

sired ends and still meet constitutional requirements. The Virginia State Grange and other rural groups have been on record for several years in favor of such a consolidated board.

The possible benefits of a combined elected board would outweigh the possible drawbacks and dangers. It is generally admitted that the school system should be more democratic in its control. Is there a better way than the plan suggested?

In conclusion it may be added that when many changes come over society, changes in governmental machinery are needed to produce a harmonious well-balanced social system as a whole. There is always a tendency for such adjustments to lag long after they are needed with undesirable consequences following in the wake of such lags.

Among the changes having a bearing on the reform advocated we may list:

(1) A better informed electorate than prevailed when the present system of school control was inaugurated a generation ago. Hence the greater possibility of more democratic control than now prevails without disastrous results.

(2) A great extension of the scope of school activities as well as of school cost together with a marked tendency for the patrons to have less control over such activities or real knowledge of their scope or value. Hence the need of some plan of increasing the sense of popular responsibility for school affairs.

(3) Creation of the agricultural and home extension service and the need of better co-ordination of its educational activities with the public school system.

(4) Changes in the duties of the board of supervisors, especially with the removal of responsibility for roads to the state, and hence the possibility of this board taking on additional duties, as well as the desirability of such a step in order to maintain the importance and dignity of this important arm of county government.

Much is now said about the dangers of

too much centralization of governmental powers in Washington. With the growth of the nation and the need of governmental adjustments to meet changed conditions the tendency to such centralization appears inevitable. This makes it all the more important to take steps to increase the sense of responsibility for roads to the state, and over, local affairs, especially affairs of such vital concern to every one as education.

W. E. GARNETT

### PROMOTING SCHOOL BROADCASTS

IS radio broadcasting by school students worth while? That question has been debated many times. On the negative side there have been those who believe students are incapable of producing programs of public interest, and that student broadcasting is a waste of radio time which might be used to better advantage. Others question the practicability of radio broadcasting as a regular curricular activity in the schools on the grounds that broadcasting is a novelty which does not fit into generally accepted courses of study. But there is an affirmative side in the debate.

Because of the many requests coming to the Office of Education from schools and colleges for suggestions regarding the use of radio for educational purposes, the Educational Radio Script Exchange was organized two years ago under the auspices of the Federal Radio Education Committee to serve as a central clearing house for radio scripts and production suggestions. The records of the Script Exchange throw considerable light on the question of the value of student broadcasting.

Included in a report recently issued by the Script Exchange is the following information: 150,000 copies of scripts have been distributed by the exchange to more than 4,500 educational organizations; 16,000 Radio Manuals, Radio Glossaries and Handbooks of Sound Effects were distrib-



uted on request. Follow-up reports have been received regarding approximately 3,000 actual broadcasts by educational groups over the facilities of 230 radio stations in 43 states. The programs were based on continuities received from the Script Exchange. These figures give some indication of the extent to which schools and colleges are interested in radio broadcasting. But let us turn to a few representative stories which help to interpret this factual information. Requests come to the Script Exchange...packages go out...but what actually happens at the receiving end?

#### BEHIND THE MICROPHONE

Time: 7:45 p. m.

Place: Studios of Station WGL, Fort Wayne, Ind.

Music: Fanfare.

Announcer: Planning Your Career!

Music: Theme up few bars; then fade behind.

Announcer: Today the South Side Players of the Fort Wayne School of the Air bring you the first in a new series of broadcasts. Are you a student or a recent graduate? Are you a young man or woman planning your career? Every week at this time our little dramas of real life will show you how other young people of today are meeting and solving the problems of choosing a career . . .

That is the opening for the first of a series of vocational guidance programs supplied by the Script Exchange and broadcast by Fort Wayne High School students early this year under direction of Gretchen Smith, director of physical education, and organizer and director of the Fort Wayne School of the Air. A total of 50 programs dealing with such subjects as vocational guidance, literature, science, music, social science, health, speech, safety, and art appreciation were successfully produced on the air. The purpose of the bi-weekly

broadcasts was to acquaint the public with the work of the public schools and to give as much student participation as possible through performances in dramatic sketches, musical programs, interviews and discussions, and through opportunities for announcing, writing and arranging scripts, and using sound effects.

Behind each broadcast there was a great deal of student activity. Miss Smith reports that the 50 programs involved a total of 5,000 working hours by 350 pupils and 250 hours by 25 teachers, exclusive of the producer's 250 hours. In a newspaper article written by Oscar Eggers, student member of the radio group, he states: "Little did we realize that it takes hours to learn that certain something which makes an educational program worth more than what one gets by tuning the dial to a station carrying a dance orchestra or a 10-star variety show. . . . We started rehearsing what turned out to be a mid-winter series of eight dramatic programs entitled 'Planning Your Career' last August a few weeks before school opened. We had to learn dramatics from the basement up. Radio is a lot of work and takes a lot of time, but we are thankful for the training and experience it gives us."

A check on the listening audience among patrons and pupils was made by issuing special announcements to all children and totaling the number of listeners reported the next morning. On three such tests an average of 5,000 listeners was reported which was doubled for a conservative estimate of all listeners. Fort Wayne has a population of 125,000 and a school enrollment of 27,000.

The expense involved in presenting the 50 programs amounted to approximately \$9, which went largely for paper for production copies of scripts. The services of all teachers and producer, as well as those of the radio station, are voluntary.

The School of the Air was an entirely new venture for Fort Wayne. Its success



is briefly summarized in a statement by Miss Smith in which she says: "The interest and enthusiasm among the school children and people of Fort Wayne have been remarkable. Radio has opened up a new avenue of expression for the children and has stimulated an interest in 'good radio' among parents and friends of the performers. The programs attracted many visitors to the local station."

#### THE RADIO WORKSHOP

Under the direction of Genieve M. Allen, instructor in English and speech, the Springfield High School radio workshop has become one of the most interesting extra-curricular activities sponsored by the school system, according to reports. Last year more than 200 boys and girls participated directly in the preparation and production of weekly broadcasts over the facilities of station WSPR. Much of the workshop equipment was purchased by the returns from an entertainment and dance sponsored by the members. Enough was earned to pay for a public-address system including microphone and loudspeaker. Bi-weekly meetings of the entire workshop are being held in Technical High School and rehearsals of broadcast programs take place twice weekly to be auditioned and criticized by a reviewing committee.

Workshop members from the three city high schools have broadcast special programs for the Chamber of Commerce, the Women's Club, the Greater Springfield Safety Council, and the Community Chest.

The aims of the workshop are to acquaint the public with the work of the schools, to give students practice in the technique of broadcasting, to arouse an interest in better speech and to encourage an appreciation of good educational radio programs among the three high schools.

The Springfield radio workshop is one of many such organizations that have been developed in schools throughout the country and which are rendering services of direct

value to their communities through cooperation with local broadcasters.

#### A RADIO CLUB

A year ago several packages enclosing nine series of radio scripts left the Script Exchange addressed to Lola Berry, Lewiston Senior High School, Lewiston, Idaho. Follow-up reports show that the Lewiston Senior High School Radio Club is one of the most active student broadcasting groups in the country.

The Forensic group of the Lewiston High School has been interested in radio broadcasting for several years. In 1935 its members weathered snow storms, car trouble and various other hardships in order to produce plays, musical programs and debates over station KWCS at Washington State College. By challenging nearby schools to radio debates they popularized the debate phase of broadcasting.

Last October the Forensic class in cooperation with the Lewiston chapter of the National Forensic League shouldered the responsibility of organizing and presenting several weekly broadcasts over the facilities of station KRLC. The school building was wired and three of the five weekly 30-minute programs presented by the students originated within the school building. Sometimes a microphone was set up in the principal's office and a student announcer conducted an interview with the principal designed to inform the public regarding certain rules, regulations, standards, events, latest developments, etc., pertaining to the school and school functions. At other times operetta rehearsals or students giving book reviews in the library class were put on the air. The school is equipped so that it is possible to broadcast from any classroom or office in the building.

To prepare and produce five 30-minute programs each week is a big responsibility. A "planning staff" of 13 Forensic class members, under the guidance of Miss Berry, organize all broadcasts. Let us look



at the schedule of programs produced during a typical week—

*Tuesday, Room 20, Bengal Varieties*  
1:30-2 p. m.

Bengal Varieties is a series of variety shows consisting of various kinds of entertainment. Fifteen minutes of the broadcast are utilized in presenting one of the dramatic scripts entitled "Interviews with the Past" issued by the Script Exchange. The other 15 minutes are devoted to musical numbers, a feature called "odd facts," readings, and short skits of public interest.

The broadcasts provide an opportunity for any student in the school to go on the air and enables the public to become acquainted with school talent which might lead to securing a professional position for a student in his or her line.

*Wednesday, Main Studio, Current History,*  
1:30-2 p. m.

Current History is a contest program with two teams, each consisting of four students, who match their wits on current history problems. Sometimes it is girls versus the boys, other times selected teams from two schools compete in inter-school competitions. Questions are stated by the studio announcer and 30 seconds are allowed for the answer. Scores are kept by judges. The students enjoy the broadcasts and since the issues discussed are live and vital, the programs attract large adult audiences. During 16 of these broadcasts 192 students competed.

*Wednesday, Main Studio, Answer Me This!,* 9-9:30 p. m.

This evening program consists of two "question masters," the announcer, and some persons with musical talent. The announcer introduces the question masters who continue by asking questions of social significance and later giving the answers. The audience is directed at the beginning of the program to get pencils and paper out, jot down the answers and test themselves. These programs were furnished by

the Script Exchange and are produced with local adaptations.

*Thursday, Library, Library Interviews,*  
1:30-2 p. m.

This program consists of book reviews given by library club members followed by the librarian conducting a library class.

*Saturday, High School Auditorium, Local Color,* 12-12:30 p. m.

The Saturday program is unique as a school broadcast because it is a commercial. The radio club receives \$40 for the entire school year for these broadcasts. The money is used for the purchase of club equipment. On this program outside schools are invited to participate. Hundreds of grade and pre-school children have demonstrated their talents before the radio committee judges and have been given spots on the air.

Thus we have an outline of a typical week's broadcasting by the radio club. Regarding the success of this undertaking, Principal L. L. Carlson states: "Our radio work is designed with a double purpose—to give those students who are interested the practical experience in broadcasting they desire, and to take the Lewiston schools into the Lewiston homes. The proof we have that our dual purpose is being realized is that students love their work and that parents have told us that by listening in on these broadcasts they have a pretty good idea of what's going on about school!"

#### UNIVERSITIES ON THE AIR

Students leaving high schools who wish to continue their study of the various phases of radio, and who wish to participate in actual broadcasts, find many opportunities in our colleges and universities. A survey conducted by Prof. Waldo Abbot, University of Michigan, shows that 268 institutions were offering either regular courses in radio or extra-curricular instruction. Thirty-four colleges and universities operate radio stations, many of which do from 8 to 14 hours of broadcasting daily.



In the early twenties there were nearly 100 university and college stations actively engaged in research, experiments, and demonstrations, the results of which gave great impetus to the development of radio. Since then educational stations have been overshadowed by commercial stations—educational programs did not seem to hold the public interest. Today, popular techniques have been applied to educational programs and the tide seems to be turning; educational broadcasting stations are now making remarkable progress. Many of the universities are maintaining excellent program schedules and are receiving strong public support.

Station WRUF, The Voice of Florida, University of Florida at Gainesville, under the direction of Maj. Garland Powell, is typical of many of the better known university stations. With a plant valued at \$90,000 the 5,000-watt station is on the air an average of 12 hours and 54 minutes daily. The station, in 1937, operated on an annual appropriation of \$32,600. The university uses the radio as a means of taking the results of its activities to the people who support it.

WRUF furnishes many talented students opportunities to express themselves over the air but the station is also a laboratory for those who desire to study and gain experience in the various technical aspects of radio station management and radio art. Carefully organized courses in the various phases of radio are available and many persons now holding good positions in commercial companies received their initial radio training at this institution.

Drake University, Des Moines, Iowa, does not own a radio transmitter, but it is an active center of student participation in radio. The Drake University radio workshop was organized in 1934 and has since become an outstanding radio school under the direction of E. G. Barrett.

Last year Mr. Barrett reported that "more than 50 students have the opportunity to

appear on Drake University broadcasts each week. Scores of others are working behind the scenes." Drake programs go on the air almost daily over six Iowa stations—KSO . . . KRNT . . . KMA . . . WMT . . . WOI . . . WHO. Broadcasts of exceptional merit have been carried by the national networks, both NBC and CBS. Radio listeners in every section of the country have heard Drake's students present the opera *Martha* and selections from *Carmen*, *The Messiah*, and *The Church of the Air*.

The Drake department of radio is organized on a plan similar to regular radio stations. A complete student staff, program director to sound effects chief, is fully responsible for the preparation and production of Drake programs. The workshop is more than an experimental laboratory; the actual experience coupled with the theory and education derived from classwork covering every phase of radio makes a veteran radio worker of the graduate.

Through cooperation of the stations over which the broadcasts are released, Drake University reaches a vast audience each week with programs of public interest. The Radio Playhouse, presenting weekly dramas written by student script writers, enacted by radio department actors and embellished with sound and music furnished by students, is a popular feature. Some of the Des Moines Public Forum meetings, in which speakers of national and international fame participate, are released from the university lounge studio by the department of radio. "Micropinions" is the forum idea, with students expressing their opinions on a variety of subjects. The Reviewing Stand brings a dramatic review of important incidents in the Iowa news week with a background of sound and music.

This fall the staff is planning to rebroadcast for the benefit of Iowa listeners the entire series of Let Freedom Ring programs originally produced by the Office of Education, United States Department of the Interior. Realizing the educational value



of this series, Drake has made special arrangements with the Des Moines public schools for the organization of regular school listening groups.

So Drake with the assistance of six Iowa stations goes on the air with the belief that "radio has become a powerful force in the social, educational, economic, and recreational life of our people."

#### THE SCRIPT EXCHANGE IDEA

Questionnaires now being returned to the Script Exchange from radio stations indicating schools, colleges, and universities which have been on the air during the last 6 months, show that hundreds of programs are being produced by educational groups every week in cooperation with commercial broadcasters. Such cooperation is to be expected under the American system of broadcasting which now reaches 82 percent of the homes of the nation. It is apparent from the reports received at the Script Exchange that most broadcasters are eager to release educational programs if they are of real public interest and are at least reasonably well produced.

About two years ago the University of Kentucky prepared and presented a successful series of broadcasts on important discoveries. The scripts were sent to the Script Exchange, rechecked for authenticity and prepared in sufficient quantity for general distribution. The programs have been rebroadcast by schools and colleges in 23 cities with local adaptations. Here is a concrete example of how a good program idea paid greater dividends by being made available through a central clearing house.

During the last two years the Script Exchange has shown that a script may be rebroadcast many times before it outlasts its usefulness. Scripts originally presented on the American School of the Air over the Columbia Broadcasting System and made available by the Script Exchange are being reproduced to good advantage in many

local communities throughout the country. Six scripts in a series entitled "Interviews with the Past" written for the Script Exchange have been broadcast over more than 115 radio stations.

The Script Exchange is now well organized and on a relatively small budget can facilitate a free exchange of hundreds of program ideas. Through such an organization good scripts will not be lost after their initial presentation but will be harnessed to the task of raising the quality of local educational broadcasting throughout the country. If you have a good educational script send it to the exchange. If you are looking for good educational scripts write for the *3rd edition Script Catalog* now available free of charge which lists 181 radio scripts and several supplementary aids to production. Address your requests to United States Department of the Interior, Office of Education, Educational Radio Script Exchange, Washington, D. C.

And now back to the question, Is radio broadcasting by school students worth while? Perhaps this article will help you to draw some conclusions of your own.

*School Life*

### PROCEDURES FOR THE INTEGRATION OF PUPIL-EXPERIENCES

IT seems that certain procedures are essential for the teachers who are responsible for the direction of pupil-experience learning. Among them the outstanding ones seem to be teacher training, teacher planning, setting the stage, directing pupil activities, and preparing the stage for the unifying and evaluating of pupil experiences around a large concept of the group culture. At this time, therefore, we shall consider each of these procedures in regular order.

This paper was presented at the meeting of the National Council of Social Studies in Pittsburgh, Pa., on November 25, 1938.