

A Profile of Television Education in American Colleges and Universities

By RICHARD J. GOGGIN

Television education encompasses, nationally, all aspects of the medium and the industry. Curricula are divided into 15 general categories and specific examples of courses offered under each are given.

A RECENT SURVEY on radio and TV curricula conducted by the Office of Education of the Department of Health, Welfare and Education received responses from more than 300 American colleges and universities offering course work in radio and television.* Some respondents listed merely a few courses indicating a preliminary and tentative approval to the two media; the majority showed a rather diversified offering; and a smaller number offered a large number of courses covering almost all conceivable aspects of the media. It is impossible to isolate television courses from radio courses. The radio-TV areas are hyphenated and in most courses there is a common subject matter. This means that radio and television are concurrent objects of study in relation to subject matter.

This paper is not a statistical survey as such, but is, rather, an attempt to present and comment upon the various facets of subject matter instruction. Such a profile applies in actuality to only a few schools; but in its totality, the profile does demonstrate how nationally the tremendous variety of courses offered gives a kind of total instruction in the medium.

Degrees offered in television include the B.A., B.S., M.A., M.S. and Ph.D. Television training is administratively under a wide range of Departments or Divisions including:

Radio-TV
Mass Communication
Speech
Journalism
Broadcasting
Division of Language Arts
Speech and Drama
Television, Motion Pictures and Radio
Communication Arts
Telecommunications
Speech Arts
Business Administration
Telecommunication Arts
Speech and Journalism
Speech and Theatre

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Dramatic Arts
Speech, Radio and TV
Broadcast Instruction
Film-TV Production
Radio-Journalism-Printing

In this profile, course content has been divided into 15 general and flexible areas:

- (1) General Introductory Courses
- (2) Production
- (3) Programming
- (4) The Broadcasting Industry
- (5) Broadcasting — Systems and Problems
- (6) Broadcasting and Society
- (7) History, Aesthetics, Criticism
- (8) Research
- (9) Engineering
- (10) Technical Operations and Facilities
- (11) Educational Television
- (12) Film and TV
- (13) Allied Areas
- (14) Advanced Study and Special Problems
- (15) General or Unclassified

General Introductory Courses are common to almost all institutions offering any kind of television instruction. They are elementary in nature and seek to provide a survey of the artistic, technical and historical development of the medium, with some attention paid to socio-cultural implications. In some instances an introduction to the uses of equipment is provided.

Production covers producing and directing, writing and performance. This category is prominent throughout the country and came into curricula early in the instructional pattern. There are Producing and Directing courses which include such titles as: Manuscript Evaluation and Production — Television Direction — Production Planning in TV and Radio — TV Commercial Production — TV Play Direction and Production — Non-Dramatic Production for TV — Experimental Radio-TV Film.

There are writing courses which from both generalized and specialized approaches have titles such as: Basic TV Writing — Radio and TV Continuity Writing — TV Commercial Writing — Radio and TV Playwriting — Non-Fiction Writing for Radio and TV — Screen and TV Writing — Creative Writing for Stage and TV.

An area of courses about performance includes speech, announcing and acting. Notice at this point a characteristic true of every one of the fifteen cate-

gories: the diversity of orientation and approach to subject-matter which reflects the individuality of each college and university. Courses include: Pronunciation for Broadcasting — Radio and TV Speech — Speech for Theatre, Radio and TV — Voice and Direction for Radio and TV — Radio and TV Performance — Advanced Radio and TV Performance — Radio and TV Announcing — Announcing Styles and Techniques — Radio and TV Interviewing — Motion Picture and TV Performance — Acting Before Cameras — Radio-TV Film Rehearsal and Performance.

Programming is an important part of many TV curricula. Operationally, it is subdivided into theory and concept and production practice. We find courses in: Radio and TV Programming — Radio and TV Program Policies — History of Radio and TV Programming — Special Interest Programming — Broadcast Programs and Audience — Program Presentation for Radio and TV.

News and special events are important aspects of programming courses, particularly at institutions where there is a strong journalism influence. Courses have been set up in: Radio and TV News — Radio and TV Journalism — Radio and TV Reporting and News-writing — TV and Radio Local and Regional News — Practical Work in Radio and TV Newscasting — Radio and TV News Editing — Specialized News for Radio and TV — News Interpretation for Radio TV — Radio and TV Special Events — Radio and TV Public Affairs.

Specialized instruction can be found in courses titled: Radio-TV Sports — Sports Broadcasting — Radio and TV in Religion — Advanced Religious TV — Broadcasting Women's Programs — Home Economics on Radio and TV.

The Broadcasting Industry curricula are complex and show an increasing diversity. There is already a high degree of specialized, even trade-school, work. The course content starts at the top level with: Problems in Station Administration — Radio-TV Station Management — Radio-TV Station Operations — Station Commercial Management.

Next in line is Advertising and Sales which includes such courses as: Broadcast Advertising and Copy — Advertising I and II — Radio and TV Commercials — Economic Aspects of Advertising — Radio and TV Sales and Advertising — Sales Administration — Radio-TV Time Sales and Management — Sales and Program Planning — Salesmanship for Radio-TV.

Allied to the sales courses are those in: Station Promotion and Advertising – Publicity and Promotion – Broadcasting, Promotion and Public Relations – Broadcast Persuasion Factors.

The legal and governmental problems of the broadcasting industry are recognized as being desirable avenues of academic inquiry. Pertinent courses, not in the Law School, include: TV and Radio Law – Law of Press and Radio-TV – Broadcasting Policy and Regulations – F.C.C. License Survey – F.C.C. Rules and Regulations – Broadcasting Codes and Regulations.

Tucked away in the industry's overall curriculum is a lone course in: Station Traffic.

Broadcasting Systems and Problems is divided into two main aspects, one devoted to broadcasting in America and the other to broadcasting elsewhere. Emphasis in this area is growing proportionally as curricula extend beyond its initial subdivisions of general survey, creativity and management. The American aspect is concerned with such items as: Policy and Problems of Radio and TV Broadcasting – Issues in Contemporary Broadcasting – Public Responsibilities in Broadcasting – Broadcasting Practices – Broadcasting in the Public Interest – The American System of Radio-TV. The other aspect concerns itself with: Comparative Broadcasting – World Broadcasting and Communication – Foreign Study in Radio and TV – International Communication – World Systems of Mass Communication.

Broadcasting and Society is closely related to the preceding category. There are courses concerned with the sociocultural implications of mass media, notably television and radio: Mass Media in Society – Effects of Mass Media – Social Aspects of Mass Communication – Studies in Psychological and Sociological Aspects of Broadcasting – Radio, TV and the Public – Control of Radio-TV Films – Behavioral Sciences in Broadcasting and Film – Freedom of the Press and Communications.

History, Aesthetics and Criticism is an inquiry into the artistic and the creative aspects of broadcasting. Courses include: History of Communication – History of Radio and TV – History of Motion Pictures and TV – Criticism in Popular Art – TV and Film Aesthetics – Content and Style of Broadcasting and Films – Critical Analysis of Radio-TV and Motion Pictures – TV and Film Criticism – Evaluation and Criticism of TV-Radio Programs – Literature of Broadcasting – Selected Readings in Radio and TV.

Research is an area of objective, scientific and quantitative exploration. Here there are such courses as: Research Methods for Press, Radio and TV –

Research Methods of Commercial Broadcasting – Advertising Media Analysis – Analysis of Broadcasting Processes and Results – Analysis of Content – Audience Measurement – Broadcast Audience Research – Analysis of TV Markets.

Television Engineering is a highly technical area quite distinct from any mentioned so far. It is under the aegis of the Engineering Schools, as might be expected, rather than in the Radio-TV Departments. The range of courses is extensive and is obviously meant not for the regular TV student but for the engineer interested in: TV Circuit Theory – Radio and TV Servicing – Elements of Radio and TV Engineering – TV and FM Principles – TV Maintenance and Repair – Compatible TV – Color TV Maintenance and Repair – Radio-TV Systems – TV Engineering Operations.

Technical Operations and Facilities is a bridge between the creative and engineering aspects. Course work is concerned more with the TV facilities and the operational *how* rather than the engineering *why*. Semitechnical courses for nonengineering students are given in: Control Room Operations – The TV Studio – Advanced Control Room Practice – Radio-TV Technical Operations – Technical Operations and Staging for Radio and TV – Fundamentals of Audio Control – Laboratory in Technical Theatre-TV – TV Studio Facilities – Equipment of Radio and TV Broadcasting – TV Studio Skills – Closed Circuit TV Operations.

Educational Television is a late-arriving category. In the beginning days of television broadcasting and, therefore, instruction, the main reference was to the commercial fields. Since the early 1950's, however, *Educational Television* has taken hold and has developed through both educational stations and closed-circuit installations. Cognizance of this movement is reflected in such courses as: Survey of Educational Radio and TV – Studies in Educational TV – TV in Education – Radio and TV for Teachers – Utilization of Educational TV – TV in the School and Community – Radio Recordings and TV in the School Curriculum – Radio and TV in Elementary Classrooms – Educational Broadcasting, Programming and Production.

Film became part of television education by the back door and has yet to receive nationally an equivalent status. In the main, film is an adjunct to the broadcasting curriculum. Courses are labeled: Film for TV – Telefilm Production – Motion-Picture Technique for TV – Cinematography for TV – Utilization of TV Films – TV Film Reporting and Editing – Utilization of Film in TV Broadcasting – TV and Motion Picture

Photography I and II – Film and TV Production.

Television instruction has gone to Theatre and to Film as *Allied Areas* of work and study. Here we find courses encompassing certain dual specialties, such as: Stage and TV Lighting – Staging Techniques for TV and Theatre – Staging for TV and Motion Pictures I and II. Some courses are unilaterally labeled: Lighting for TV – TV Staging and Graphics.

Scene design is another area that can be taught solely for TV or jointly with another medium, for example: Production Design (TV and Motion Pictures) – Scene Design for Stage and TV – TV Art – TV Scenery and Lighting – Elementary and Advanced Design for Stage and TV – TV Graphics and Design.

Very much in the minority are such courses as: Costume Design for Stage and TV – Make-up for Stage and TV – Make-up for Motion Pictures and TV. Music for television is covered in a few courses such as: Radio and TV Music – Musical Composition for TV.

The Colleges and universities having the most extensive curricula offer course work in television at introductory, intermediate and advanced levels. In the area of *Advanced Study and Special Problems* special workshops and seminars are addressed to narrow needs. Some advanced listings are: Special Problems in Radio and TV – Individual Problems – Thesis in Radio and TV – Internship in TV Production – Special Projects in TV-Film Production – Honors in Broadcasting. In addition there are various seminars such as: Management – Audience Measurement – Problems in Mass Media Research – Problems of Contemporary Broadcasting – TV Advertising – Radio and TV Communications – Writers' Seminar for TV-Radio. Among the specialized workshops are: Advanced Radio and TV Workshop – TV Film Workshop – TV Dramatic Workshop – Educational TV Workshop – Workshop in Airborne TV.

General or Unclassified encompasses those aspects of television which do not readily fall into any of the other categories. Such courses include: Visual Communication – TV Tutorial – Preparation for Careers in Radio-TV – Minor Problems in Radio and TV.

This then constitutes an initial attempt to provide briefly a kind of profile of television education in American colleges and universities.

Those familiar with the profile of film instruction – limited basically to writing, production, direction, history, criticism, editing and cinematography – will probably note with amazement the cafeteria approach to television and

radio instruction. It is of vital importance, to both education and industry, to determine whether this increasingly diverse approach is educationally sound, desirable and necessary.

Discussion

Arthur H. Wolf (Centron Corp., Inc.): Do the same staffs instruct courses in cinematography and TV filming?

Dr. Goggin: It varies from university to uni-

versity. There is no general rule. In my departments we try to get people who are qualified in television and motion pictures, or radio and television, to teach jointly in these two areas. We don't usually have people teaching radio and motion pictures; there's too wide a gap. For example, the Production Design course is a course for television and motion pictures taught by a man who has been a professional art director and designer for film and for TV. The combination is important. One thing I think should be stressed is that, although a

student may major academically in TV production, the possibilities are that he may later go into theater, radio or motion pictures depending on future conditions or developments. Therefore, it's my contention that the student should have orientation as much as possible in all three media. Particularly if he's interested in television, he should have work in film as well. A curriculum which does this is coming more and more into being. I think the tendency now in American education is to have separate departments of radio, TV and film.

Film and Television Education: A Marriage of Convenience or Necessity?

By RICHARD J. GOGGIN

We can arrive at criteria for future successful curricula initially through a knowledge of past practices in motion-picture and radio education, and particularly through an examination of present intermedia relationships. These relationships have more than the obvious relevancy for teachers. They provide academically sound and professionally necessary guideposts leading to the goal of developing creative and well-rounded students who have been trained within the context of internally integrated curricula in motion pictures and television.

THE TITLE, "Television and Film Education: A Marriage of Convenience or Necessity?" raises many questions. Relative to "marriage," should there be a joining together of teaching and learning in film and television; or should film and television be separate entities, rigorously kept apart? Or, should there be no marriage but rather a kind of illicit liaison; in this case, which one is mistress to the other?

In examining the words "convenience or necessity," if we assume there is a marriage, does it exist merely because it may be administratively easier or operationally better; or is there something beyond mere expediency in teaching film and television together, something that is sound artistically and creatively considering the many similarities of the two media and something that is sound from an industry and business standpoint?

Educational History

Before discussing these factors in some depth a bit of history is in order:

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the background of the separate development of film and radio education prior to the beginning of television education. The development of film education has already been presented;* let us, therefore, look at radio.

While film education was developing slowly through a few courses appended to other curricula, and then just as slowly in comparatively exceptional situations developing into a fleshed-out curriculum, radio education on the other hand was developing relatively quickly and widely in colleges and universities. Radio education started with a few courses in speech departments or speech and drama departments. Then, as the medium itself grew, the courses multiplied to cover the fields of writing, production-direction, and performance. Thus it began as a major area of emphasis in the context of a larger department, and later branched off into a full-fledged department of radio. There still remain, however, many important radio curricula "housed" in multi-area departments or schools.

Concurrent with this progress was the rise of educational radio stations: AM

* Robert W. Wagner, "The history and future of cinema education in the United States," *Jour. SMPTE*, 71: 643-647, Sept. 1962.

stations in the beginning and later, losing many AM channels due to the purported machinations of some commercial broadcasters, switched over to FM. Radio education was not only classroom teaching but also the use of the station as an on-the-air training ground. Much publicity and promotion for the colleges and universities resulted from this; and radio education, while not fully respectable academically in the eyes of the traditional disciplines, had won a firm position on campus.

What happened when television came on the horizon? The newness and glamor of TV stimulated much student pressure to have course work in the medium. As TV operationally and commercially was another form of broadcasting, the university radio departments or departmental areas drew it to their respective bosoms. As student interest in radio diminished (but is since, by the way, regaining strength), interest in TV soared, and the medium was not merely drawn to the bosom but grasped firmly and nourished. The baby grew up fast from a few introductory courses to a full-scale cluster. TV education was combined with radio education and the departments or areas became hyphenated: radio-television. They continue to be strong and they prosper.

What happened to film education *vis-à-vis* television education as the radio-TV curriculum developed? Film departments, for their part, either ignored the newcomer or else were generally left out in the academic cold. Radio-TV departments, seeing that film was becoming an increasingly important factor in live TV through program inserts or as complete program entities in themselves, spread out to include film.