be taken into consideration based upon the experience of Gulf Oil which requested television time and was given it immediately.

'We pointed out to SIPRA in a letter that we had done a great deal of work in Sicily,' says Winebaum, General Director of the agency Young & Rubicam. 'We received no acknowledgement but it might have helped. We were given six 30-second commercial spots.24

As we have mentioned before, the cost of commercial time depended on the exact number of minutes or words used by the sponsor.

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21 Interview with Richard Benson, CVP Manager, Rome.
22 Sponsor, op. cit., p. 44.
23 Ibid.
24 Ibid.
Advertisers can buy time on radio programs varying from five minutes to one hour. Programs are prepared by the State-appointed contractors and sold as fixed commodities. The radio advertiser is obliged to buy whole series in advance (usually 25 transmissions). The cost varies between $256 to $1,600. Advertising breaks are at a fixed time during intervals. Time is not cancellable.  

The cost of radio time was set according to the number of words used:

Costs go by the number of words in the radio commercial. The minimum length of commercials is 12 words, maximum 30 words. Normal spots in the morning cost $60 per 12 words, plus $2.65 for each additional word; in the noon and evening $76, plus $5 for each additional word. Spots with jingles cost $40 more. Special spots by time signals, and news, are available and have a fixed number of words.

Radio commercial time has not been as restricted as television. An entire program could be sponsored and commercial announcements permitted between programs.

Television commercial costs depended on the length of the commercial announcement and the time of night the commercial was broadcast. Each commercial period has had a name and scheduled just as was a regular program. The weekly television program guide printed the time each commercial period could be seen and the products advertised were included in the guide.

The first commercial period of the evening was called "Girandola" (Square Dance) and was seen between 5:30 and 6:30 p.m. during the period reserved for children's programs. Unlike the other periods of time reserved for commercial messages the advertising for "Girandola" was scattered throughout the entire hour. Four commercials were

25 Ibid., p. 47.

26 Ibid., pp. 47-48.
permitted during this time: a twenty second; two fifteen second and one ten second. The ten second commercial cost $240; the fifteen second ones, $360; and the twenty second announcement $480.27

No commercials interrupted the television viewing following the above until after the first edition of Telegiornale (Telenews), Gong, in onda ogni giorno . . . . alla prima edizione del telegiornale. In quest'a rubrica sono trasmessi due cortometraggi della durata di 30", 35", o 40" a scelta dell'utente.28

According to the above quotation, "Gong" has been heard at 7:15 p.m. immediately following the first newscast of the evening with commercial messages of either thirty, thirty-five or forty seconds. According to Sponsor Magazine, "Gong" was restricted to two commercial messages of either above mentioned duration of time. The thirty second commercial cost $800 in 1965, and the product name could be mentioned four times; the thirty-five second commercial cost $840 and the product name could be mentioned five times; the forty second commercial cost $880 per time and the product name could be mentioned five times.29

The next two commercial periods came close to one another. The first called "Tic Tac" (Tic of Clock) was scheduled between 8:15 and 8:20 p.m. with a maximum of six commercials.30 The commercial program "Tic-Tac" has been aptly named since three of the commercials preceded and six followed the time signal at 8:15 p.m. Once again commercial

27Ibid., p. 44.
28Annuario, op. cit., p. 209.
29Sponsor, op. cit., p. 45.
30Annuario, op. cit., p. 209.
messages were restricted to thirty, thirty-five, and forty second
time periods and cost respectively $2400, $2560, and $2720 with sponsor
mention restricted to four and five times respectively.31

Acroboleno, in onda ogni giorno alle 20, 25 circa. In questa
rubrica sono trasmessi sei cortometraggi della durata di 35''
ognuno, di cui tre prima e tre dopo le Previsioni del tempo.32

In other words, "Acroboleno" (Highest flash of lightning) has
been heard every day around 8:25 p.m. with six messages, three of which
were heard before and three after the weather forecast. These messages
have been restricted to thirty-five seconds each. The product name
could be mentioned five times and the cost was a flat $3,200 per com-
mmercial message. A commercial may be repeated a sum total of four
times.33

Before considering the final commercial period on the National
program which as of 1965 was called "Carosello" and which was the best
known of the Italian commercial periods since it had had quite a bit of
publicity, let us consider the one period of time on the Second Program
which was commercial.

Intermezzo, in onda ogni giorno alle 21, 10, dop il Telegiornale.
In questa rubrica sono trasmessi quattro cortometraggi della durata
di 30'', 35'', o 40'' a scelta dell'utente.34

"Intermezzo" (Interlude) has been, states the quotation above,
heard every evening on the Second Program somewhere between 9:10 and

31Sponsor, op. cit., p. 45.
32Annuario, op. cit., p. 209.
33Sponsor, op. cit., p. 45.
34Annuario, op. cit., p. 209.
and 9:15 p.m. following the broadcast of the television news. Four commercials of either thirty, thirty-five or forty seconds were permitted. The sponsor's product name could be mentioned four to five times depending on the length of the commercial and the cost was either $2,080, $2,240 or $2,400 according to the length of the message. A commercial could be repeated a total of four times. Incidentally, this period was the latest that a commercial message was heard on either of the two networks.35

The 1965 Annuario, concerning "Carosello", states simply,

Carosello, in onda ogni giorno dalle 20, 50 alle 21 circa doppia seconda edizione del Telegiornale. In questa rubrica sono trasmessi cinque cortometraggi, ciascuno della durata di 2' e 15", di cui 1' e 40" di spettacolo e 35" di pubblicità.36

Carosello, has been, states the above, on the network every day from about 8:40 to 9:00 p.m. (Sponsor Magazine indicates the time as 8:52 to 9:05 p.m.).37 During this period of time there were five commercials (Sponsor says four) each two minutes and fifteen seconds in length of which one minute and forty had to be entertainment. The other thirty-five seconds may be devoted to the commercial message. These commercials could be repeated only once even though they were costly to produce. The product name could be mentioned six times and the cost was a flat $4,800 per message.38

35Sponsor, op. cit., p. 44.
36Annuario, op. cit., p. 209.
37Sponsor, op. cit., p. 44.
38Ibid., pp. 44-45.
Regarding "Carosello", Frank Lezzi wrote,

RAI-TV endeavors to make the 10 minutes of 'Carousel' come to be regarded by the viewer as an entertaining added attraction to the day's programming rather than to be regarded as a necessary evil, as commercials are regarded by the American television viewer.39

Sponsor elaborated on the content of "Carousel".

Carosello is perhaps the most important of the commercial programs on TV. It was the first, is the longest, the most expensive, and is the only commercial period to require entertainment. It runs after the news and the presentation of the evening feature, brings in the best audience of the night.40

Further, "the cost of the talent can often be high, as viewers expect to see well-known entertainers."

The fact is that they like the entertainment the commercial provides and tune in to see it. As one ad man put it: 'You don't have to look at statistics. When you go to a coffee bar, a hotel, or a home you can see Italians watch the commercial with their eyes wide open.'41

Good talent was available because the commercials were a good showcase. The talent has been given the advantage of entertaining without necessarily endorsing the product directly.

The commercial pitch comes in after the entertainment as a separate and detached entity. However, the sketches or entertainment often have a storyline which leads smoothly into the commercial pitch. For example, in a Kraft cheese commercial the actors end up sitting at a dinner table where Kraft cheese is served, at which time the scene changes to the ice box and the 35 seconds of selling begins.42

Newsweek called "Carousel" a "Sponsors Paradise" and gave as

40Sponsor, op. cit., p. 47.
41Ibid.
42Ibid.
an example a detective solving a case in two minutes flat with his
companion officer commending him for never making a mistake. The de-
tective says, he made one mistake and that was, as he doffs his hat re-
vealing a bald head, in not using the right hair-tonic.

It all took place on 'Carosello', a show which might strike
U.S. viewers as a trifle outrageous, but which Italian TV viewers
eat up like pasta.\footnote{Newsweek, Vol. 57, No. 13-E, March 27, 1961, p. 58.}

\textbf{Newsweek} indicated another reason that stars in the entertain-
ment world were willing to lend themselves to appearances on "Carousel",

Unveiled in 1957, two years after Italian TV was launched,
"Carosello" pays highest prices in the industry. An actor can get
up to 1.2 million Lire (about $1,600) for one skit, and it's pos-
sible for a star to film ten skits in two days, making about
$16,000.\footnote{Ibid.}

The attitude of RAI has been very well stated by \textbf{Sponsor}:

The 4.2 million set owners, representing about 32% of the
families in Italy, reportedly bring $50 million in tax money, con-
siderably more than the $15 million brought in by TV advertising
monies. Because of this double income RAI does not need to cater
to the advertiser to buy TV.\footnote{Sponsor Magazine, Vol. 18, No. 12, March 23, 1964, p. 42.}

\textbf{Summary}

So far as advertising was concerned RAI made the guide lines
by which commercial organizations might buy time on the radio and tele-
vision networks. As has been indicated in this chapter these guide
lines were rather complicated and replete with rules and regulations
which have been rather frustrating to sponsors especially Americans.
RAI very definitely maintained control of the program content and was in no way swayed by the whims, attitudes, nor desires of the sponsor. 

Sponsor in its three part series concerning the RAI organization and the dilemma of the advertiser in Italy continually referred to the State as being the body which has made decisions regarding advertising content, time that will be allocated to different sponsors and other regulations. In fact, this reference to the State might be rather misleading since such decisions were made by SIPRA.

Radio advertising was not as restrictive as television. Entire programs, under certain restrictions could be sponsored.

On television, commercials were regularly scheduled, printed in the television guide as to the time of day they could be heard and the sponsors were even mentioned in the television guide. Commercials were restricted as to the number of times the product might be named along with the number of times any given commercial could be repeated.

"Carousel", which has had a great deal of publicity outside of Italy as the example of Italian commercial time was unique in that entertainment had to accompany the commercial message. The other commercial periods on television as of 1965 were straight commercial messages and did not require entertainment. "Carousel" has had some of the greatest cinema and stage stars participating because of the prestige and the talent fees. While no definite research has been made to bolster the idea, the statement has been made over and again that the commercial period "Carousel" has had the highest viewership of any RAI television period. No real sustenance can be given the aforementioned statement beyond the imagination of magazine writers who have been
fascinated by the unique marriage of entertainment and commercial message. RAI had not documented the fact that "Carousel" has had higher listenership than any other period.

In spite of all the difficulties, in spite of the rules and regulations laid down by RAI, in spite of the complex manner in which advertising is doled out by SIPRA, sponsors clamored to buy television time.
CHAPTER FOURTEEN

SCHOOL BROADCASTING

As might be expected radio was the first to be used for school broadcasting when on March 10, 1934, the first school broadcast was inaugurated, "when radio was still unknown to 19 out of 20 Italian families, and the broadcasting network numbered but one-tenth of the present number of transmitters."^2

To the difficulties inherent in the beginning of every new activity was added the influence of the general trend of propaganda in those years, so that it was very hard in practice to meet the real necessities of the school which gave rise to the transmissions.^3

During the war school broadcasting was discontinued. However, in November 1945 just a few months after the end of the war RAI once again began its school broadcasting in cooperation with the Ministry of Education.

Among the many needs which had to be met by the new medium for the school, there was, then, that of reflecting the national unity arising out of the differing patterns of life throughout the Italian regions . . . and all the more, since the genuine tradition of Italian culture draws its life-blood from a regional and provincial soil which cannot be neglected by the school, was it absolutely impossible to work in terms of an arbitrary standardized school-child, deprived of his environment.^4

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1 RAI School Broadcasting in Italy (RAI: Rome, 1961) p. 15.
2 Ibid.
3 Ibid.
4 Ibid.

208
Several other problems, in the post-war period, confronted the school broadcasters. The first of which was the changing pattern of life brought about by a new democratic form of government and concepts of liberty "all facts that were new and decisive in the formation of the generations appearing at that moment on the threshold of life and school". Added to the new concepts that were being generated in Italy was the necessity to take students beyond the provincial boundaries that had surrounded him for so many years and to make known to him the life and culture of other countries. Language, too, emerged as a problem.

It was necessary to find a new idiom for the school: a 'manner' that met the demands for collective listening, requesting a particular diction of the actor, a greater attention to the value of the word, and a distinct form of speech designed to break through the barrier of the diversity of Italian dialect.

Careful thought was given to the relationship between teacher and pupil.

It was necessary to see that the radio did not intrude, as an extraneous element, in this delicate educational teacher-pupil relationship; to make sure, on the contrary, that it offered with the wealth of its means and of its powers of evocation, new material to feed and strengthen this relationship; that is, to evoke a response which would enrich the child's real world and the world of his imagination, thus permitting the teacher to find new foundations, and new elements upon which to build.

The final problem confronting the school broadcasters was that of the sparsity of radio receivers in the schools.

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5 Ibid., p. 18.
6 Ibid.
7 Ibid.
At the end of October 1949 (that is, nearly 5 years after the end of the War), of 28,169 primary schools existing in Italy, only 3,660 owned receiving sets, and not all were in good condition... According to the most recent statistics, the primary schools owning receiving sets are today [1961] more than 23,000.8

Television school broadcasts made their appearance in 1958, but radio continued to broadcast in-school programs during school hours.

A programme of half-an-hour of an extremely varied content (more than five items) is transmitted every day for the primary schools, while, for the lower classes of the secondary school, a special program, 'L' Antenna' is transmitted once a week.

The programmes for the primary schools are separated into two distinct groups which correspond to the two cycles of instruction existing in the Italian primary school. The first cycle includes the first and second class, and the second cycle includes the 3rd, 4th, and 5th classes.9

The broadcasts for the first cycle were heard only one day a week and had as content "a predominantly recreational character: games, songs, rhythmical gymnastics, fables, and fairy tales".

The broadcasts for the second cycle (3rd, 4th and 5th classes), though of course referring to the curriculum taught in the school, aim at the consolidation and deepening of the knowledge of those aspects which cannot be sufficiently illustrated in the class room itself.10

The broadcasts for the lower classes of the secondary schools, "are naturally richer and more articulate and aim to speak to the boys and girls more concretely". The broadcasts took place during the school year from November to May, and during the summer on a smaller scale.

8 Ibid.
9 Ibid., p. 19.
10 Ibid., p. 20.
The programmes are planned and produced by the RAI, but their general direction is decided upon in agreement with the Ministry of Education, by an advisory body composed of the President, the Managing Director and the Director General of the RAI; of the heads responsible for the service "La radio per le scuola"; of the Director General for Primary Instruction; of the Director General for classical and scientific schools and for elementary Teachers' institutions; of the General Director for Technical Schools (vocational); of other officials from the Ministry of Education who are interested in 'La radio per scuola', and of experts in educational problems.11

Under the directorship of the "la radio per scuola" (The radio school) was a related area of instruction that of foreign languages. During the school year French, English and German language programs were broadcast with an elementary and an advanced course. During the summer months Spanish and Portuguese were broadcast. The programs were heard very early in the morning--twice a week--and again in the afternoon at 3:30. Besides the school children many adults listened to these programs and RAI indicated that as many as 50,000 to 200,000 listeners might be tuned in.

Having already set a precedent of in-school broadcasts it seemed only natural that RAI-TV would also become an integral part of the use of broadcasting as a means of assisting education in a country that "in 1953, according to the Parliamentary Enquiry on Unemployment in Italy, more than 700,000 young unemployed people between the ages of 14 and 21 did not possess any qualifications whatsoever".12

Although television was officially inaugurated in 1954 in Italy, four years later Frank Iezzi wrote:

11 Ibid.
12 Ibid., pp. 29-35.
on the debit side of the ledger, is the fact that as of this writing there are no in-school television programs broadcast. The target date for the inauguration of early afternoon in-school television broadcasting in early February, 1959, but since very few schools are equipped with television receivers, the audience for such programs will be extremely limited for some time.\(^{13}\)

However, lezzi also stated, "on the credit side of the ledger are the many programs which RAI-TV broadcasts to children after school hours". The programs for children, which existed as of 1965 other than Telescuola "are designed to relate to the abilities and interests of the different age groups of the young viewers".

From what lezzi had to say RAI even during the early days of television was cognizant of the need for children's programs of more than an entertaining nature. Before considering Telescuola specifically, one other factor regarding educational programing and RAI-TV seems significant:

Another noteworthy feature of Italian educational television broadcasting is the approach taken by RAI-TV to one of the more important, but often neglected, elements of such production: the writer. RAI-TV feels that writing for the juvenile audience calls for specific skills and talents not called upon when writing for adults. Thus, RAI-TV has assembled a "stable" of writers who are especially sensitive to the problems of writing for television and, even more specifically, writing for a juvenile audience. RAI-TV has begun early to groom such writers and to see to it that their talents and efforts are confined to serving such an important segment of the viewing audience.\(^{14}\)

Historically, RAI-TV marked November 25, 1958 as the first date of Telescuola broadcasts with a program which was called, "di Avviamento professionale a tipo indistriale" ("A beginning Course of an Industrial Type"), and on November 15, 1960 RAI-TV initiated a Telescuola course

\(^{13}\)lezzi, \textit{op. cit.}, p. 30.

\(^{14}\)\textit{ibid.}
which was aimed at an adult illiterate audience. The name of the pro-
gram, which in 1965 was still on the air from 6:30 p.m. to 7:00 p.m.,
Monday through Saturday except for Friday, was, "Non e Mai Troppo
Tardi" ("It Is Never Too Late). With the high illiteracy rate in Italy
this program has been aimed at assisting adults to read and to write.
More specific details on this program will be related later.

On October 16, 1961 new Telescuola studios were dedicated and
put into operation in Rome. On that date Telescuola, along with the
necessary office space, was given more production space.

The Telescuola Center was afforded two studios called studio 7
and studio 8.\(^\text{15}\)

The first of these, measuring 20 x 21 m, is equipped with five
4\(\frac{1}{2}\) inch image-orthicon cameras; the second, measuring 16 x 21 m, is
intended exclusively for school television programs. It is equipped
with three 4\(\frac{1}{2}\) inch image-orthicon cameras. Each studio has its
own separate vision and sound control cubicles, but the camera con-
trol positions of both studios have been accommodated in a single
room.\(^\text{16}\)

The Center also had film scanning equipment for 16 mm and 35 mm
film along with a slide scanner. One room was equipped with two Ampex
video-tape machines.

The film-scanners and tape-recording machines may be used not
only for reproducing complete recorded programmes, but also for in-
serts into live programmes. The two studios may be connected also
to the film-scanning unit and to the recording rooms of the Tele-
vision Production Centre.\(^\text{17}\)

The impetus that educational television had been given with

\(^\text{15}\)Italo Neri "Educational Television", \textit{EBU Review}, No. 70,

\(^\text{16}\)\textit{Ibid.}

\(^\text{17}\)\textit{Ibid.}
the building of the Telescuola Center prompted Marcello Rodino, Managing Director of RAI, to state:

If any sector of RAI has a definite and far-reaching social impact, it is surely the sector of school broadcasts by sound and television. . . In the modern world, characterized as it is by the rapid and almost confusing evolution of our scientific and technical knowledge and especially by the wonderful instruments granted to man in order to master Nature, it becomes each day more necessary to make the basic elements of a modern education available to all in a concrete form.18

Mr. Rodino went on to say:

Radio and Television have now proved themselves to be powerful instruments for teaching and training. Everywhere they have acquired exceptional importance because they make it possible, with relatively simple means and equipment, to address a vast public and even to meet the temporary shortage of school equipment and teachers.19

Mrs. Maria Grazia Puglisi, who directed the courses on television, summed up their significance as follows:

The purpose of our broadcasts, which include the whole curriculum of the junior half of the secondary school, was at the beginning, and still is, to provide this curriculum for localities that at present have no such school. In view of the poverty and neglect which afflict such localities, it would have perhaps been insufficient to have provided only the normal instruction, especially when the enterprise would doubtless have had much more valid results if social welfare measures had been added.20

RAI was also so deeply concerned with educational broadcasting that the company developed an "International Conference of Radio and Television Organizations on School Broadcasting" which was held in Rome from the 3rd to the 9th of December, 1961. The conference was

18School Broadcasting in Italy, op. cit., p. 3.
19Ibid., p. 4.
20Ibid., p. 56.
attended by eighty-two delegates from countries all over the world.\textsuperscript{21}

This conference was too great to report in detail in this study. However, the first aim of the Conference was contained in the words of the president of the organizing committee, Mr. Rodino:

It is with deep satisfaction that we view the increase in the number of nations using radio and television as an auxiliary tool, integrating with or acting as a substitute for the work of the school; the experience gained must be placed at the disposal of all and the methods and results must be compared and discussed in a spirit of friendly cooperation.\textsuperscript{22}

The second aim of the Conference was to encourage an exchange of information and experience. Of special importance were the meetings of the four commissions devoted to

Sound and television in the fight against illiteracy; sound and television as a didactic enrichment in primary and secondary schools; sound and television in science and technical vocational teaching; experiences in methods of teaching by sound and television.\textsuperscript{23}

There were other meetings of importance, such as working groups which devoted their time to such things as:

The teaching of languages by sound and television; the teaching of music by sound and television; sound and television employed in correspondence courses; the training of teachers and producers for school broadcasts.\textsuperscript{24}

The third aim of the Conference was:

To determine what radio and television could and should do to help solve the school problems of the various countries.\textsuperscript{25}


\textsuperscript{23}ibid. \textsuperscript{24}ibid. \textsuperscript{25}ibid., p. 25.
In the words of Mr. Kamnans, the rapporteur-general:

To see what the 400 million radios and 100 million television sets throughout the world could do to help 600 million illiterates and 700 million school age children.26

The Conference even supplied the answer to the above or "at least it gave, for the first time, an indication of the immensity and importance of the task that lay before those responsible for the two powerful media of mass communication".27

Those present had seen in all its variety the full gamut of possibilities that radio and television could offer to public education, ranging from countries which had to cope with the most elementary needs to those which had a highly developed educational system . . . the delegates would be better prophets and evangelists for school broadcasting than ever before, because they would have seen what could be done with it.28

This Conference set the stage for educational broadcasting under all circumstances. We note with interest that radio was always included along with television.

In the words of the above quotation, Italy has been one of the countries 'with the most elementary needs' when one considers, not only the 700,000 unemployed in 1965 who had no qualifications whatsoever, but also,

The statistics of the Ministry of Education show that for every 100 pupils registered in the first class of the primary school in the school year 1950-51, there were only 62 in the fifth class for the year 1954-55. In Southern Italy, there were only 45, and in Calabria, a mere 34.29

26 Ibid.
27 Ibid.
28 Ibid.
29 School Broadcasting in Italy, op. cit., p. 35.
The same statistics also indicated,

That of 100 pupils in the first class of the primary school, only 25 pass on to the first class of the secondary school and only 20 children reach the third and last compulsory class. Only 5 achieve the top class of the secondary schools and only 2 reach the last year of the University.\(^{30}\)

The Italian Constitution placed the compulsory school age as fourteen years, however "43% leave school within the first three years of the secondary school, usually between 11 and 14 years of age". Ninety-eight percent leave school between the first primary year and the last year of the University.

The Ministry of Education also discovered that the vocational schools suffered greater losses than did the other schools.

Thus it was essential to accord every priority to the truly educational pre-vocational school, a school that would stand the pupil in good stead upon his entry into the world of labour.\(^{31}\)

This then, "was the background against which Telescuola had to be set" and which guided those who were responsible for the school broadcasts.

The first and immediate question, that could not be postponed, can be stated, then, in the following terms: to recuperate, on the one hand, all those who in Italy today are still at a standstill, with a primary education only, and to make sure on the other hand, that the new generations of school children do not merely increase the number of the unemployed who do not have a qualification.\(^{32}\)

One of the purposes of Telescuola was to assist pupils who had attended only the primary schools to finish school at least up to the compulsory age of fourteen and also "to offer those who had been obliged to interrupt their secondary school studies the opportunity to

\(^{30}\text{Ibid.}, \text{p. 36.} \quad ^{31}\text{Ibid.} \quad ^{32}\text{Ibid.}\)
recover the time lost". Especially important has been the role played by television in the areas where there have been no secondary schools.

Telescuola's plain and unescapable task, then, was to insert itself to good effect into a school system that had become insufficient to meet the multiplying needs of society.33

There seemed to be no intent on the part of RAI of the Ministry of Education to use television as a substitute for schools:

Telescuola has been called an 'emergency measure', a, 'first-aid service' and so it is. We ourselves do not seek to play down, on the contrary, we stress the exceptional character which distinguished the first three year of Telescuola. 34

RAI set aside the daytime hours for the use of Telescuola from 8:30 a.m. to 2:30 and sometimes 3:00 p.m. The service was made available Monday through Saturday.

Telescuola is investigated in more detail in the next chapter.

33 Ibid.

34 Ibid., p. 37.
CHAPTER FIFTEEN

TELESCUOLA

Telescuola's purpose remained the same in 1965 as it was in 1958. Namely, to provide secondary school education in communities which did not have a secondary school. As late as the 1962-63 school year, "nearly 3,700 Communes out of a total of 8,000 did not have a junior secondary school." It may be stated that in these communities there were approximately 200,000 children in the 12 to 14 age group.

This is why 'telescuola' in 1958 began its activities with secondary courses and selected between the two existing at the time--'secondary school' and 'vocational school'--the latter which appeared to be the more suitable for the particular category of pupils to which school television was to be directed.¹

Thus at the beginning the television courses were developed for the purpose of industrial training. Courses in agriculture were added later on.

They were three year courses. The first-year series of lessons started on November 25, 1958 and finished on June 29, 1959. From the 5th of October, 1959, to the 25th of June, 1960, the first year series was repeated and the second year series was instituted. From October 3, third year series were held.²

By the end of the third year the student had the privilege of sitting for the examination at a school center and obtaining his vocational certificate.

¹RAI, This is Telescuola (Rome: RAI, 1964) pp. 2-3.
²School Broadcasting in Italy, op. cit., p. 38.
The subjects taught were those in conformity with the curricula of the State schools. These courses included, "History, Geography and Civics; Italian, Mathematics; Scientific Observations; French; Exercises in Practical Work and Technical Drawing; Music and Choral Singing; Domestic Economy; Religion; Handwriting; Physical Training".

The teaching staff has been chosen, in agreement with the Department for Technical and Vocational Education of the Ministry of Education, from the two categories of teachers recognized in Italy, those qualified to teach, and those who, in addition, have secured a permanent post by further examinations. In choosing them, great consideration was given, apart from the question of their professional qualification, to their qualities as television figures, and, particularly, to their power to reach their students. They also underwent special training courses, including, among other things, lessons in diction.3

The courses have been under the careful scrutiny of the Minister of Education who appointed a Chief Inspector to oversee the courses of instruction. The period of time chosen for broadcast in the period between 1958 and 1961 was 1:00 to 5:00 p.m. daily except Sunday. Each lesson consisted of a thirty minute period with ten minutes between basic courses intervening for lesser courses such as "Religion, Music and Choral Singing, Domestic Economy, Handwriting, and Physical Training".

The lessons are transmitted from studios arranged to reproduce, with a certain sobriety, the essential features of the modern classroom. To counter the lack of a direct relationship between the teacher with the live audience he needs for making full use of his teaching abilities, five children are present in the studio classroom. The teacher can judge from the weaknesses and the hesitations of this sample of his wide audience and efficacy of his method of teaching. The pupils in the studio-classroom take part in the lessons without previous preparation, so that their initial situation is exactly that of all the other invisible pupils.4

3Ibid., p. 39. 4Ibid., pp. 42-43.
Naturally, textbooks were a necessary item for the student and RAI published texts for each course and sold to the pupils at 250 Lire (approximately forty cents). During the three year period between 1958 and 1961, 83,891 booklets were sold. Because, during the initial three year period, regular teachers were not assigned to the different communes using television, homework had to be sent directly to Rome for correction. This was done by "128 qualified correctors (titular professors of the respective subjects)". 5

In the beginning the place where the pupils gathered, called PAT "Poste di Ascelte di Telescuola" (Telescuola Viewing Place), was supervised by almost anyone willing to act as a coordinate: mayor, local priest, or local administrators:

In August, 1958, before the regular lessons were due to do on the air, appeals were sent out to institutions, foundations, mayors, and various authorities inviting them to form local groups of pupils and to provide premises equipped with a television set. The appeal was so well received everywhere the very first year 1,500 groups of pupils were formed. 6

Corrective institutions, orphanages, hospitals and other organizations set up PAT's for the benefit of children in those institutions. By the end of the first three year period there had been established 2,986 listening centers.

5 Ibid., p. 44.

6 This Is Telescuola, op. cit., p. 5.
In each viewing post the number of pupils varies from a minimum of 5 to a maximum of 35. For the most part (approximately 60%) they are children of the 11 to 14 years age-group, to whom television offers the opportunity to continue their studies beyond the primary school until such time as their village possesses a secondary school. The very great majority (93%) of the pupils has, in fact, only the primary school diploma. 7

However, there was a group, numbered at about thirty percent, who were between the ages of 15 to 19 who returned to school through television. "The high percentage (almost 50%) of girls underlines the growing demand for professional work in the life of society on the part of women."

On October 16th, 1961, TELESCUOLA officially entered a new and most important phase of its activity; at 8:30 the first lesson of the 'Scuola Media Unificata' was broadcast and, at the same time, the lesson for the first class of the Avviamento Professionale was abolished. This represents a very great innovation and is quite revolutionary. 8

Actually what had happened on the above mentioned date was that the Ministry of Education, evidently recognizing the importance of the Telescuola, had undertaken the official organization of the PATs "so as to obtain a deeper and more controlled preparation. For each Viewing Group two regular teachers were appointed, in charge of literary and scientific subjects, so that pupils could have every possible help."

These teachers, called 'coordinators', are on the regular payroll, assist pupils during the television lesson, go over the subject of the lesson afterwards and are in charge of discipline. 9

The Ministry of Education maintained close contact with the coordinators, because,

7 School Broadcasting in Italy, op. cit., pp. 49-50.
8 Ibid., pp. 50-52.
9 This Is Telescuola, op. cit., p. 6.
Each month coordinators send in a report to the Ministry for Public Instruction and to the 'Telescuola' Center, to which they must also send a certain number of homework done by the pupils. During the first two years of the new organization, the Viewing Groups for the first and the second courses amounted to about 1,200. To each of these the Ministry sent a tape-recorder, tool-kits, books and dictionaries. The Viewing Groups operate as though they were detached sections of the nearest State school on whose Headmaster they depend, and they are under the control of supervision of local school authorities.10

Close coordination between the television teacher and the PAT teacher was maintained since "every four months teachers assisting pupils in the various PATs received a pamphlet containing instructions and suggestions for more effective use of the lesson". The pamphlets were written by the teachers of the television courses which enabled the PAT teacher to use the same methods as that used by the television teachers.

The pupils receive a guide-book of about 250 pages, issued every two months, containing the summarized texts of all the television lessons. This new type of book--that has taken the place of the books that were distributed up to 1961--has proved to be more practical for the television teachers since they are not obliged to plan their course of lessons a whole year ahead. In this way they can develop a series of lessons taking into account the reactions they get from their audiences. All the books are printed by 'ERI-Edizioni RAI Radio-Televisione Italiana' and may be received by subscription.11

During the first three year period, as we have mentioned, homework was sent to Rome for correction because the coordinators were not regular teachers. Under the new regime whereby two teachers were assigned to each PAT, the PAT teacher corrected the homework. However, two or three samples of homework from each PAT were sent to Rome to the television teacher. Also, a new method of examination was inaugurated.

10 Ibid. 11 Ibid., pp. 6-8.
Under the new system the pupil in order to pass to the next year or to obtain a certificate, went for examination to the State school which supervised the PAT.

Since the adoption of the curriculum of the new secondary school the qualification examinations for passing from one class to the next, have the form of plain tests and are not compulsory. They are taken in the State school on which the PAT depends. In some cases when there are two or three PATs in one neighborhood, but at some distance away from the nearest State school, then the pupils and the committee of examiners meet in one of them. The pupils who took these optional examinations--that were held for the first time at the end of the 1961-1962 school year--numbered more than 11,000 with a percentage of about 85% successes.\textsuperscript{12}

By 1961, Telescuola was deeply rooted in the Italian education system.

As an aspect of research into a realistic approach to teaching activities, it is generally proposed to conduct an exhaustive examination of the potentialities of the television medium. The TELESCUOLA has conspicuously entered into the very heart of the Italian educational problem.\textsuperscript{13}

Important was the manner in which the television teacher was chosen.

Teachers appearing on the television screen have been chosen on a basis of long and careful selection which has been in progress since the end of last Spring (1961); candidates are required to undergo no less than five elimination tests: selection by the Programme Directors--through their respective principals--local interviews, a telecamera test, a two weeks study course at an experimental Junior Secondary School, also situated in Rome. The final selection of candidates was made according to the requirements of each specific subject. 78 teachers were called for a telecamera test; these came from all parts of Italy. 24 were subsequently admitted to the course of studies, and, finally, 9 were appointed to the vacancies available in the new school. Some of these teachers are already well known to the TELESCUOLA public, having given lessons for the vocational courses.\textsuperscript{14}

\textsuperscript{12}Ibid., pp. 8-13.

\textsuperscript{13}School Broadcasting in Italy, op. cit., p. 91.

\textsuperscript{14}Ibid., pp. 91-93.
Telescuola assisted students in leaving high school and entering the university by providing a pre-university science series "intended as a sort of introduction for high school pupils to the study of mathematics, physics, and chemistry at university level".

This is done to give a first idea of the methods of study in the university for each of the three branches, and to give also a general picture of the latest developments of scientific research.\(^{15}\)

Topic chosen tended to fill the gap between the high school level courses and those taught on the university level.

Eighteen broadcasts on these subjects were put on the air, six for mathematics, six for chemistry, and six for physics. The lessons were given by well-known university lecturers.\(^{16}\)

The above-mentioned series was broadcast at 8:00 p.m. twice weekly and was received well, not only by students but also by "many people seeking accessible information on basic principles of scientific culture. In view of the interest it caused, the whole series was repeated during evening hours over the Second Television Programme."

Professor Italo Neri, Director of the Telescuola Center, writing about the pre-university programs on science called, "On the Threshold of Science", stated that the program had three aims the first of which was "intended to help viewers to face a problem that is growing more and more conspicuous because of the rapidity of scientific progress and the explosion of the school population". He said further that the intent was to fill the gap between the curricula of the high school and that of the university and also to assist those entering

\(^{15}\) This is Telescuola, op. cit., p. 16.

\(^{16}\) Ibid., pp. 16-17.
a university to make a choice among the different areas of scientific study.

Secondly, the series aims at bringing a broader audience up to date with the latest developments of scientific research, although in a more rigorous manner than is generally adopted for popularizing programs. 17

Neri continued by saying,

Lastly, the programmes are designed to promote and expand the interest of viewers in the problems that are increasingly affecting human activities. 18

On the surface the triple aims of this series, as pointed out by Neri, seemed to be self-cancelling. However, Professor Neri said,

After three years, the scheme has shown that this triple aim—orientation, enrichment and stimulation—although the component parts may at first sight appear discordant, can in fact be achieved. 19

Telescuola has been active in two other areas. The first of these was the refresher programs for teachers called, "La Nuova Scuola Media" (The New Secondary School), which was begun in the 1963-1964 school year in order to bring teachers up to date on new methods being put into practice because of a reform of the schools. Over 100,000 teachers had to be brought up to date.

For this reason in February 1963, the Ministry for Public Instruction suggested to RAI the production in cooperation with the 'Telescuola' Center of a series of talks on pedagogy, psychology, sociology, and general teaching methods. These talks are delivered by university professors who had undertaken special research work in these fields. These broadcasts were intended to provide the fundamental ideas necessary to successful action by teachers in the new secondary school. 20


18 Ibid. 19 Ibid.

20 This is Telescuola, op. cit., p. 17.
Professor Neri said that the programs were "also widely followed by parents of school-age children".  

The second area in which Telescuola was involved was a program series entitled, "Il tuo domani" (Looking Ahead).

Since 1959 the 'Telescuola' Center produces this programme regularly every week dedicating it to young people in an effort to keep them informed. The aim of the series is that of helping young people in selecting their future line of study or professional occupation. Each broadcast avails itself of filmed documentaries and of conversations with experts in order to explain the characteristics of the various courses of study, and the possibilities offered by the various professions and trades.

**Summary**

One other function of Telescuola adult education, will be discussed in the next chapter. The monopolistic character of RAI gave it the opportunity and ability to assist Italy in the monumental problem of educating a people which had schools in a little over 3,000 communes out of 8,000.

That RAI performed its function well was indicated by the fact that the Ministry of Public Instruction took over the formalization of the PATs after they had been started by RAI and had been manned by volunteer coordinators.

Since RAI received the greater part of its income from licenses on sets, the company could afford to devote the daytime hours to Telescuola.

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21 Neri, *op. cit.*, p. 27.

22 *This Is Telescuola*, *op. cit.*, p. 18.
The educators have not been permitted to take over the medium of communication and use it as an extension of the classroom. RAI was given the privilege to determine who would teach on television. A series of "auditions" were held to pick the television teachers. Teachers programmed their courses using such aids as: "diagrams, photographs, filmed sequences that have been purposely shot or obtained from the library, objects, exhibits from museums or scientific institutes, or plant".

Teaching is thus enriched by all the visual elements that can make it more alive and effective so as to compensate, as far as possible, for the lack of a more direct contact between teachers and pupils.  

Telescuola has been used to fill the need for a secondary school where none existed. How television will be used in the school system after Italy has enough secondary schools remains to be seen. So far, as has been noted in this chapter, the schools at the end of 1965, were not over crowded to the point that television was necessary to alleviate the teacher shortage in the school per se. Rather television has gone to the places where there have been no schools.

23 Ibid., pp. 4-5.
CHAPTER SIXTEEN

TELESCUOLA AND ADULT EDUCATION

Italy along with many other European countries turned to television to assist in the area of adult education. So important was this area of education in Europe that the Council for Cultural Co-operation of the Council of Europe commissioned a study on "the use of television in adult education". The initial meeting was called in Paris on February 7 and 8, 1963.

The study group concluded that television programs "as a whole had a direct and all-embracing influence on the mental approach and general outlook of a very wide public". The committee felt that producers and directors should direct their influence to raise the "general cultural level of society".

In the second place, television could address itself with deliberate education intent to particular sectors of the public 'minorities' of all kinds. In so doing, it may, by more specific and intensive action, ultimately have a more profound effect upon a wider audience than that initially reached without such specially directed programmes.

The study group decided that "a campaign should be carried out to inform viewers about television" which would also include the importance of television as an organization and the social role that television


2Ibid.
played in the life of people. The Council of Europe was asked to have a survey made "of the national activities in this field".

Italy cooperated in this survey:

As a result, at the invitation of the Italian Government and on the basis of proposals put forward in Paris in February 1963, a course was held in November of the same year at the Villa Facenieri, Frascati, on the subject of 'Television and adult education', the outcome of which was to confirm the importance and value of the course and to recommend that a further course be held in 1966.\(^3\)

The study group, in order to determine what each country did in the area of educational television, sent out a questionnaire. The reply from Italy included the fact that "RAI broadcasts regular adult education programmes properly so-called" and,

In broadcasting adult education programmes account is taken as far as possible of the level of education of the audiences, of the needs of certain sections of the public and of the different degree of understanding on the part of the different categories of viewers.\(^4\)

The answer to the questionnaire also stated that specialists in the many different subjects broadcast were contacted along with educational specialists in order to develop good programs. All the visual means possible were used "but great emphasis is also placed on the personality of those taking part".

Every production is preceded by meetings to finalise the text and the visual material. Rehearsal times vary from programme to programme. For some straightforward broadcasts, two to three hours are enough, or even one hour in some cases, whereas for others from four to twelve hours are required.\(^5\)

Mrs. Puglisi, Assistant Director of Telescuola, said:

\(^3\)Ibid.
\(^4\)Ibid., p. 143.
\(^5\)Ibid.
Since 1960, two courses have broadcast which, under the title 'It is never too late', supply the urgent need of a section of the population, fortunately not very numerous, which is frustrated by illiteracy.6

The courses were broadcast on alternate days at 6:00 p.m. three times a week between the months of November and May.

The first of these courses is devoted to teaching reading, writing and simple arithmetic, and the second to imparting a primary school education.7

In 1951, 11.48 percent of the population of Italy were illiterate with the figure running as high as 25 percent in Calabria, which is in the extreme south of Italy. However, the diffusion of public courses had reduced that figure to about two million or approximately 4 percent of the fifty-one million inhabitants.

The present two million inhabitants are . . . the most difficult cases, found in clear-cut situations which, nevertheless, do not necessarily lend themselves to straightforward solutions. In these instances, or in most of them, illiteracy appears as a consequence of an economical and social situation labouring under the handicap of isolation, with all which that entails psychologically and socially.8

RAI saw there was a need to reach the aforementioned two million illiterates.

Hence the plan to use something new and particulary stimulating, so as to awaken the interest of illiterates in learning how to read, to write and to reckon. Hence television, which adds spectacle to the process of teaching and appeals to the reason while striking and stimulating the imagination.9

6Ibid., p. 149.
7Ibid.
8School Broadcasting in Italy, op. cit., p. 67.
9Ibid., p. 67.
November 15, 1960 inaugurated the phase of Telescuola known as adult education, or "Non e mai troppe tardi" (It is Never too Late). The program was produced under an agreement with the Ministry of Education through its Adult Education Department. As we have mentioned, the program was heard from 6:00 to 6:30 p.m. During April and May it was broadcast from 7:00 to 7:30 p.m. because the peasants worked later in the fields.

In the manner of the Telescuola secondary school courses listening centers or PATs were formed and teacher-coordinators appointed by the Ministry of Public Instruction. "ERI--Edizioni RAI Radiotelevisione Italiana" published a textbook which along with a tablet for writing exercises, a pencil, and a small ruler was given to each pupil.

At the end of each course, pupils are examined by a special Commission appointed by the Ministry for Public Instruction and if they qualify they receive a special Diploma which is a promotion certificate. The results of these examinations, so far, have been favorable with a full 80% of promotions.10

The PATs numbered 2,102 and the number of men and women enrolled in 1961 were 38,015 of all ages and stations in life. Response determined that some people followed the program in their own homes.

The success of the first course prompted Telescuola to develop a more advanced course to prevent a relapse into illiteracy. Begun in November 1961,

10 This Is Telescuola, op. cit., pp. 13-15.
The second course, the type B, is the continuation of the preceding one; its students can obtain as a result of examinations a school-diploma equivalent to that of the primary school. The purpose of this second course is to enable all those, who have followed the series of the previous year to complete the cycle of primary education and all those who have lapsed into illiteracy to brush up and bring up to date what they had already learned in the course of previous (more or less complete) studies of the primary cycle.\footnote{School Broadcasting in Italy, op. cit., p. 82.}

Telescuola discovered through research that,

The prevalence of the reasons which have determined the illiteracy of those who have attended 'non e mai troppa tardi', is shown in the following percentages:

\begin{itemize}
  \item lack of schools \hspace{1cm} 12.57\%
  \item negligence of the families \hspace{1cm} 36.23\%
  \item premature beginning of working life \hspace{1cm} 45.24\%
  \item other reasons \hspace{1cm} 5.96\%
\end{itemize}

Telescuola also found out that among the pupils 49.63\% were employed, 15.35\% unemployed, 31.19\% were housewives, while 3.91\% were pensioners, invalids, and so on\footnote{Ibid., p. 70.}

Among those employed, the percentages for the various sectors of activity were the following:

\begin{itemize}
  \item agriculture \hspace{1cm} 70.59\%
  \item industry and crafts \hspace{1cm} 22.66\%
  \item commerce \hspace{1cm} 5.17\%
  \item public administration \hspace{1cm} 1.58\%
\end{itemize}

In 1962 a third course was developed directed primarily at adults who gathered in 'Centri di Lettura' (Reading Centers). These adults generally had a secondary school education but came to the center to improve themselves culturally. The courses were on a more advanced
level and more culturally oriented than the other two courses in "It Is Never Too Late".14

RAI also developed programs of educational and enrichment value: "Enquiries, documentary programmes and debates; general cultural programmes; programmes designed for special sections of the public to meet their specific needs".

... It would seem that documentary programmes and debates should be regarded as information programmes rather than as truly educational, since they are not broadcast in series and their influence is accordingly very fleeting.15

According to Mrs. Puglisi, there were programs which had significant educational value because they had to do with sociological or psychological problems.

Here are some examples of the subjects of such enquiries in recent years:
- Asphalt Jungle--six broadcasts on traffic problems and education.
- Woman's Work--ten broadcasts on the social, psychological and trade union problems connected with the employment of women.
- Visit to the South--series on social problems in the south of Italy.
- Youth of Today--six broadcasts on current youth problems especially among young people at the difficult age of 16 to 18.
- A Future for Our Children--ten broadcasts on the vocational training situation in Italy and the need for qualifications, with special reference to the new kinds of work characteristics of our times.
- Children of Society--six broadcasts devoted to the social and psychological aspects of the tragic problems of abandoned children.
- Parenthood-a Difficult Career--six broadcasts on the problems parents encounter on bringing up their children.
- Our Children are Growing Up--six broadcasts on the psychological problems of eight to twelve year olds, that is to say if the four or five years during which children turn into adolescents. In addition to psychology, physical development is also dealt with and in particular those health problems that give rise to development difficulties.16

14 Annuario, op. cit., p. 64.
15 Puglisi, op. cit., p. 144.
16 Ibid., pp. 144-145.
Other educational and enrichment programs dealt with Italian history; modern scientific and technological advancements in the twentieth century; programs on new theories in psychology; a series on the political problems of Europe; a series on the problems of the retired; and programs on life and leisure. The area of agriculture was not forgotten.

-Farmer's TV and The Four Seasons--fornightly for farmers, each with its own purpose and presentation. The former gives agricultural information and deals with farming problems from an essentially practical angle, while the latter is more concerned with the need to make agricultural production more competitive.  

Telescuola did not overlook the area of unionism in Italy. A program called,

-Time Off--devoted to trade union problems and questions of interest to workers in general, it contains vital information on the world of labour.  

**Summary**

Adult education has been a serious consideration for RAI and Telescuola. The two million illiterates have been difficult to reach by ordinary means. Telescuola was used, not only for the illiterates, but also for adults who desired to obtain a primary school education. PATs were formed so a diploma could be obtained by those who attended the television courses.

Over and above the courses of instruction, RAI provided programs of an educational and enrichment nature for many people who

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17 Ibid., p. 148.  
18 Ibid.
desired to further their cultural development.

Through the medium of modern communication RAI provided the means of reaching people in remote regions of the country so that they could receive instruction, education and culture regardless of the cost to RAI.
RAI by 1965 had four major Italian organizations under its direct supervision, all of which have been mentioned in previous chapters. Three mentioned in some detail were: S.I.P.P.A.--Societa Italiana Pubblicita Per Azioni (The Italian Advertising Company); S.A.C.I.S.--Societa Per Azioni Commerciali Iniziative Spettacolo (The Company for Commercial Programs); TELESPAZIO, which in conjunction with the Italian telephone and telegraph company was responsible for satellite broadcasting and receiving.¹

The fourth organization was known as E.R.I.--Edizioni Radio-televisione Italiana (Italian Radio-television Publishers), which was RAI's own publishing company.

All printed matter directly or indirectly connected with RAI from its weekly program guide, the 'Radio-corriere,' to the yearbook, 'Annuario-RAI,' the various bulletins and periodicals on ratings, technical news, news for the trade, the innumerable textbooks and reprints of lectures aired on radio and television--all are ERI publications.²

The publishing company was also involved in publications which did not relate directly with the broadcast industry.

¹RAI Brochure, op. cit., p. 11.
²Ibid.
In addition, ERI publishes two periodicals, the 'Approdo Musicale' Musical Landing and the 'Approdo Letterario'; Literary Landing which are not connected with RAI or its programs but are highly professional publications in the specific fields of music and literature respectively. A likewise independent ERI venture is the publication of art books, books on the theater, history, etc. presented in luxury editions of the most exquisite artistic quality. ERI is located in Turin, Via Arsenale 21.3

Two other publications of interest were those titled, "Saggi" ("Wise") and "Quaderni" ("Notebook") which recounted programs of interest to the young and discussed program content.4

The textbooks for the Telescuola courses and the textbooks for the English, French, German and other foreign language courses were all printed by ERI.

ERI also printed a magazine on the technical features of broadcasting. Not to be overlooked have been special editions such as one on the theatre and its relationship with television.

Books concerning Italian broadcasting and RAI did exist, but in the main these books have been of a critical nature written by political writers. The criticism tended to be directed mostly at the effect of television on the viewer.

This study cannot delve deeply into the critical chronicles that have been written in Italian concerning television and broadcasting since these published books, prior to 1966, did not deal with the functions of RAI.

3Ibid.
4Annuario, op. cit., p. 206.
For instance, Marcello Rodino, wrote a book titled, *Televisione, Realta Sociale* (Television, a Social Reality)\(^5\) which, as the title indicates probes the effects of television on society. This book could, and probably would, have been written whether Italian broadcasting was under RAI or other ownership.

The volume, *Televisione e Spettacolo* (Television and Showmanship)\(^6\) by Federico Doglio deals with television as a medium of advertising, as a medium of communication, as a manner of developing an original language. Doglio included the variety and form of showmanship characterising television.

A rather erudite periodical called *Cronache del Cinema e Della Televisione* (News of Moving Pictures and Television)\(^7\) published quarterly, contained critical articles on television and also the cinema. The articles tended to be serious, educational, as well as research orientated.

The other books to which we have referred in previous chapters are: *Lo Spettatore Senza Liberta* (The Spectator Without Liberty); *La Televisione Inutile* (The Useless Television); and *I Contadini e La Televisione* (The Peasant and Television).

Highly critical of the broadcasting medium and of RAI were two feature writers of the *L'Espresso* (The Express) a daily newspaper


\(^7\)Cronache del Cinema e Della Televisione, Director Renato Ghiotto, rassegna di studi e documenti, Rome (atunno, inverno, 1958-1959) N. 26-27.
published in Rome. According to an American news correspondent stationed in Rome, who desired to remain anonymous, this newspaper has been highly intellectual and radical with strong leanings to the left. L'Espresso, according to the above source, tended to play up scandal and was anti-church. The paper tended also to adapt its facts to suit the purpose and was not regarded as too highly reliable. According to our informant, while the newspaper has not been a Communist newspaper, it has leaned in that direction and away from the opposition. The newspaper was also behind a Senator Parri who, as the head of an organization of radio listeners and television viewers, had been attempting to remove the government from any kind of control or influence over broadcasting and place the industry entirely in private hands.

RAI lent its support and cooperation to one of the only two universities in Italy which taught courses in radio, television and related subjects. RAI not only has given active support as a company but RAI personnel have taught or lectured in some of the courses.

The university was known as "L'Universita Internazionale Degli Studi Sociali" ("The International University of Social Studies) formerly called "Pro Deo University". In 1965, the university which had been a private school became a State university. Radio and Television was in the Department of "Istituto Superiore Di Scienze E Techniche Dell'Opinione Pubblica" ("Higher Institute of the Science and Techniques of Public Opinion"). In this department the broadcast area was titled:

8The other is the Catholic University at Bergamo which has two year specialized courses.
"Specializzazione Giornalistico-Radiof.-Telev." ("Specialization in Journalism-Radio and Television").

Since RAI has tried to draw heavily on this university for employees, it might be well to scan the courses taught in the radio television area and those related to it.

"Radio and Television Journalism" was a one year course which covered such areas as the language of radio and television; the manner of dress of television; rapport between radio and television; the organization of radio news; of television news; the means of obtaining news; editing the news. No textbook was used in this course.

There were four related courses: "The History of Journalism" which surveyed the history of journalism over the past eighty years. Two textbooks were available written by Carlo Barbieri. "The Analysis and Editing of Current Events" was a course which swept across political and economic world-wide lines. Three textbooks were assigned to the course with four as outside reading. "News" which was a course on news in general and how to report it. No textbook was used. "General Techniques of News" reviewed different type faces, the make-up of newspapers, how to write for newspapers, magazines, and other news outlets. This was a two year course which used one textbook the first year and three others the third year.

"Artistic Elements in Radio and Television Transmission and in the Film" beginning with a history of the classical theatre and moving on to the modern theatre and film discussed the use of scenery, costume, and color in developing artistic elements in film and television.
radio was included is unanswerable since the course was entirely concerned with the visual media.

"Radio Directing" ran the gamut of radio directing from the news program through the dramatic program including variety and interview programs. The final examination was based on the student directing an original radio program and a drama either modern or classical.

"Television Directing" was a duplicate of the above except that no program was actually directed for testing purposes. No textbook was used in either of the two directing courses.

"Technical Radio and Television" was a course which explained the uses of the different pieces of equipment used in radio and television; how networks were set up; some fundamental information concerning the electronics of the broadcasting medium. This was not an engineering course, per se. Two textbooks were used both in English: *High-Quality Sound Production and Reproduction* by H. Burrel Hadden and *Techniques of Television Production* by Rudy Bretz.

"Radio Programming" and "Television Programming" were courses on how programs were developed from the moment of inception to their final stage. Two textbooks were used in the radio course. Sixteen books were assigned in the television programming course one of which was written by Doglio in 1966, who was associated with RAI. Another was *The Effects of Mass Communication* by J. Klapper which had been translated into Italian.

Other courses which were related to radio and television were: "Methodology of Public Opinion"; *Currents of Figurative Art*; "Analysis of Foreign and Internal Politics and Economics"; "Copyright Law--Internal
and International”; “Social Ethics”; and, courses which had to do with the cinema.⁹

RAI each year held a seminar for playwrights in order to try to develop authors for television scripts and seminars for actors in order to find new talent in the field of television acting.¹⁰

⁹Interview with the Director of the University. Courses listed above are for the scholastic year 1966-1967.

¹⁰Federico Doglio, talent scout for RAI.
CHAPTER EIGHTEEN

CONCLUSION

In order to analyze the Italian broadcasting system and to determine whether or not RAI fulfills the needs of the Italian people, it is necessary to have an understanding of the Italian people and their temperament; an understanding of the contributions that Italians have made in the arts; and an understanding that Italy is a country of culture and ideas. Luigi Barzini in his *The Italians*\(^1\) provides a vivid account of the Italian, his culture and his temperament.

Italians have discovered America for the Americans; taught poetry, statesmanship, and the ruses of trade to the English; military art to the Germans; cuisine to the French; acting and ballet dancing to the Russians; and music to everybody.\(^2\)

In the area of entertainment Barzini says:

Italians always loved a good entertainer who could stir their emotions and divert them from themselves; they were always delighted by a talented painter, musician, sculptor, architect, actor, dancer. . . .\(^3\)

Marconi discovered wireless which led to radio and television. Yet, only after World War I, did Italy finally enter the broadcast field. Once begun, the country became a strong supporter for the development of broadcasting in Europe. RAI has made a serious effort to

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\(^1\)Barzini, *op. cit.*, Forward, p. ix-xvi.

\(^2\)Ibid.  

\(^3\)Ibid.
develop broadcasting so that it would be functional as well as cultural and entertaining.

RAI has offered a wide variety of programs on both radio and television. In order to meet the divergent tastes of the people, RAI has developed three radio and two television networks. Furthermore, RAI did not permit radio to deteriorate. RAI, realizing that radio was still a potent force in mass communications strengthened radio programing.

In both radio and television programing the company has shown imagination and creativity. While programs from other countries were used, there has been no attempt merely to imitate the products of larger broadcasting systems such as the American or British. RAI programs were of such stature that they were used by companies in other countries as well as by Eurovision.

RAI has constantly sought to be a leader in European mass communication. The Italian company belonged to every organization in Europe that had anything to do with broadcasting. Italy has been a strong force in European broadcasting by taking a leading role, by holding conferences on broadcasting within the country, and also attending those held outside Italy. RAI gained world-wide prestige when it developed the "Prix Italia".

RAI was one of the first companies in the world to recognize the importance of educational broadcasting. Radio was used as far back as 1934 to assist the schools in educating the population. The paucity of schools in remote regions intensified the problems of the Italian educational system. RAI assisted the school system by providing
the entire daytime hours of television for the use of educational and instructional programs. The high illiteracy rate in Italy prompted RAI to develop programs to teach older people to read and write. RAI built special studios for educational television productions.

Telescuola has become an outstanding example of the way broadcasting can be used for educational and instructional purposes. The executives of Telescuola have become authorities in educational broadcasting. RAI has done its school broadcasting at a great expense and without additional compensation.

In order to maintain its position as a leader in European broadcasting RAI developed short wave stations. These stations were used to beam programs to many countries. No added compensation was afforded RAI for this service of extending the culture of the Italian people to other nations. RAI showed a great deal of initiative by being one of the first countries on the European Continent to build a receiving station for communications by satellite.

RAI early recognized the importance of television and began experiments even while the company was comparatively young. RAI has fostered the development of color television by providing color cameras and a studio for the use of a committee studying the color system to be used in Europe.

The above accomplishments were not easy for RAI. From its very inception, the company could have been detered from development and expansion.

The Italian Government has maintained a great amount of control over RAI through the terms of its charter and through IRI the
governmental agency which held a majority of the stock of the company. RAI developed a harmonious working relationship with the government so that the company could become a viable organization.

RAI faced another deterrent to development and expansion when the company was allocated an insufficient number of radio channels to cover adequately the entire country. RAI faced this technical problem by having its engineers develop methods of using several transmitters on the same frequency. When frequency modulation became a reality, RAI immediately used it to develop a third network. In television RAI had to overcome a paucity of VHF channels. RAI used UHF to create a second television network.

The company has housed its studios in modern buildings of architectural beauty. RAI's equipment was the most modern and up-to-date. Extreme care had been taken in choosing the best equipment provided by other countries and in developing and building its own. The equipment is maintained so that it produces a high degree of efficiency.

RAI has developed into a very powerful communications medium in Italy and an outstanding example of how a highly efficient and progressive organization can be built and operated in a country smaller in size than California; a country which has a high density of population, 48% of which is rural.

The American system of broadcasting could well benefit by some of the features of the Italian. For instance, with the concurrence of the government appointed program committee, RAI has retained complete control over its program schedule. RAI has not permitted the sponsor to make decisions regarding programs. RAI has been able to sustain a
high quality of values in its programs.

The Italian broadcasting system has displayed some weaknesses. The most apparent is in news coverage. The control exerted by the governmental "watch-dog" committee, composed of two members from each of the fifteen political parties whose function it is to see to it that political news is fairly presented, has developed in RAI a very cautious attitude. The political commentator and news analyst has not existed at RAI. RAI has had to rely solely on presenting the facts in a newscast without any interpretation. Undue emphasis has been given to defining and explaining legislation and the attitudes, viewpoints, and philosophies of the different political parties. The care with which RAI has handled political news has extended even to the manner in which the announcer speaks and looks. Voice inflection and facial expression is avoided as much as possible. Broadcasts of election results have been on an experimental rather than a recurring basis.

RAI has been the focal point for political writers who were dissatisfied with the Party in power and the relationship and the monopoly that RAI had. The critical viewpoints of these writers have not been about programs but rather about the structure of the organization. There seemed to be a desire on the part of some of these writers that RAI should be dissolved and turned into an industry without any government control. These political attacks cannot but have caused a certain amount of trepidation on the part of RAI. Charter renewal time is 1972.

All of RAI's television programs were taped and then edited. The programs have sometimes suffered because the television camera does
not permit the same flexibility that the motion picture camera does. Once the program began it was taped from beginning to end with no interruptions. Scenes outside the studio were difficult to do. The finesse of the motion picture techniques were lacking in RAI's productions.

The lack of local television programs was another weakness. Television programs were produced in the centers of Milan and Naples, but all were prepared for national distribution from Rome. This situation provided little opportunity for the development of local talent and for the discussion of topics of local community interest. Radio did not suffer in the same manner as television since local radio programs were produced.

RAI has found difficulty in recruiting personnel. Only two universities in Italy were teaching broadcasting so that RAI had to spend a great deal of time and effort in training its own personnel. RAI tended to use talent, producers and writers who were a success in areas other than broadcasting. RAI had to hire 45,000 free-lance people in 1964.

Important areas of research have been ignored by RAI. Except for determining the number of listeners and viewers and their demographic characteristics, RAI has attempted no other audience research. Research should be RAI's responsibility because there have been few studies made of broadcasting in Italy and because the universities seem disinclined to do any broadcast research.

RAI and SIPRA's attitude toward sponsors has been rather cavalier. While it is commendable that RAI has not permitted the sponsor
to make decisions regarding program content, the sponsor should receive better consideration than he has been afforded. The process of allocating time to different sponsors could be better organized. RAI and SIPRA have also been accused of showing favoritism toward some sponsors.

In spite of its weaknesses, RAI has, in our opinion, fulfilled the needs and interests of the Italian people. RAI has provided an outstanding broadcast system and program fare. This writer is firmly of the opinion that RAI will not permit its broadcast service to deteriorate, but will continue to be a leader in European broadcasting.

Hopefully, this study will stimulate other students of international broadcasting to delve more deeply than this study has into some specific areas of Italian broadcasting. These areas include:

1. Audience Analysis. This is one of the most important that should be considered for further study. RAI is concerned only with quantitative surveys of listenership to programs and with demographic characteristics of the audience. What the audience actually feels about programs; how the audience reacts to programs; and, what effect the programs have had on the audience has been overlooked. The effectiveness of radio and television programs in breaking down Italian regionalism needs to be included in such an analysis.

2. News. An in-depth study should be made of the news operation of RAI to ascertain just how much control there is on news dissemination by the "watch-dog" committee. The composition of the "watch-dog" committee and how members are chosen to serve on it should be included. Not to be ignored is the amount of social responsibility
that RAI displays in presenting documentaries and interview programs.

3. Advertising. This area should be considered third in importance in future studies of Italian broadcasting. Very little is known about the effectiveness of broadcast advertising especially television advertising. The entire structure of radio and television from the viewpoint of the company, the sponsor, the advertising agency, and the audience needs to be researched.

4. Programing. The manner in which radio and television programs are developed; the effect of listener surveys on programing; and, the power exercised by the program committee should be studied in depth. How program balance is maintained should be included. Whether or not the program committee is helpful or a deterrent in programing needs to be considered in such a study.

5. Telescuola. The use of radio and television in the Italian educational system should be of great interest to the student of educational broadcasting. Whether or not the Italian educational broadcasting system could be of use in other countries such as America should be of interest in studying Telescuola. There is need to know how effective the Italian educational broadcasting system is from the viewpoint of the recipients of the broadcasts. Such a study should include comparisons between students in a regular school in Italy and those receiving their schooling through Telescuola.

6. Critics. Students seeking a divergent viewpoint from that of RAI should delve into the writings that have been critical toward the company and broadcasting. Not much has been written in Italy about Italian broadcasting and that which has been written has generally
been from a political viewpoint. What has spurred the critics to write about RAI and its monopoly through the governmental charter needs to be known.

The study of broadcasting systems such as RAI is of importance to the American student of communications because of the growing importance of global communications. Communications satellites has made possible the exchange of communications between continents on a scale heretofore prohibitive. American scholars need to stay in the forefront of not only communications in America, but in international communications.
APPENDIX A

ORIGINAL ITALIAN QUOTATIONS

CHAPTER ONE

Footnote 27:

... delle trasmissioni quotidiane che dettero la prima sesazione dei vantaggi di una stazione 'locale'.

Footnote 29:

Data la molteplicità di queste richieste di concessione, il Ministero Delle Poste E Telegrafi ritenne opportuno invitare la Societa Radiofone ad addivenire ad una unificazione con La S.I.R.A.C. e la Radio Araldo.

CHAPTER TWO

Footnote 4:

Il 6 Ottobre dello stesso anno, la U.R.I., dette inizio ad regolare servizio di trasmissioni con programmi allestiti nell'auditorio posto nella sede della società, nel palazzo Corrodi in Via M. Cristina, 5.

Footnote 13:

Fra i due tempi del concerto furono trasmessi: il bollettino meteorologico, le notizie di Borsa ed istruzioni agli ascoltatori sulla natura e il funzionamento delle radioaudizioni circolari e sulla modalità di abbonamento al servizio.

Footnote 15:

La SIPRA ... venne costituita con questo scopo esclusivo nel 1926 ... concessionaria del servizio di radiodiffusioni ...
Footnote 21:

All'inizio il programma giornaliero durava solo qualche ora, in seguito per rendere più organici i programmi e per una evoluzione quantitativa degli stessi intervenne il Governo Italiano che con decreto legge del 1928 concesse all'EIAR il diritto di diffondere, a titolo di espropriazione per pubblica utilità e concordando un equo prezzo, tutte le rappresentazioni liriche o drammatiche, concerti o conferenze.

Footnote 26:

I settori della radiofonia, divenuti più complessi per il sorgere di questa nuova iniziativa, resero indispensabile un coordinamento centrale che ne assicurasse il regolare ed ordinato sviluppo.

CHAPTER THREE

Footnote 1:

Fu necessario, quindi, accentrare la generazione dei programmi presso poche stazioni e nacquero così due raggruppamenti: uno costituito dalle stazioni di Miland, Tornio, e Genovae l'altro da Roma e Napoli. Queste stazioni--prima autonome furono collegate fra di loro via cavo e costituirono il nucleo generativo della successiva organizzazione delle due reti.

Footnote 2:

Allo scoppiare del secondo conflitto mondiale (1940) la radio Italiana trasmetteva un Programma Nazionale e un Programma leggero il cui contenuto non sensibilmente.

Footnote 3:

Il Terzo Programma aveva un caratteristica nettamente popolare che lo differenziava dagli altri due.

Footnote 6:

Il laboratorio Richerche venne costituito a Torino nel 1930 allo scopo di creare all'interno dell'Azienda un centro tecnico destinato alla costruzione e manutenzione degli impanti.
CHAPTER THREE (Continued)

Footnote 7:
Attraverso gli anni le fuzioni del Laboratorio Richerche si sono gradualmente modificate ed oggi l'attività di studio e ricerca prevale nettamente sull'attività di produzione.

Footnote 26:
Entra in funzione il trasmettitore audio della stazione sperimentale di televisione di Roma-Monte Mario.

Footnote 35:
A causa degli eventi bellici ben l'85% degli distrutti o asportato dall'esercito tedesco.
Complessivamente furono distrutti 22 trasmettori a onda corta per una potenza totale 360 KW e 9 trasmettori a onda corta per una potenza di 360 KW; ed in oltre danni ingenti furono apportati al complesso degli impianti di studio e ai circuiti musicali di collegamento tra varie stazioni.
Nell'aprile del 1945 gli impianti della Societa risultavano costituiti da 12 stazioni ad onda media, per una potenza complessiva di 130 KW e 2 stazioni ad onda corta per una potenza complessiva di 90 KW.
Gia nel Maggio dello stesso anno entro in funzione il nuovo trasmettitore di Roma da 100 KW che sostituì gli impianti distrutti.

Footnote 36:
Si dimettono il Consiglio di Amministrazione eletto il 20 aprile e il Commissario per l'Italia settentrionale. L'Assemblea Generale degli Azonisti elegge un nuovo Consiglio, recostituendo così l'unità dell'Azienda.

CHAPTER FOUR

Footnote 10:
Terminati gli eventi bellici e ripristinati il collegamento tra varie stazioni, furono costituite la Rete Rosa e Rete Azzurra, che trasmettevano programmi sostanzialmente simile, ma complementari solo in parte.
CHAPTER FOUR (Continued)

Footnote 15:

E istituita una Commissione di Parlamentari avente il compito
dell'alta vigilanza per assicurare l'indipendenza politica e
l'obiettività informativa delle radiodiffusioni.

CHAPTER FIVE

Footnote 15:

Le entrate ordinarie della RAI vengono assicurate dai proventi
che seguono:
a) dalle tasse (canoni) di abbonamento al servizio radioaudizioni
circolari;
b) della tasse (canoni) di abbonamento al servizio di televisione
circolare;
c) dalle tasse (canoni) di abbonamento agli servizi in concessione;
d) dai proventi della pubblicità radiofonica e televisiva;

Footnote 39:

Il bilancio che presentiamo alla vostra approvazione si riferisce
ad uno anno che per diversi motivi possiamo ritenere particolare
nella storia dello sviluppo del nostro Paese.

Footnote 41:

L'Anno 1965 è cominciato infatti mentre ancora la crisi
congiunturale che aveva colpito le strutture economiche italiane
si trovava nell'arco profondo della depressione. Ma nel suo stesso
corso il 1965 è venuto anche segnare il momento della ripresa sei
processi produttivi.

CHAPTER SIX

Footnote 11:

Il volume delle domande presentate alla Conferenza superava di
molto la capacità della gamma, per cui tutti i Paesi partecipanti
dovettero accettare decurtazione più o meno sensibili e le
assegnazione ottenuto dall'Italia risultarono inadequate alle pur
modeste richieste.
CHAPTER SIX (Continued)

Footnote 15:

... introdotto per la prima volta in Europa dalla RAI e dagli Enti tedeschi di radiodiffusione. I primi impianti di questo tipo furono installati dalla RAI tra il 1949 e il 1952, per migliorare in alcune zone le ricezioni del Secondo e del Terzo Programma.

Footnote 27:

Da vari i programmi radiofonici sono, nella quasi totalità registrati prevalentemente su nastro e, in misura minore, su disco.

CHAPTER THIRTEEN

Footnote 11:

La realizzazione dei programmi pubblicitari televisivi avviene infatti--previa approvazione da parte della SACIS del relativo progetto artistico-tecnico--a cura ed onere degli inserzionisti, che l'affidano generalmente a ditte specializzate di loro fiducia.
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