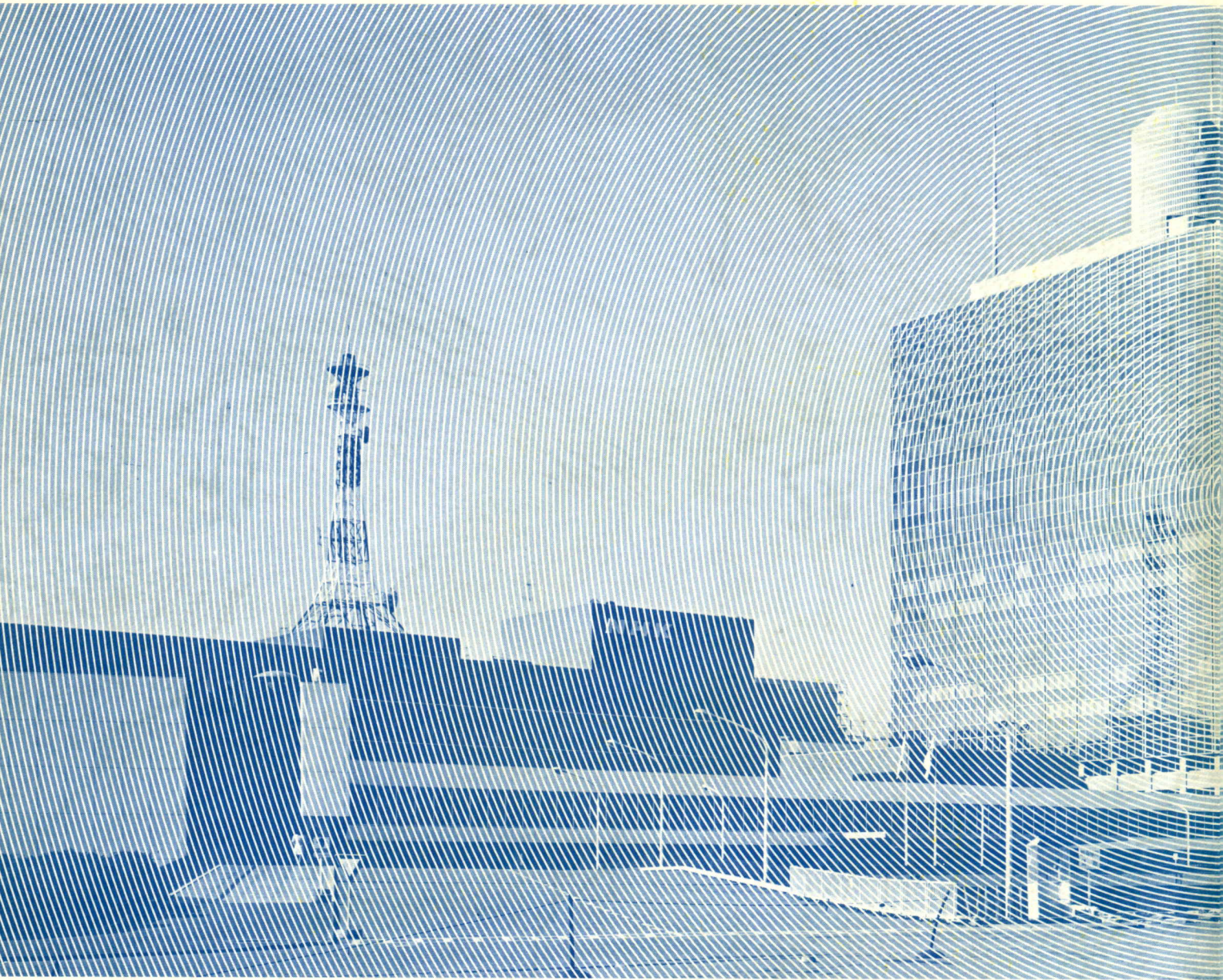




日本賞

THE  
JAPAN  
PRIZE  
1973









A scene at the Awarding Ceremony of The JAPAN PRIZE for 1973





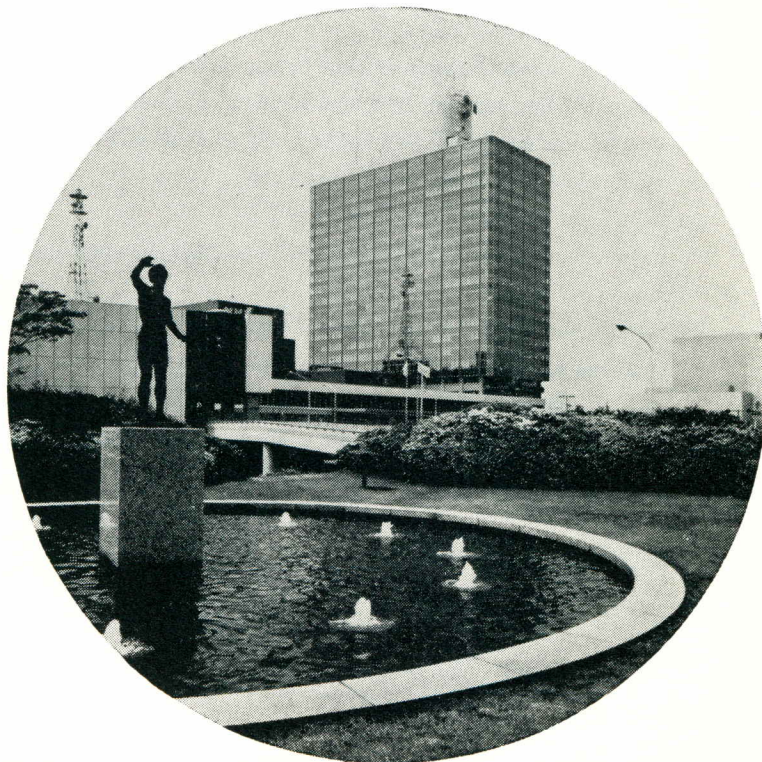


# THE JAPAN PRIZE

International Educational  
Programme Contest

IX Session

Tokyo·5~19 October  
1973



Main building of the NHK Broadcasting Center  
seen from the outer court







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## Foreword

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It is my privilege to contribute a preface on behalf of NHK for this report of the Ninth session of The JAPAN PRIZE, which, thanks to the hearty and generous co-operation and assistance given by various quarters in Japan and in other countries, was successfully held in Tokyo in October 1973.

The yearly contest of The JAPAN PRIZE, which is the first and as yet the only international competition for specifically educational programmes in radio and television, derives its origin from an NHK proposal made to the Second International Conference of Broadcasting Organizations on Sound and Television School Broadcasting, which was organized by NHK and held in Tokyo in April 1964 under the auspices of the European Broadcasting Union. In his address delivered at the Closing General Assembly of the Conference, the late Mr. Shinnosuke Abe, the then President of NHK, made a proposal that an international prize competition for educational broadcasting programmes be established. He announced the NHK's intention to make the Japan Prize available for the contest.

There were at that time a number of international competitions designed to raise the standards of radio and television programmes, but most of them were in the

artistic fields — in music, drama and similar arts. There was no international contest intended to assist advance educational broadcasting programmes, despite the fact that the educational usefulness of radio broadcasting and television had been amply proved by practical experience in many countries. Hence his offer.

The proposal was carried with acclamation, and The JAPAN PRIZE was instituted in 1965 in commemoration of the fortieth anniversary of inauguration of radio broadcasting in Japan and the first anniversary of the holding of the Second E.B.U. International Conference on School Broadcasting in Tokyo in the year before.

In the eight-odd years since the yearly contest of The JAPAN PRIZE was begun, educational broadcasting has made great progress, keeping pace with the remarkable advance made in mass communication technology in recent years, which has made it possible for us to extend substantially the already powerful influence of radio and television over the human behaviours.

This naturally has made the contents of our Contest richer and richer every year and it has become ever clearer with the years how earnestly the broadcasting organizations throughout the world have been endeavouring to advance their educational programmes.

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The report herein compiled contains the results and the factual account of The IXth JAPAN PRIZE. It is deeply gratifying to NHK as well as to myself that the Contest met with the same success as before. But, if the results are encouraging on the one hand, on the other it is apparent that a great amount is still left to be done because the need of better educational programmes is so great.

March 1974

**Kichiro Ono**  
President of NHK

At next Contest, The JAPAN PRIZE will attain the age of ten years. With this as a momentum, NHK wishes to put forth more effort to make our Contest a truly effective instrument for the advancement of educational broadcasting programmes in all countries.

I wish to say that I shall do all in my power to the end that The JAPAN PRIZE Contest will be continued in the future with success.

Last, but not least, as President of the sponsoring organization of the present Contest, let me now and here record my sincere gratitude to all the participating organizations, the members of the Jury and observers, and all those who have rendered such a warm and hearty assistance and co-operation to the 1973 session of The JAPAN PRIZE.



# Prize-winning Programmes and Honorable Mentions

## Prize-winning Programmes

Category: I — Primary Education  
II — Secondary Education  
III — Adult Education

### RADIO

Prize	Programme	Category	Organization	Country
1. The JAPAN PRIZE	“English Consort Music”	III	The Open University	United Kingdom
2. Prizes for Excellent Programmes: The Minister of Education Prize	“Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko”	I	NHK—Nippon Hoso Kyokai	Japan
The Governor of Tokyo Metropolis Prize	“The Known and Unknown Functions of the Brain”	II	Romanian Radiotelevision	Romania
3. Special Prizes	“As a Matter of Fact”	I	Radio Botswana	Botswana (Africa)
	“The Coming of the Europeans”	II	Schools Broadcasting Division, Ministry of Education	Kenya
	“Long-life to the Newborn”	III	Office de Radiodiffusion-Télévision du Niger	Niger
4. The Jury’s Prize	“Everything New”	I	BBC—British Broadcasting Corporation	United Kingdom

## TELEVISION

Prize	Programme	Category	Organization	Country
1. The JAPAN PRIZE	“Praxis—Emergency Test”	III	ZDF—Zweites Deutsches Fernsehen	Germany, Federal Republic of
2. Prizes for Excellent Programmes:				
The Minister of Posts and Telecommunications Prize	“The Electric Company, Show #136”	I	The Children’s Television Workshop	U.S.A.
The Abe Prize	“At the Travel Agents’ ”	II	Radio Bremen	Germany, Federal Republic of
3. The UNICEF Prize	“CARRASCOLENDAS, #1”	I	KLRN-TV	U.S.A.
4. Special Prizes	“How Do We Feed Ourselves? ”	I	Dirección de Television Educativa	El Salvador
	“Coordinates”	II	Radio Television Malaysia	Malaysia
	“Suppletory Course—João da Silva, Chapter I”	III	Fundação Centro Brasileiro de Televisão Educativa	Brazil
5. The Jury’s Prize	“Aska and the Wolf”	I	Radio-Televizija Zagreb	Yugoslavia



## Honorable Mentions

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### RADIO

Programme	Category	Organization	Country
“The Boy Who Was Afraid of the Night”	I	Sveriges Radio	Sweden
“Talking Point: Drugs”	II	WDR—Westdeutscher Rundfunk	Germany, Federal Republic of
Mendelssohn in Scotland”	III	Israel Broadcasting Authority	Israel

### TELEVISION

Programme	Category	Organization	Country
“The Sphere”	I	Sveriges Radio	Sweden
“What You’ve Always Wanted to Know about the Establishment”	II	Alberta School Broadcasts, Audio Visual Services Branch, Department of Education, Edmonton, Alberta	Canada
“A Child of Calculation”	III	BRT—Belgische Radio en Televisie	Belgium

## Jury for 1973 Radio Examining Group (composed of 7 members of the Jury)

Entrusted from among the participating organizations (5 members):

Region	Country	Members of the Jury
Asia	Nepal	Mr. Narendra Panday Chief of External Service Radio Nepal
Western Europe	Ireland	Mrs. Maev Conway-Piskorski Head of Educational Programmes Radio Telefís Eireann
Eastern Europe	Czechoslovakia	Mr. Bartolomej Vlasatý Redactor Ceskoslovenský Rozhlas
Africa	Niger	Mr. Magagi Boureima Director of Programmes Office de Radiodiffusion-Télévision du Niger
South America	Brazil	*Mr. Avelino Henrique dos Santos Director, Serviço de Radiodifusão Educativa, Ministério da Educação e Cultura

Entrusted from among scholars and specialists (2 members):

North America	U.S.A.	**Dr. Clarence Ray Carpenter Senior Fellow, The East-West Center Professor Emeritus of Psychology and Anthropology The Pennsylvania State University
Asia	Japan	Dr. Hiroshi Azuma Professor of Education University of Tokyo

\* Deputy President of the Jury and concurrently Chairman of the Radio Examining Group

\*\* Deputy Chairman of the Radio Examining Group



## Television Examining Group (composed of 7 members of the Jury)

Entrusted from among the participating organizations (5 members):

Region	Country	Members of the Jury
Asia	Malaysia	Mr. Vadakethu Varughese George Head of Educational Television Radio and Television Malaysia
	Japan	Mr. Nobuo Terawaki Manager, Programmes for Correspondence Education NHK—Nippon Hoso Kyokai
Western Europe	Denmark	Mr. Laurits Bindsløv Frederiksen Director of Television Danmarks Radio
North America	U.S.A.	**Mr. Robert F. Schenkkan Chairman of Managers Public Broadcasting Service (President and General Manager, KLRN-TV, Austin, Texas)
Central America	El Salvador	Mr. Carlos Heymans Director de Televisión Educativa Dirección de Televisión Educativa Ministerio de Educación

Entrusted from among scholars and specialists (2 members):

Western Europe	Germany, Federal Republic of	*Dr. Gerhard Maletzke Deputy Secretary General, Asian Mass Communication Research and Information Centre (AMIC) at Singapore
Africa	Nigeria	***Mr. Omoleye Fashina President, Union of National Radio and Television Organizations of Africa (URTNA)

General Secretary: Mr. Tadashi Yoshida

Special Assistant to President, NHK

\* Deputy President of the Jury and concurrently Chairman of the Television Examining Group

\*\* Deputy Chairman of the Television Examining Group

\*\*\* President of the Jury for 1973

# Observers from Abroad

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## **Algeria:**

Mr. Bachir Bel-Hadj  
Réalisateur Télévision  
Radiodiffusion-Télévision Algérienne  
Alger

## **Bulgaria:**

Mr. Rosen Vasiliev  
Editor-in-Chief  
The Bulgarian Committee for Television and Radio  
Sofia

Mrs. Antoaneta Ognianova  
Editor  
The Bulgarian Committee for Television and Radio  
Sofia

## **Czechoslovakia:**

Mr. Jan Pavlec  
Head of Educational Programmes  
Czechoslovak Television  
Bratislava

## **Germany, Federal Republic of:**

Mr. Hans Mohl  
Zweites Deutsches Fernsehen  
Mainz

## **Hong Kong:**

Mr. Leung Sung Shan  
Senior Producer  
Educational Television Centre  
Education Department

## **Hungary:**

Mr. Miklos Szinetar  
Artistic Director  
Hungarian Television  
Budapest

## **Mexico:**

Mr. Barberena Perez Jose  
Film Director, Cultural Broadcasting Department  
Universidad Nacional Autonoma de México

Miss Elsa Leticia de Legarreta Castrejon  
Literary Department Coordinator and Assistant of the  
Producer  
TELEVISA, S.A.

Mr. Mario Enrique Bravo Rivera  
Television writer  
CONACYT (National Board of Science & Technology)

## **South Africa:**

Mr. H. J. P. Lubbe  
Head of the Sotho Services  
South African Broadcasting Corporation  
Johannesburg

## **Sweden:**

Mrs. Louise Kumlien  
Producer, Adult Education Programmes  
Educational Broadcasting Division  
Sveriges Radio  
Stockholm



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Mrs. Britta Wallner  
Producer, Schools Radio  
Educational Broadcasting Division  
Sveriges Radio  
Stockholm

**Switzerland:**

Mr. Bixio Candolfi  
Capo-dipartimento  
Dipartimento della cultura  
Televisione della Svizzera Italiana  
Lugano

Mrs. Candolfi

**U.S.A.:**

Mr. Walker G. Buckner  
The Ken Foundation  
New York, N.Y.

Mrs. Ruth J. Carpenter  
(Mrs. Clarence Ray Carpenter)  
Athens, Georgia

Mrs. Robert Schenkkan  
Austin, Texas

Mrs. Aida Barrera Close  
Executive Producer, Project Director  
CARRASCOLENDAS  
KLRN-TV, Southwest Texas Educational Television  
Council  
Austin, Texas

Mr. Frederick P. Close

Mr. James Day  
President  
National Educational Television (NET)  
New York, N.Y.

Mr. A. Jeff Tudisco  
Fullbright Fellow  
Berkeley, California

Ms. Jean Bartel (Hogue)  
Chairman, Hollywood Chapter, International Committee  
The National Academy of Television Arts and Sciences  
Los Angeles, California

Mr. William J. Hogue

Mr. Lou Greenspan  
Executive Director  
Producers Guild of America, Inc.  
Los Angeles, California

Mrs. Ann Greenspan

and other members of the Television Academy Tour of  
the Far East

# An Outline of the 1973 Contest

The ninth annual session of The JAPAN PRIZE International Educational Programme Contest took place at the NHK Broadcasting Center at Shibuya, Tokyo for a period of 15 days from 5 to 19 October 1973.

A total of 156 best specimens of educational broadcast programmes, 68 for radio broadcasting and 88 for television, were submitted to the Contest from 86 broadcasting organizations in 54 countries, including German Democratic Republic, Botswana (Africa), Burma and Venezuela, which have participated in the present Contest for the first time.

In addition to 14 members of the Jury who came from 12 different countries i.e. Brazil, Czechoslovakia, Denmark, El Salvador, Federal Republic of Germany, Ireland, Malaysia, Nepal, Niger, Nigeria, U.S.A. and Japan, the Contest was attended by more than 30 observers from abroad, comprising representatives of the participating and other organizations, and educational broadcast specialists from such countries as Algeria, Bulgaria, Czechoslovakia, Federal Republic of Germany, Hong Kong, Hungary, Mexico, South Africa, Sweden, Switzerland and U.S.A.

In all three categories, primary, secondary and adult education, programmes submitted to the Contest were as in previous years very diverse in kind, content, and the method and format of presentation. They covered a wide variety of subjects aimed at achieving many different educational purposes and were produced in varied vernaculars. As in 1972, a marked tendency to systematically combine two or more communication media for educational purposes was seen in both radio and television. In television, 44 of all 88 entries were produced in colour.

## **Inaugural Meeting and First General Assembly of the Jury**

The 1973 Contest of The JAPAN PRIZE formally commenced with the Inaugural Meeting of the Jury for 1973, which was held at the NHK Broadcasting Center on the morning of Friday, 5 October. The meeting, which was opened with an address of welcome by Mr. Kichiro Ono, President of NHK, unanimously elected Mr. Omoleye Fashina, President of the Union of National Radio and Television Organizations of Africa (URTNA) as President of the Jury.

Then, under the chairmanship of Mr. Fashina, the Jury met in its first General Assembly and, after choosing Mr. Avelino Henrique dos Santos, Director, Serviço de Radiodifusão Educativa, Ministério da Educação e Cultura, Brazil, and Dr. Gerhard Maletzke, Deputy Secretary General of the Asian Mass Communication Research and Information Centre (AMIC) at Singapore, as Deputy Presidents of the Jury and Chairman of the Radio Examining Group and the Television Examining Group respectively, examined the eligibility of the submitted programmes and agreed upon the selection procedure and assessment principles.

The first day programme included also a welcome luncheon offered by the President of NHK, an inspection of the facilities of the NHK Technical Research and Broadcast Science Research Laboratories as well as of the Broadcasting Center and the visit to the first-night performance of the Yugoslav National Ballet—Kollo—at the NHK Hall.

## **Playback sessions of Examining Groups**

The 14-member Jury, divided into the Radio and the Television Examining Groups, respectively composed of seven members, began their examination of the entries on 6 October.

Excepting Sundays (7 and 14 October) and the Health-Sports Day (public holiday on 10 October), the hearing and viewing of the programmes by the Jury were carried out over seven days, during which each Examining Group carefully examined the entries everyday from morning till night and finally determined, by vote or discussion, the programmes which they would recommend to the General Assembly as winners of prizes and honorable mentions.

#### **Closing General Assembly of the Jury**

When the work of the Examining Groups was concluded, the Jury met in its full session again on 16 October. At this Closing General Assembly, the Jury, after hearing the reports submitted by the chairmen of the two Examining Groups, reviewed the decisions of the Examining Groups by holding discussions on the recommended programmes and playing back some of them, and finally selected seven radio and eight television programmes to which The JAPAN PRIZE and other prizes for 1973 were awarded at the ceremony on 19 October. The General Assembly also decided to accord Honorable Mention to other three radio and three television programmes which, although failed of prizes, were found highly recommendable for their educational value and/or the originality of their approach.

#### **Symposium on programmes entered in The IXth JAPAN PRIZE**

Following the close of the General Assembly, all the members of the Jury and observers met in the Symposium on the 1973 JAPAN PRIZE entries, which was held for the purpose of selecting the radio and television programmes best fitted to make up the second or the 1973 edition of The JAPAN PRIZE Circulating Library of Educational Programmes. Those attending the Symposium, after selecting the programmes best meeting the purpose of the Circulating Library, unanimously adopted the following recommendation.

## **Recommendation**

The members of the Jury and observers taking part in The IXth JAPAN PRIZE feel confident that The JAPAN PRIZE Circulating Library of Educational Programmes inaugurated in 1972 will furnish a useful reference material, which can assist both the broadcasting organizations and the educational institutions throughout the world in developing their educational programming and their studies of educational media.

In this belief, the members of the Jury and observers of The 1973 JAPAN PRIZE, while heartily commending and encouraging the actions taken by The JAPAN PRIZE Secretariat in planning and realizing this project and the warm co-operation extended by many organizations concerned in establishing a number of regional centres of the Library, earnestly recommend that all those interested in educational mass communication by broadcasting give much greater attention to the project and assist The JAPAN PRIZE Secretariat in its efforts for effecting the improvement of the Library and increasing the number of its regional centres.

The members of the Jury and observers of the 1973 Contest hope that this recommendation be incorporated into the records of The IXth JAPAN PRIZE and be circulated to all those organizations concerned.

Tokyo, 16 October 1973



## Visits and Excursions

In the interval of busy life, the members of the Jury and observers found time to make group visits and excursions for information and recreation to places of interest in Tokyo and in neighbouring prefectures. Sunday, 7 October was used to do the sights of Tokyo and to observe a live TV show for children at the NHK Hall, and the Health-Sports Day (public holiday on 10 October) was spent in an excursion to the port city of Yokohama, 29km. southwest of Tokyo, and to Kamakura, the seat of the feudal government from 1192 A.D. to 1333 A.D., located 51km. southwest of Tokyo. Places visited included the studios of TVK – Television Kanagawa, a commercial TV station in Yokohama, which participated in The IXth JAPAN PRIZE, Great Buddha, a huge 700-year-old bronze image of Buddha, and the Tsurugaoka Hachiman Shrine dedicated to Emperor Ojin, both in Kamakura. On Sunday, 14 October, a theatre-party was organized to appreciate the performance of the Japanese classical Kabuki drama at the Kabuki-Za Theatre. On Tuesday, 16 October, improving time between the closing General Assembly and the Symposium, the members of the Jury and observers visited a Tokyo primary school near NHK to observe how television is utilized for classroom instruction, and made, from Wednesday, 17 to Thursday, 18 October a two-day tour of observation and recreation to Nikko, 150km. north of Tokyo, which is known equally for its famed Toshogu Shrine and its gorgeous scenery.

In addition to these programmes, Dr. Ryokichi Minobe, Governor of Tokyo Metropolis, extended a hearty welcome to those attending the Contest in Tokyo by giving a reception in their honour at the Keio Plaza Hotel on the evening of 8 October, and NHK International, an auxiliary organ of NHK, which takes charge of overseas distribution of NHK programmes, held a special show of NHK educational films at the Pacific Hotel on the evening of 11 October.

## Statistical Tables

1. Total participants: 86(13) organizations from 54(4) countries

Among which from	Organizations	Countries
Asia	17 (2)	13 (1)
Near & Middle East	4	3
Africa	8 (1)	8 (1)
Western Europe	21	12
Eastern Europe	8 (1)	8 (1)
North America	18 (6)	2
Central & South America	7 (3)	5 (1)
Oceania	3	3

(N.B. Parenthesized numeral in the above list indicates those which have participated in The JAPAN PRIZE for the first time.)

2. The countries which have participated in the present Contest for the first time:

Botswana, Burma, German Democratic Republic, and Venezuela.

3. Total number of programmes submitted: 156, consisting of 68 radio and 88 television programmes.

Subdivided into the categories

	Radio	TV
Primary Education	29	37
Secondary Education	22	26
Adult Education	17	25

#### 4. Classification of Entries by Subjects

Radio programmes: (Parenthesized numeral indicates the number of RADIOVISION programmes.)

	I	II	III	Total
Art	0	1	2	3
Civics	2	0	0	2
Fight against Illiteracy	0	0	2	2
Geography	1	1	0	2
Health & Hygiene	0	0	2	2
History	2(1)	2	2	6(1)
Language(native or national)	5	1	1	7
Language(foreign)	1	3	0	4
Literature	3(1)	1	0	4(1)
Mathematics	0	1	0	1
Morality	2	0	0	2
Music	5	0	2	7
Science	1	8	0	9
Social Studies	3	2	1	6
Others	4	2	5	11
<b>Total:</b>	<b>29(2)</b>	<b>22</b>	<b>17</b>	<b>68(2)</b>

(N.B. This time there were no entries to be classified under the heads of Physical Education, Religion and Technical Guidance.)

Television programmes: (Parenthesized numeral indicates the number of programmes produced in colour.)

	I	II	III	Total
Art	1(1)	1	1(1)	3(2)
Civics	1(1)	0	1(1)	2(2)
Geography	1	2(1)	0	3(1)
Health & Hygiene	1(1)	0	2(2)	3(3)
History	1	3(1)	4(2)	8(3)
Language(native or national)	2(2)	0	1	3(2)
Language(foreign)	2	5(1)	1(1)	8(2)
Literature	2(1)	1	1	4(1)
Mathematics	2(2)	1	0	3(2)
Morality	1	0	0	1
Music	2(1)	1(1)	0	3(2)
Science	6(3)	5(3)	5(3)	16(9)
Social Studies	7(2)	4(2)	1	12(4)
Technical Guidance	0	0	1(1)	1(1)
Others	8(6)	3	7(4)	18(10)
<b>Total:</b>	<b>37(20)</b>	<b>26(9)</b>	<b>25(15)</b>	<b>88(44)</b>

(N.B. This time there were no entries to be classified under the heads of Fight against Illiteracy, Physical Education, and Religion.)

#### 6. Observers from abroad:

More than 30 from 11 countries including Algeria, Bulgaria, Czechoslovakia, Federal Republic of Germany, Hong Kong, Hungary, Mexico, South Africa, Sweden, Switzerland, and U.S.A.

# Programme of the 1973 Contest

Date	Hour	Events	Place
Fri., 5 Oct.	9:30–10:00	Inaugural Meeting of the Jury for 1973	Conference Room of NHK Broadcasting Center, Tokyo
	10:30–12:00	First General Assembly of the Jury	
	12:00–13:00	Luncheon offered by President of NHK	
	13:30–15:30	Visit to:	
	16:30–17:30	Inspection of the facilities of:	
	19:00–21:30	Visit to the First Night performance of the Yugoslav National Ballet—KOLO—	
Sat., 6 Oct.	9:15–12:30	First sessions of Radio and Television Examining Groups and Examination of Programmes	NHK Broadcasting Center
	14:00–18:30	Examination of Programmes	
Sun., 7 Oct.	9:30–17:30	Observation & Sightseeing Tour of Tokyo	NHK Hall
	17:30–19:00	Visit to a live TV Show for children	
Mon., 8 Oct.	9:15–12:30	Examination of Programmes	NHK Broadcasting Center
	14:00–17:30	Examination of Programmes	
	18:00–19:00	Reception given by the Governor of Tokyo Metropolis	
Tues., 9 Oct.	9:15–12:30	Examination of Programmes	NHK Broadcasting Center
	14:00–18:30	Examination of Programmes	
Wed., 10 Oct. (Health & Sports Day— a public holiday)	9:30–17:30	A Day's Trip to:	Yokohama and Kamakura, including a visit to the studios of TVK—Television Broadcasting Co. of Kanagawa in Yokohama
Thurs., 11 Oct.	9:15–12:30	Examination of Programmes	NHK Broadcasting Center
	14:00–18:30	Examination of Programmes	
	19:30–21:30	Educational Film Show, given by NHK International, an auxiliary organ of NHK, which takes charge of overseas distribution of NHK television programmes	



Date	Hour	Events	Place
Fri., 12 Oct.	9:15–12:30	Examination of Programmes	NHK Broadcasting Center
	14:00–18:30	Examination of Programmes	
Sat., 13 Oct.	9:15–12:30	Examination of Programmes	
	14:00–18:00	Examination of Programmes	
Sun., 14 Oct.	17:00–20:00	Visit to the performance of the classical Japanese drama, KABUKI	Kabuki-Za Theatre
Mon., 15 Oct.	9:15–12:00	Examination of Programmes	NHK Broadcasting Center
	13:00–15:00	Examination of Programmes	
	16:00–	The JAPAN PRIZE Lecture for 1973, by Dr. C.R. Carpenter, Senior Fellow, The East-West Center and Professor Emeritus of Psychology and Anthropology, Pennsylvania State University, U.S.A.	NHK Broadcasting Center
Tues., 16 Oct.	9:15–12:00	Closing General Assembly of the Jury	NHK Broadcasting Center
	13:00–14:10	Visit to a school to see at first hand how television is utilized for classroom instruction	Shibuya Primary School, established by Shibuya Ward, Tokyo
	14:30–16:00	Symposium on 1973 JAPAN PRIZE programmes: followed by a press conference of the President of the Jury.	Conference Room of NHK Broadcasting Center
Wed., 17 Oct. –Thurs., 18 Oct.		Two-day Tour of recreation to	Nikko
Fri., 19 Oct.	13:20–15:00	Awarding Ceremony	Studio CT 101 of NHK Broadcasting Center
	15:00–17:00	Reception in honour of the representatives of the prize-winning organizations, Jury members and observers, given by the President of NHK	NHK Broadcasting Center



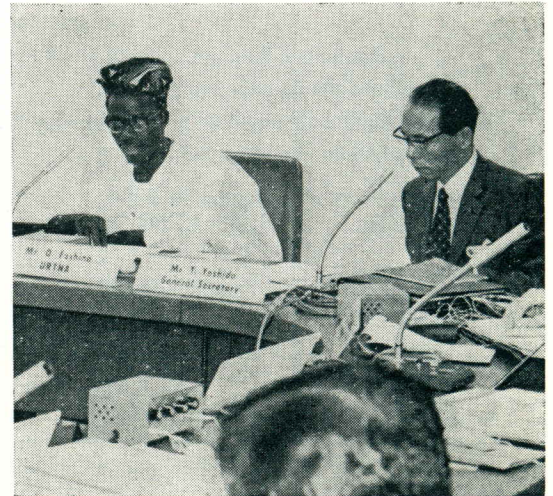
Inaugural Meeting  
of the Jury for 1973



Mr. Kichiro Ono, President of NHK,  
making an address of welcome

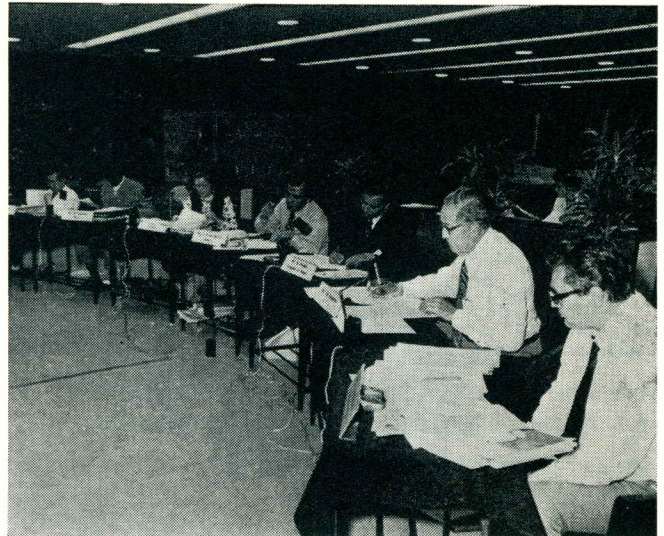
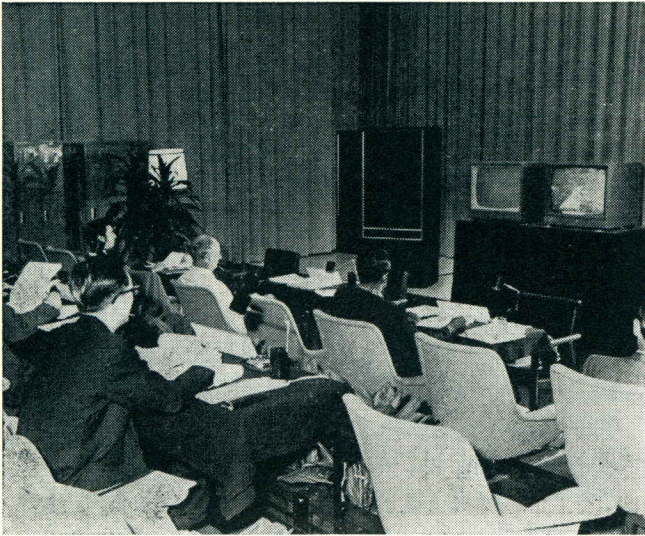


First General Assembly of the Jury



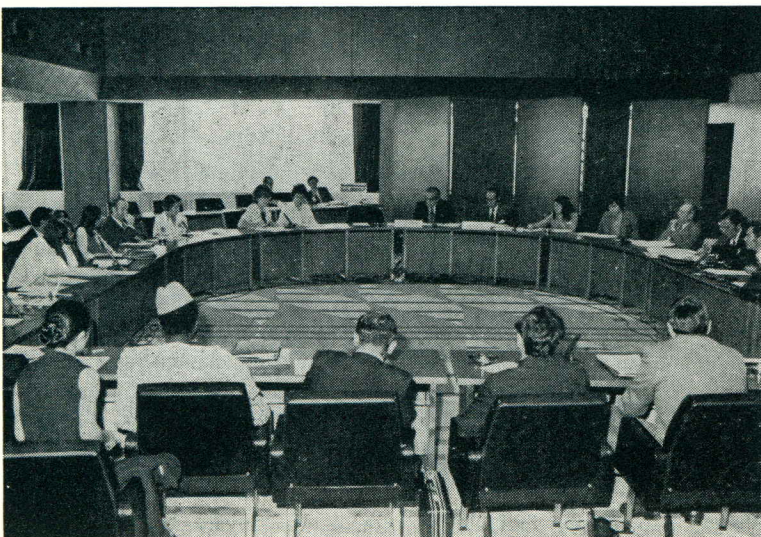
Mr. O. Fashina, President of the Jury, and Mr. T. Yoshida, General Secretary





**Playback Sessions of TV Examining Group**

**Playback Sessions of Radio Examining Group**



**Symposium on Educational Radio and Television, in which all the Jury members and observers took part**



**The JAPAN PRIZE Lecture for 1973 by Dr. C. R. Carpenter**



# Awarding Ceremony

The ceremony of awarding The JAPAN PRIZE and other prizes for 1973 took place at Studio 101 of the NHK Broadcasting Center in Tokyo on the afternoon of Friday, 19 October 1973.

Those attending the ceremony, numbering about 400, comprised, besides the members of the Jury, observers and representatives of prize-winning organizations, many distinguished guests, including the representative of UNICEF, members of the embassies of the participating countries, those from the Diet and representatives of competent Government ministries and the Tokyo Metropolitan Government as well as many Japanese scholars in education.

The ceremony was made available to the people of Japan through NHK's national network in colour television.

Following the congratulatory addresses given by distinguished guests and the statement of the President of the Jury, the presentation of prizes were conducted in the following order and manner:

1. **The Governor of Tokyo Metropolis Prize**, awarded to "The Known and Unknown Functions of the Brain," a radio entry from Romanian Radiotelevision, was presented by Mr. Yoshiyuki Hinata, Superintendent of Educational Affairs of Tokyo Metropolis, to Mr. Gregore Aldea, Second Secretary, Embassy of the Socialist Republic of Romania, Tokyo, who represented the winning organization.
2. **The Minister of Education Prize**, awarded to "Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko," a radio entry from NHK-Nippon Hoso Kyokai, Japan, was presented by Mr. Seisuke Okuno, Minister of Education, to Mrs. Teruko Takei, producer of the winning programme.
3. **The Abe Prize**, awarded to "At the Travel Agents," a television entry from Radio Bremen, Federal Republic of Germany, was presented by Mr. Kichiro Ono, President of NHK, to Mr. Fritz Steck, ARD representative in Japan, who represented the winning organization.
4. **The Minister of Posts and Telecommunications Prize**, awarded to "The Electric Company, Show #136," a television entry from the Children's Television Workshop, New York, N.Y., U.S.A., was presented by Mr. Katsuyuki Onimaru, Parliamentary Vice-Minister of Posts and Telecommunications, to Mr. Richard D. Moore, Program Division Chief, USIS, American Embassy, Tokyo, who represented the winning organization.
5. **The JAPAN PRIZE**, awarded to "English Consort Music," a radio entry from The Open University, United Kingdom, was presented by Mr. Kichiro Ono, President of NHK, to Mr. R. A. H. Duke, C. B. E., Counsellor of the British Embassy and Head of the British Council office in Tokyo, who represented the winning organization.
6. **The JAPAN PRIZE**, awarded to "Praxis-Emergency Test," a television entry from ZDF-Zweites Deutsches Fernsehen, Mainz, Federal Republic of Germany, was presented by Mr. Kichiro Ono, President of NHK, to Mr. Hans Mohl, author and producer of the winning programme.
7. **The UNICEF Prize**, awarded to "CARRASCOLENDAS, No. 1," a television entry from KLRN-TV of the Southwest Texas Educational Television Council, Austin, Texas, U.S.A., was presented by Mr. Tetsuro

Furukaki, President of the UNICEF Association of Japan, to Mrs. Aida Barrera Close, Executive Producer and Project Director of the winning programme.

#### 8. Special Prizes for radio programmes:

- (1) Special Prize in the Primary Education category awarded to "As a Matter of Fact," an entry from Radio Botswana (Africa), was presented by Dr. C. R. Carpenter, Jury member from U.S.A. to Mr. Narendra Panday, Jury member from Nepal, who represented the winning organization.
- (2) Special Prize in the Secondary Education category awarded to "The Coming of the Europeans," an entry from Schools Broadcasting Division, Ministry of Education, Kenya, was presented by Mrs. Maev Conway-Piskorsky, Jury member from Ireland, to Prof. Hiroshi Azuma, Jury member from Japan, who represented the winning organization.
- (3) Special Prize in the Adult Education category awarded to "Long-life to the Newborn," an entry from Office de Radiodiffusion-Télévision du Niger, was presented by Mr. Bartolomej Vlasatý, Jury member from Czechoslovakia, to Mr. Boureima Magagi, author of the winning programme.

#### 9. Special Prizes for television programmes:

- (1) Special Prize in the Primary Education category awarded to "How Do We Feed Ourselves?," an entry from Dirección de Televisión Educativa, El Salvador, was presented by Mr. Nobuo Terawaki, Jury member from Japan, to Mr. Carlos Heymans, Director of the winning organization.
- (2) Special Prize in the Secondary Education category awarded to "Coordinates," an entry from

Radio and Television Malaysia, was presented by Mr. Robert F. Schenkkan, Jury member from U.S.A. to Mr. Vadakethu Varughese George, Head of Educational Television of the winning organization.

- (3) Special Prize in the Adult Education category awarded to "Suppletory Course—João da Silva, Chapter 1," was presented by Mr. Laurits Bindsløv, Jury member from Denmark, to Prof. Pedro Xisto Pereira de Calvalho, Cultural Attaché of the Embassy of Brazil in Tokyo, who represented the winning organization.

#### 10. The Jury's Prizes (radio and television):

- (1) The Jury's Prize awarded to "Everything New," a radio entry from BBC—British Broadcasting Corporation, United Kingdom, was presented by Mr. Avelino Henrique dos Santos, Chairman of the Radio Examining Group, to Mr. David Smeeton, Tokyo representative of the BBC.
- (2) The Jury's Prize awarded to "Aska and the Wolf," a television entry from Television Zagreb of Jugoslovenska Radiotelevizija, Yugoslavia, was presented by Dr. Gerhard Maletzke, Chairman of the Television Examining Group, to Mr. Miša Mirić, Head of Consular Section, Embassy of the Socialist Federal Republic of Yugoslavia in Tokyo, who represented the winning organization.

## Order of Ceremony

- Address:** Mr. Kichiro Ono  
President of NHK
- Greetings:** H.E. Mr. Kakuei Tanaka  
Prime Minister  
(read by the Chief Secretary of the Cabinet, Mr. Susumu Nikaido)
- H.E. Mr. Chuji Kuno  
Minister of Posts and Telecommunications
- H.E. Mr. Seisuke Okuno  
Minister of Education
- Mrs. Louise Kumlien  
in charge of Adult Educational Programmes, Sveriges Radio, SWEDEN  
(on behalf of the observers from abroad)
- Report on the Results of  
Activities of the Jury:** Mr. Omoleye Fashina  
President of the Jury
- Awarding of Prizes:** The Governor of Tokyo Metropolis Prize (Radio)
- The Minister of Education Prize (Radio)
- The Abe Prize (Television)
- The Minister of Posts and Telecommunications Prize (Television)
- The JAPAN PRIZE (Radio)
- The JAPAN PRIZE (Television)
- The UNICEF Prize (Television)
- Special Prizes (Radio and Television)
- Jury's Prizes (Radio and Television)
- Chorus:** Pupils of the Honcho Higashi Primary School,  
Shibuya-ku, Tokyo



**Awarding Ceremony**



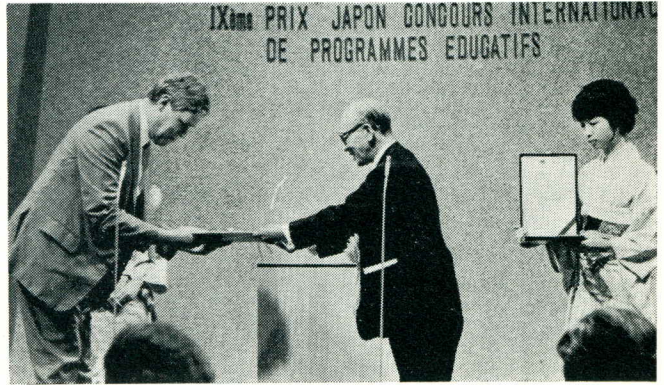
**President Ono of NHK delivering an opening address**



**Presentation of the Governor of Tokyo Prize**



**Presentation of the Minister of Education Prize**



**Presentation of the Abe Prize**



**Presentation of the Minister of Posts and Telecommunications Prize**



**Presentation of The JAPAN PRIZE (Radio)**



**Presentation of The JAPAN PRIZE (Television)**

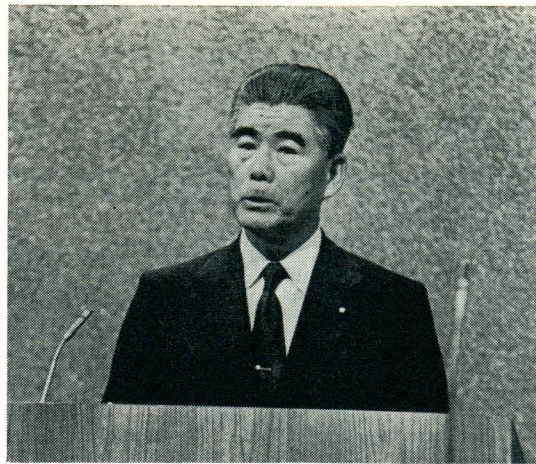


**Presentation of the UNICEF Prize**





Mr. Susumu Nikaido, Chief Secretary of the Cabinet, who read a congratulatory address on behalf of the Prime Minister



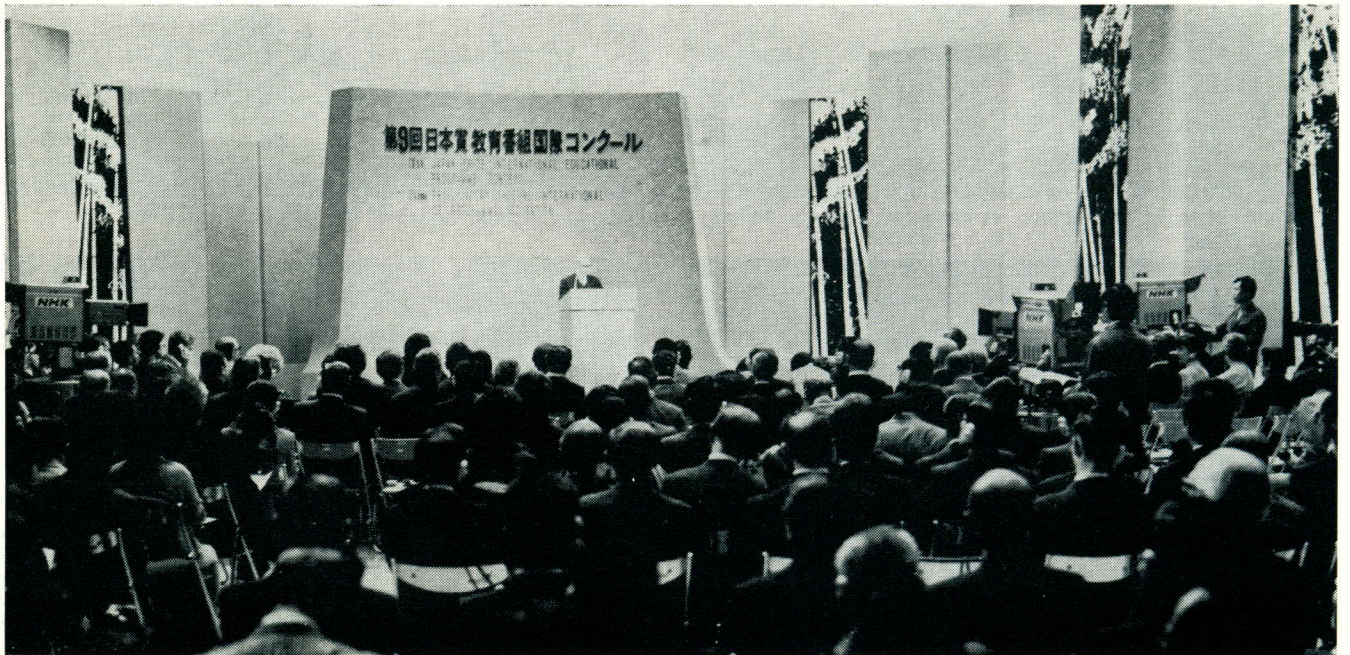
Mr. Seisuke Okuno, Minister of Education



Mr. Chuji Kuno, Minister of Posts and Telecommunications



Mrs. Louise Kumlien, of Sveriges Radio, Sweden, who delivered a congratulatory address on behalf of observers from abroad

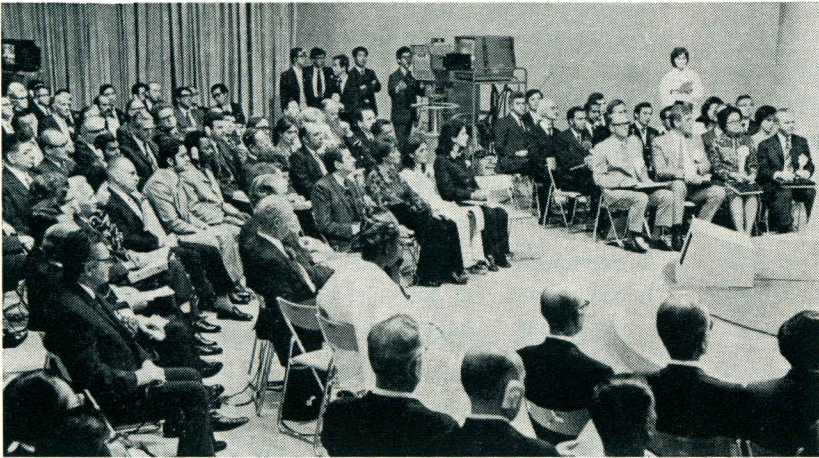


The Awarding Ceremony had a large attendance of eminent men.





Foreign guests and observers from abroad



Some of the winners of prizes waiting to receive their awards



Chorus by pupils of Honcho Higashi Primary School, at Shibuya, Tokyo



Representatives of prize-winning organizations



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## Statement of the President of the Jury at the Awarding Ceremony

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**Mr. Omoleye Fashina**  
President of the Union of National  
Radio and Television Organizations  
of Africa

Mr. President of NHK,  
Excellencies,  
Ladies and Gentlemen,

I have the rare honour and privilege, as President of the Jury for the IXth JAPAN PRIZE Contest, to report on the work of the Jury and to draw attention to some observations made by the members of the Jury as a result of their examination of the entries.

As stipulated in the JAPAN PRIZE Statutes, the Jury was made up of 14 members. They came from 12 different countries and were divided into two groups of seven each. One group examined the 68 radio entries while the other examined the 88 television entries submitted for the Contest. Altogether the playback of the radio programmes took 1,427 minutes while it took 2,260 minutes to view the television programmes.

Generally quite a number of the entries, both radio and television, showed that the trend to combine two or more of the various media of communication for educational purposes in a planned and systematic way has been gathering momentum. But it was observed that at least the techniques for doing this have still to be thoroughly investigated and acquired by very many broadcasting organizations.

The radio programmes at all three levels, primary, secondary and adult, showed tremendous creative efforts by hundreds of talented people from many parts of the world. There was a great variety not only in the subject matters of the programmes but also in the methods of treatment, technical quality and production sophistication. These variations revealed a remarkable growth and development in the expanding field of instructional radio broadcasting all over the world.

The majority of the programmes brought into clear focus the important role which educational radio broadcasts can play in all countries. They cover all subjects in the normal school curricula at all levels and a good number of them, particularly in the Adult category, cater for the need of the grown ups. This practice of directing educational programmes at an adult audience is very important in these days when human knowledge in practically every field is increasing rapidly.

The intensive review of the programmes gave the Jury the impression that radio as an educational medium is just beginning to mature and find its true place, and that in vast areas of the world radio cannot and should not be displaced by the more complex media, film and television.

The programme "English Consort Music" produced

by The Open University in the United Kingdom which has been selected for The JAPAN PRIZE is remarkable for its excellence in every way. It has succeeded in realising its educational objectives in an arresting manner; the data and material used are authentic. No doubt considerable effort has gone into the production of this programme but this has been amply justified by the results achieved.

Most of the comments already made about the radio programmes apply equally to the television programmes. A great majority of the programmes were far above average. They indicated that various countries or television organisations differ considerably in their goals and objectives and in their ideas about the means, instruments and techniques to reach such goals.

It was evident to the Jury that at present not all possibilities which television offers for educational purposes are utilized and that The JAPAN PRIZE Contest is an excellent device to demonstrate these possibilities.

It was also considered that a good educational television programme should attempt to change the viewer from a passive recipient to an active and responsible citizen.

Considering all the relevant factors the programme of ZDF of the Federal Republic of Germany "Praxis – Emergency Test" has been selected for The JAPAN PRIZE.

It is a most outstanding programme which in an unusual way and with a high quality of production motivates adult citizens to reconsider in practice how to behave in emergency situations of various kinds.

Concerning educational television in developing countries, the Jury came to the conclusion that the standard of the programmes is improving considerably and that a good part of these can compete in every respect with those from the other parts of the world. On the other hand, it is obvious that their limited resources still do not allow them to use all the possibilities of television for educational purposes.

The enormous importance of the international character of The JAPAN PRIZE Contest as a means of promoting exchange and understanding between countries in all continents of the world in which education as well as communication are decisive factors for the future of mankind cannot be over-emphasized.

The great minds which conceived the idea and brought it into reality have done mankind a great amount of good. On behalf of my colleagues on the Jury and myself, I salute them for their foresight. However, it is clear that no greater tribute can be paid to them than the very success of the contest itself.

I must express sincere thanks to NHK, its President Mr. Kichiro Ono and all those who with him have worked in one way or the other to make this year's contest a success and also have made our stay here a most enjoyable and never-to-be-forgotten one.

Our special thanks go to Mr. Yoshida who as the General Secretary has been the invaluable moving spirit of The JAPAN PRIZE since its inception. He and his team have handled this contest with wonderful efficiency and precision. It has been an absolutely flawless piece of work and one is proud to have had the good fortune of being associated with it as a juror.

Finally, I would like to congratulate the winners of prizes and honorable mentions. It is kind of them to have listened to me so patiently while waiting anxiously to receive their awards which are now going to be given to them.



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# Explanatory Notes on Prize-winning Programmes and Honorable Mentions

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## Prize-winners

### ■ RADIO

#### The JAPAN PRIZE

##### “English Consort Music”

Entry from: The Open University  
Walton Hall, Milton Keynes, Bucks.,  
United Kingdom

Category: Adult Education

Subject: Music

Language: English

Duration: 17 minutes 30 seconds

Author: David Munrow; Producer: Alasdair Clayre

The programme is a part of “Renaissance and Reformation” series of the Open University course in arts, which aims to study the Renaissance and Reformation in an integrated way, using six arts disciplines—history, literature, music, painting, the study of religion and philosophy. Directed to second year arts students, some of whom will subsequently specialize in music, this particular programme aims at giving a brief illustrated account of consort music in England between about 1450 and 1600. David Munrow, who has perhaps done more than any other musician in Britain recently to revive the playing of early music in the original manner, describes the development of English music for consorts of instruments or voice and instruments between about 1450 and 1600. With his own group of instrumentalists, “The Early Music Consort of London” and with James Bowman (counter tenor), David Munrow plays a wide variety of musical examples—by Henry VIII, Holborne, Morley, Weelkes and by anonymous composers. The

instrumentalists taking part in the programme all play several different early instruments and are adept at the improvisation characteristic of the music of this period; so that the listener is offered in a small space a diverse and stimulating musical experience.

(Rebroadcasts shall be arranged in advance with the Open University and fees to be agreed upon.)

#### The Minister of Education Prize

##### “Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko”

from “Infant Hour” series

Entry from: NHK-Nippon Hoso Kyokai, Tokyo, Japan

Category: Primary Education

Subject: Language (national)

Language: Japanese

Duration: 15 minutes

Composer: Seiji Yokoyama; Producer-Director: Teruko Takei; Principal performers: Mitsuko Hase, and children of Nishi Sugamo Kindergarten, Tokyo

Directed to kindergarten and nursery school children, the programme is designed to get them understand the beauty of the Japanese language. In the past, the composition of verse and the recitation from memory of poems were very much a part of everyday life of the Japanese. However, poetry recitation is no longer practised so much and has been relegated to the realm of music appreciation. As a result, the custom of nurturing poetry and good word usage seems to have been lost. The programme aims at remedying this situation by teaching young children to pay more attention to good language and to become familiar with the beauty of well-composed Japanese.



The recitation of poetry forms the core of the programme, coupled with games on words and expressions utilizing onomatopoeia, in this manner familiarizing children with proper usage of the Japanese language. Programme content: (1) a poem utilizing the 50 sounds of the Japanese phonetic syllabary (A, I, U, E, O); (2) a poem and a game on the pronunciation of the five Japanese alphabet letters, Ka, Ki, Ku, Ke, Ko, from the 50 syllable phonetic syllabary; (3) onomatopoeia to express the sounds of the voices of frogs; (4) a poem about the frog; (5) recitation of a poem titled "Moonlit Night" and a game on word expression, and (6) same alphabet poem as (1). Marimba music is used throughout.

(Rebroadcast fee to be determined according to NHK standard.)

### **The Governor of Tokyo Metropolis Prize**

#### **"The Known and Unknown Functions of the Brain"**

Entry from: Romanian Radiotelevision  
Bucharest, Romania  
Category: Secondary Education  
Subject: Science  
Language: Romanian  
Duration: 22 minutes 35 seconds  
Author: Eugenia Alexandrescu Grosu; Directors:  
Cristian Munteanu, Livio Bellegante, Ion Mihailescu;  
Principal Performer: Ion Caranitr

"Recapitulative Synthesis – Biological Sciences" is the title of the series of which this programme is one. The aim of this particular programme, which is directed to secondary school students, 16–18 years of age, is to consolidate some key knowledge which students get in the frame of the lessons on the physiology of the brain and to correlate them with those knowledge they acquire in other lessons, such as literature and psychology.

The programme explains in easy language the important functions of the brain – the memory, affectivity, act of knowing, act of thinking, and creativity.

(No copyright fees charged for broadcasting by other participating organizations.)

### **Special Prizes**

#### **(1) "As a Matter of Fact"**

from "Facing the Future" series

Entry from: Radio Botswana, Botswana (Africa)  
Category: Primary Education  
Subject: Social Studies  
Language: English & Setswana  
Duration: 18 minutes  
Author: School Broadcasting Officer, Radio Botswana;  
Producer: Reg Salisbury; Principal performers: Staff of  
Radio Botswana

The "Facing the Future" series has a two-fold aim. First – to provide background to Botswana's present social and economic situation, as well as foundation for a more detailed study in depth of the long-term problems facing the country (and most developing nations), namely, that of controlling population in terms of economic and social growth; second – an introduction to the concept of integrated studies and a realization that geography, history, social studies, mathematics and language all combined to provide comprehensive education particularly at primary level. This particular programme takes up the problems of population, occupation and the development of land, the long-term problems by which Botswana is confronted.

(No copyright fees charged for broadcasting by other participating organizations.)

**(2) "The Coming of the Europeans"**

Entry from: Schools Broadcast Division,  
Ministry of Education, Nairobi, Kenya  
Category: Secondary Education  
Subject: History  
Language: English  
Duration: 19 minutes 20 seconds  
Author-Composer: Austin O'Rourke; Producer-Director:  
Nigel Slade

As a part of the "History of West Africa" series directed to students of Secondary Form 3, the programme seeks to outline in narrative and drama form the nature of and the reasons for early European interest in West Africa. Since Portugal led all other European countries in this interest, the programme concentrates exclusively on steps taken by that country to establish herself in West Africa. The reasons for Portuguese interest are described and her possessions are listed. Then, African reactions to their further aims is studied. The programme ends with a brief mention of how and why the Portuguese eventually relinquished their interest. Stress is laid on motives and attitudes rather than on events.

(No copyright fees charged for broadcasting by other participating organizations.)

**(3) "Long-life to the Newborn"**

from "The Voice of Health" series

Entry from: Office de Radiodiffusion-Télévision  
du Niger  
Niamey, Republic of Niger  
Category: Adult Education  
Subject: Health and Hygiene, Infant Protection  
Language: French  
Duration: 28 minutes  
Author-Composer-Director-Producer: Boureima Magagi

Primarily intended for mothers and women at an

adult age, "The Voice of Health" series, of which this programme is a part, is designed to give the listener technical advices for health and hygiene and teach proper manner of looking after infants. The infantile mortality has always been a plague in the developing countries and particularly in Africa, though since 1960, the year in which several French-speaking African States gained their independence, some appreciable improvement has been noticed in this field owing to the help from international organizations.

In Niger, 9,000 villages are scattered over an area of nearly one million 200 thousand km<sup>2</sup> which stretches diagonally on a length of 2,000 km. The material and financial possibilities do not permit the country to equip each village centre with curative means. Arrangements are then made to make the preventive method popular. In this programme, technicians give the women advice on the manner of looking after the new-borns and invite them to go to the centres for infant and mother protection for periodical look-overs and essential vaccinations. A part of the broadcast is recorded live in a delivery room.

(No copyright fees charged for broadcasting by other participating organizations.)

**The Jury's Prize**

**"Everything New"**

Entry from: BBC — British Broadcasting Corporation  
London, United Kingdom  
Category: Primary Education  
Subject: Literature  
Language: English  
Duration: 19 minutes 20 seconds  
Author-Producer: Paddy Bechely; Composer: Geoffrey Burgon

The theme of this programme, which is a part of



“Stories and Rhymes,” a Radiovision programme series directed to primary school children of 7 to 9 years old, is to celebrate the variety and wonder of the world, continually re-created and continually new. Young children look at the world about them with curiosity, wonder and sense of fun. Creative artists examine life with a similar intense and responsive curiosity. The primary aim of the programme is to offer the children the opportunity of sharing these experiences. It presents to the children poetry, music and works of art which express what the writers, musicians and artists of the world have perceived as part of the essential nature of some natural features of the world which they see around them. It aims also to extend the children’s awareness of the infinite variety of the world and to encourage them to look at their immediate environment with increased perception. Groups of pictures, poems and music are arranged in sequences, which are linked by a narrative which tells in simple, rhythmical language the story of the Creation according to Hebrew myth.

(Rebroadcasts shall be arranged in advance with the BBC and fees to be agreed upon.)

## ■ TELEVISION

### The JAPAN PRIZE

#### “Praxis – Emergency Test”

Entry from: ZDF – Zweites Deutsches Fernsehen  
Mainz, Federal Republic of Germany

Category: Adult Education

Subject: Health

Language: English

Duration: 57 minutes 44 seconds

Magnetic tape 625 lines & 25 pictures per second, in colour

Author-Producer: Hans Mohl; Directors: Brigitte Hermann, Günther Vogel

As a part of the “Health Magazine PRAXIS” series, commenced in January 1964, a programme of which is broadcast every four weeks, this particular programme has three aims in the foreground: 1) To intensify in the Federal Republic of Germany the awareness of danger in view of the following accident rate: 35,000 fatal traffic, home, work, recreation accidents per year, 5 million injured yearly, and an individual is injured or killed by accident at an average of every 6 seconds; 2) To critically check the first-aid knowledge of Mr. and Mrs. Everyman, to enlarge and complete it; 3) To motivate participation in a first-aid class.

The PRAXIS–Emergency Test 1973, “Do You Recognize the Danger?” was designed to give the viewers the opportunity to critically examine whether one can give assistance by oneself in the case of an eventual serious traffic, work, home, or recreation accident. In order to check the viewers’ reactions realistically, six viewers, selected by date of birth, were tested, partly at previous filmings, partly directly in studio, and, to make the answers of the realistic tests, 12 in all, as indisputable as possible, ZDF resorted to the nation’s leading experts – from the Federal Ministry to the federal doctors of large service organizations. The test was completed by a quiz: How Many Home Pharmacies are O.K.? The reaction was remarkable. There was a marked increase in participation in first-aid classes.

(Regarding rights to transmit, write to ZDF Sales Dept., Programmvertrieb, D–65 Mainz, Postfach 4040.)

### The Minister of Posts and Telecommunications Prize

#### “The Electric Company, Show #136”

Entry from: The Children’s Television Workshop  
New York, N.Y., U.S.A.

Category: Primary Education



Subject: Language (national)  
Language: English  
Duration: 28 minutes 38 seconds  
Magnetic tape 525 lines & 30 pictures per second, in colour  
Authors: Tom Whedon, John Boni, Sara Compton, Jeremy Stevens, Jim Thurman, Thad Mumford; Composer: Tom Dunsmuir; Director: Joe Raposo; Producers: David D. Connell, Vice Pres., Samuel Y. Gibbon, Jr. and Andrew B. Ferguson, Jr.

“The Electric Company,” created and produced by the Children’s Television Workshop, is the first experimental television series in the United States to combine entertainment and education in an attempt to help meet the growing problem of reading failure among American school children. It was first broadcast on October 25, 1971 and is now seen daily on more than 230 affiliated stations of the Public Broadcasting Service of the U.S.A.

Directed to children (the 7-to-10 age group), major emphasis is given to two broad curriculum approaches. The first is concerned with strategies for decoding print through symbol-sound analysis and the second with strategies for reading for meaning. Liberal use of comedy, music, animated cartoons and electronic effects revolving around the repertory cast helps convey the educational content. Computer generated graphics are among the sophisticated electronic techniques employed on the series. Show #136 is typical of the 130 half-hour segments in the second year series (1972–73).

(Regarding rights to transmit, write to Director of Information, Children’s Television Workshop, 1 Lincoln Plaza, New York, N.Y. 10023.)

### **The Abe Prize**

#### **“At the Travel Agents’ ”**

Entry from: Radio Bremen  
Bremen, Federal Republic of Germany  
Category: Secondary Education

Subject: Language (foreign)  
Language: English  
Duration: 18 minutes  
16mm film SEPMAG in colour  
Author-Director: Nigel Whittaker; Producers: Rolf B. Tiesler, Hans P. Gumprecht

The “Speak Out,” series, of which this programme is one, is directed to the 7th grade pupils of all school types (13–14 years old) and is designed to motivate them, who are generally rather weakly motivated and provided with poor textbooks, to use the foreign language actively and competently, and to gain insight into the British way of life and institutions. The series is a joint-media project in which television is the leading medium, supported by sound radio, language laboratory tapes, workbooks and visual material for the learner, and a handbook for the teacher.

In this particular programme, viewers are motivated to understand and speak the English language by being confronted an authentic scene at a travel agency in which they have to react accordingly. Linguistically, the difference between the Present Perfect Tense and the Simple Past Tense is the central theme of the broadcast.

(Regarding rights to transmit, write to Via Studio Hamburg GmbH, 2 Hamburg 70, Tonndorfer-Hauptstrasse 90.)

### **The UNICEF Prize**

#### **“CARRASCOLENDAS, #1”**

Entry from: KLRN-TV  
Austin, Texas, U.S.A.  
Category: Primary Education  
Subject: Bilingual-Bicultural  
Language: Spanish-English  
Duration: 28 minutes 10 seconds  
Magnetic tape 525 lines & 30 pictures per second, in colour

Author and Executive Producer: Aida Barrera; Composers: Francisco Gabilondo Soler, Nick Fryman, Marye Benjamin, Aida Barrera; Directors: Bink Williams, Gary Hayes

"CARRASCOLENDAS" is a series of 30 half-hour bilingual-bicultural television programmes for kindergarten children, which aims at cutting through barriers that have alienated and isolated Mexican-American children and at helping to alleviate some of the hampering and humiliating difficulties they encounter in language and other learning areas. The programmes are designed to offer concepts in curriculum areas deemed essential for children of this age level: in Spanish—history/culture, self-concept, science, language skills, reading, mathematics; in English—history/culture, self-concept, science and language skills. The programmes are presented in the form of a game and enlist graphic and imaginable aspects of drama, music, humour and art. The dramatic base of the programmes is founded on centuries-old Spanish picaresque and comedy techniques.

Programme I introduces the main characters of the series and drills the viewer on the pronunciation of the word CARRASCOLENDAS.

(Cost of rights to be arranged individually.)

### Special Prizes

#### (1) "How Do We Feed Ourselves?"

Entry from: Dirección de Televisión Educativa  
Ministerio de Educación  
Neuva San Salvador, El Salvador, C.A.

Category: Primary Education

Subject: Science

Language: Spanish

Duration: 15 minutes

Magnetic tape 525 lines & 30 pictures, B/W

Director: Luis Alonso Salazar; Producer: Rolando Labrador Flores

As a part of "Let's Learn about Our Body" series directed to school children aged between 10 and 11, the programme aims at enabling the children to know general aspects of the principal organs which take part in the process of digestion and understand their functions.

In order to make the television lesson attractive, the programme is presented in the form of a dialogue between a puppet (a cow) and the TV teacher. The adventure told by the cow is a description of how she was swallowed by a giant and how she travelled throughout his digestive system. With the aid of a chart, the teacher explains to the audience the different places where the cow has travelled. He describes the work performed by each organ and compares it to that of a device used at home (grinder, hand-mill, etc.). At the end the teacher invites the pupils to watch a film of the digestive system.

(No copyright fees charged for transmission by other participating organizations.)

#### (2) "Coordinates"

from "Modern Mathematics" series

Entry from: Radio Television Malaysia  
Kuala Lumpur, Malaysia

Category: Secondary Education

Subject: Mathematics

Language: English

Duration: 16 minutes 21 seconds

Magnetic tape 625 lines & 25 pictures per second, B/W

Authors: Ong Chew Thor, Annette Wijayasuryiya, Edward Goldwyn; Director-Producer: Chin Then Shoong; Principal Performer: Stanley Van Dort as TV teacher

Directed to students of Form I in secondary schools,



programmes of "Modern Mathematics" series, of which this programme is one, are designed to assist in the current development and propagation of Modern Mathematics Programme in Malaysia by providing more learning opportunities particularly for mathematics teachers who are still untrained in the content and methodology of modern mathematics. This particular programme is concerned with the concepts of rectangular Cartesian coordinates.

(Regarding rights to transmit, write to Head of General Services, Radio Television Malaysia.)

### (3) "Supplementary Course — João da Silva, Chapter 1"

Entry from: Fundação Centro Brasileiro  
de Televisão Educativa  
Rio de Janeiro. Guanabara, Brazil

Category: Adult Education

Subject: Elementary teaching for semi-illiterate adults

Language: Portuguese

Duration: 39 minutes 53 seconds

Magnetic tape 525 lines & 30 pictures per second, B/W

Author: Lourival Marques; Composer: Jorge Napoleão;  
Director: Jacy Campos; Producer: Fernando Pamplona

The Supplementary Course — João da Silva — is designed, first, to offer an opportunity of finishing in a short space of time an elementary school education to the adolescents and adults with incomplete elementary schooling, in order to make them competent for receiving the training for qualified professional work and to integrate them in the community life, and, secondly, to impart, in condensed form, practical and useful knowledge of civics, health and so on to a large number of individuals, and furthermore, to stimulate them to help those who need to continue their studies.

The first chapter deals with such subjects as looking for a job, how to fill out an application form, use of first

capital letter, and how to write numbers. João da Silva, the hero of the stories, is a young man who dropped out of the second grade of elementary school to work and is now attending classes of a night school for adults.

(No copyright fees charged for transmission by other participating organizations.)

### The Jury's Prize

#### "Aska and the Wolf"

Entry from: Jugoslovenska Radiotelevizija  
(Television Zagreb)  
Zagreb, Yugoslavia

Category: Primary Education

Subject: Literature

Language: Croato-Serbian

Duration: 24 minutes 08 seconds

16mm film SEP MAG in colour

Author: Ivo Andrić, winner of the Nobel Prize (Literature) for 1961; Composer: Boško Petrović; Director: Višnja Lasta; Principal Performer: Vesna Butorac

The programme is a part of "Poems and Stories for You" series which is directed to primary school pupils of 9-10-11 years old. The series aims at introducing the best works of Yugoslav and World juvenile literature to the pupils of primary schools so as to stimulate the pupils' reading and develop their emotional attitude towards literature in general. Through Ivo Andrić's fable "Aska and the Wolf" adapted for television, this particular programme acquaints the pupils with the literary profile of the Yugoslav Nobel Prize winner, and with different terms, notions and literary methods. The music, composed specially for this programme, and the skillful interpretation of the text contribute to the artistic appeal of the programme.

(Regarding rights to transmit, write to TV Programme Exchange Service of Radio Televizija Zagreb, Dežmanova 10, 41000 Zagreb.)

## Honorable Mentions

### RADIO

#### (1) "The Boy who was Afraid of the Night"

Entry from: Sveriges Radio  
Stockholm, Sweden  
Category: Primary Education  
Subject: Psychological Development  
(with the help of a dramatization)  
Language: Swedish  
Duration: 13 minutes

The programme is one of a series of three Dramatizations for elementary school, in which variations of the theme "being afraid" are presented, and treats the subject "fear of the dark" to provide the basis for discussions. The programme is also intended to give the listener an aesthetic experience, as it attempts to relate a children's story (based on a short story by Ray Bradbury, a U.S. writer) in artistic form. It tells about a little boy who is afraid of the dark, afraid of the night. He turns on all the lights in the house when he is alone at home. One evening he meets a girl, "Shadow," who talks with him. She teaches him to listen to and to enjoy all the sounds of the night, to "switch on the darkness" and become friends with the night. The programme is recorded on 8-track sound tape, using playback technique.

#### (2) "Talking Point: Drugs"

Entry from: WDR – Westdeutscher Rundfunk  
Köln, Federal Republic of Germany  
Category: Secondary Education  
Subject: Social Studies  
Language: German  
Duration: 20 minutes 30 seconds

The programme is No. 6 in an 8-part series of

conversations with teen-agers about their problems and opinions, and concerns the problem of drugs. Since the personal points of view concerning the problem of drugs (hash, LSD, opium) are based, on the one hand, on experience and, on the other, on ideas, this naturally leads to confrontation. Thus, young listeners, who more or less become aware of meaningful motivations for smoking hash, are made through hearing the discussions aware of the dangers, too. Eventually, through their subsequent discussion, they gain insight.

A relationship between an unsatisfactory work situation and escape through drugs, the absence of ideals, opportunities to be creatively active, and the need to prove one's self are also discussed.

#### (3) "Mendelssohn in Scotland"

Entry from: Israel Broadcasting Authority  
Jerusalem, Israel  
Category: Adult Education  
Subject: Music  
Language: Hebrew  
Duration: 42 minutes

This is a programme of the "Notes of A Place and A Guest for A While" series, which aims, on the one hand – and mainly – to attract lovers of popular and folk music to classical music, by means of emphasizing common elements and stimulating them to more observant, attentive listening and, on the other hand, to reanimate the listening habits of classical music lovers by revealing associated folkloristic elements and atmosphere. In each programme of the series, a composer of classical music who does not belong to the place selected for the programme but who paid it a "musical visit,"



that is, composed a work under its inspiration, is introduced. The "guest for a while" on this particular programme is Felix Mendelssohn, the place is Scotland, and the work is Mendelssohn's Symphony No. 3, the "Scottish."

## TELEVISION

### (1) "The Sphere"

Entry from: Sveriges Radio  
Stockholm, Sweden  
Category: Primary Education  
Subject: Psychology — Communication  
Language: Swedish  
Duration: 18 minutes 42 seconds  
Magnetic tape 625 lines & 25 pictures per second, in colour

Directed to school children of 7-8 years old, programmes of "The Sphere" series aim to provide a basis for discussions and other classroom activities with respect to stimulating the pupils' social and emotional development. The series supplies the pupils with concrete examples of such concepts as human worth or dignity, tolerance and solidarity. The programmes are made for a man named Andersen, who lives on the Moon and is quite ignorant of and curious about Earthly phenomena. By some strange coincidence Andersen has got in touch with Tage, the programme host. Together with various children in grades 1, 2 and 3, Tage tries via the programme to explain to Andersen what life is like here on Earth and how we Earthlings behave in our daily life. Each programme treats a specific subject, and this particular programme aims to: encourage the children to dare to show their feelings, such as shyness, fear, sympathy—feelings that society largely expects be hid-

den behind a mask of unmoved indifference or superiority; show how bodily and facial expressions can say things without words; make the children aware of how they can tell others' feelings simply by observing them; show that body language works the world over; and point out that the tone of voice used means at least just as much as the words spoken.

### (2) "What You've Always Wanted to Know about the Establishment"

Entry from: Alberta School Broadcasts,  
Audio Visual Services Branch,  
Department of Education  
Edmonton, Alberta, Canada  
Category: Secondary Education  
Subject: Social Studies  
Language: English  
Duration: 28 minutes 40 seconds  
Magnetic tape 525 lines & 30 pictures per second, in colour

As a part of "From Citizen to Citizen" series, which is directed to senior high school students (Grades 10 to 12, ages approximately 15 to 17), and which examines the meaning of the Canadian political system and the society in which the Canadians live, this particular programme aims to encourage the students to discuss the meaning of the Establishment. How does an Establishment come into being? Do most of the Canadians belong to some kind of Establishment? Why is it so easy to blame the Establishment for anything that goes wrong? Theories about the growth and development of the Establishment in Canada are illustrated by film animation, dramatic sequences and graphics. A capsule of Canadian history in film animation takes the viewer from the presettlement era when Canada was "the

world's largest vacuum" through the arrival of settlers, the setting up of the Establishment in Ottawa, the Fathers of Confederation, the surveyors, the building of the railway, and all the rules and regulations brought by the Establishment.

**(3) "A Child of Calculation"**

Entry from: BRT – Belgische Radio en Televisie  
Brussels, Belgium

Category: Adult Education

Subject: Science

Language: English

Duration: 51 minutes 27 seconds

Magnetic tape 625 lines & 25 pictures per second, in colour

As a programme of "The Conquest of the Earth" series, which aims to diffuse information on scientific and technological problems among general adults, "A Child of Calculation" is concerned with the problems relative to "artificial insemination" and expatiates problems of population, families who want children at any price and cannot get one, impregnation and sterility from the scientific and technological viewpoints as well as psychological and religious ones.



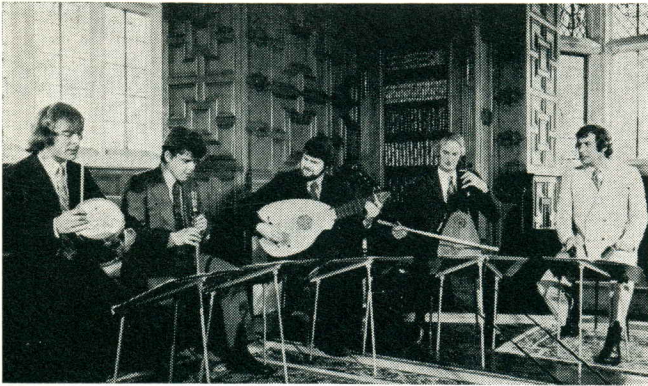
Scenes from the Programmes submitted to the 1973 Contest



"The Known and Unknown Functions of the Brain" from Romanian Radiotelevision



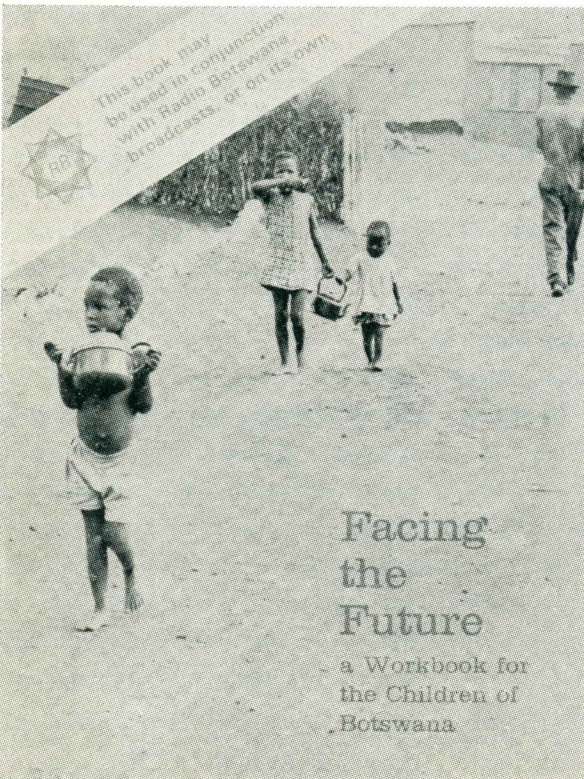
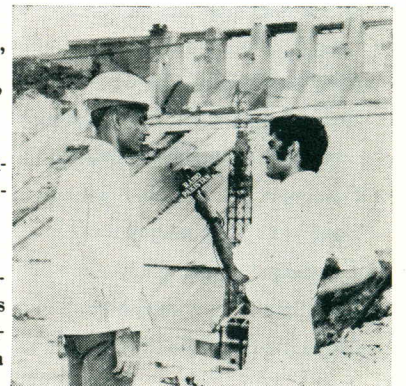
"Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko" from NHK



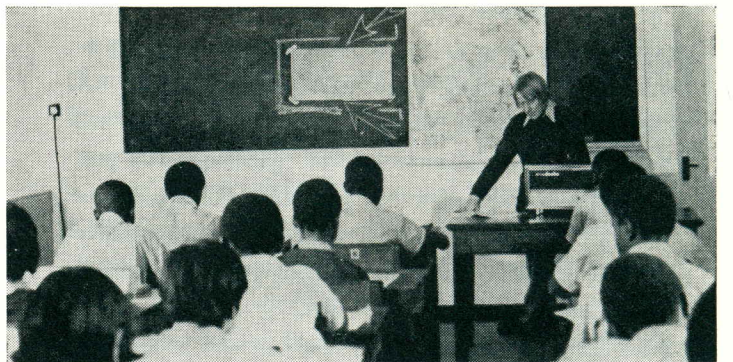
◀ "English Consort Music" from The Open University, U.K.

▶ "Tarbela Dam" from Pakistan Broadcasting Corporation

▼ "The Coming of the Europeans" from Schools Broadcast Division, Ministry of Education, Kenya



"As A Matter of Fact" from Radio Botswana



"Frontier Settlements" from Standard School Broadcast, San Francisco, Calif., U.S.A.

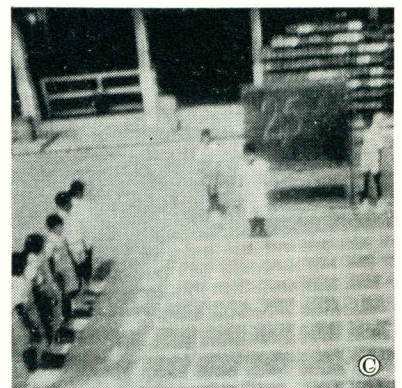




"The Electric Company, Show #136" from CTW, New York, N.Y., U.S.A.



"Praxis - Emergency Test" from ZDF, Germany



- (A) "At the Travel Agents" from Radio Bremen, Germany
- (B) "How Do We Feed Ourselves?" from Dirección de Televisión Educativa, El Salvador
- (C) "Coordinates" from Radio Television Malaysia
- (D) "Suppletory Course - João da Silva, Chapter 1" from Fundação Centro Brasileiro de Televisão Educativa, Brazil
- (E) Carrascolendas, #1" from KLRN-TV, Austin, Texas, U.S.A.
- (F) "Aska and the Wolf" from Radiotelevision Zagreb, Yugoslavia
- (G) "Led Astray" from Educational Television Centre, Hong Kong
- (H) "The Town That Was Wiped Off the Map" from ORTF, France

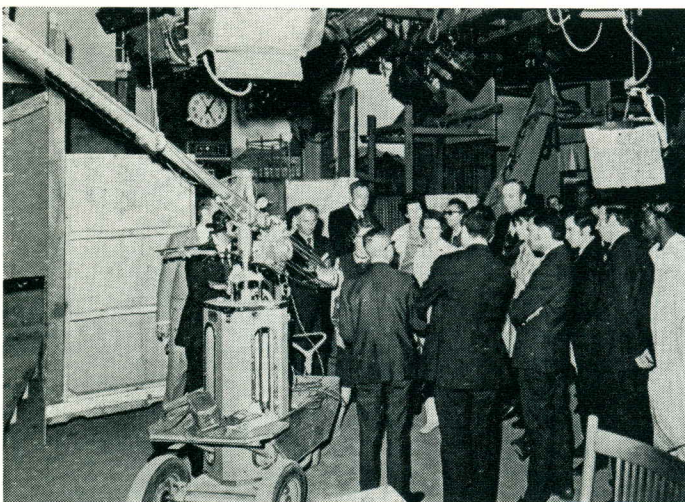
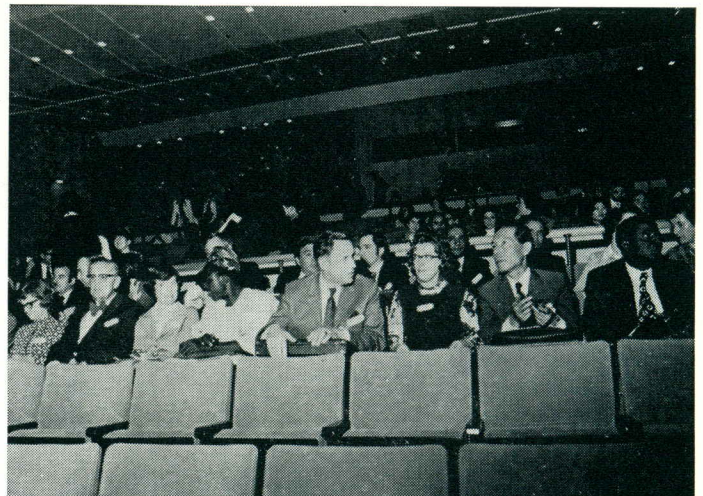




Scenes from Visits and Excursions



Photographs of prize-winning programmes in past sessions on outer walls of the playback rooms  
 At the entrance to the Juries' rooms was displayed The JAPAN PRIZE insignia. Waiting for the commencement of the performance of the Yugoslav National Ballet at the NHK Hall

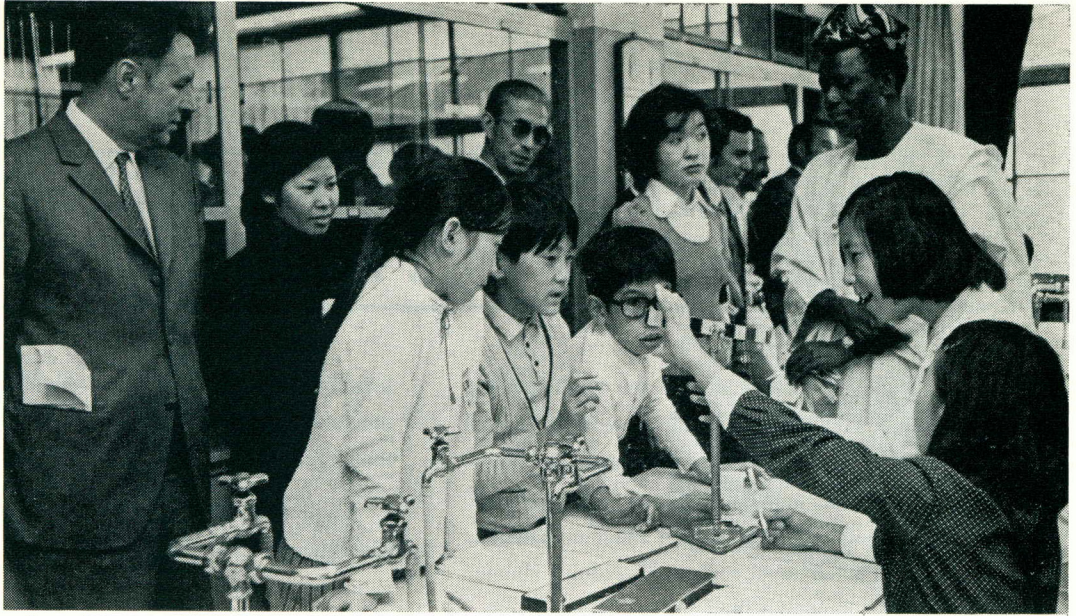


At a studio of the NHK Broadcasting Center

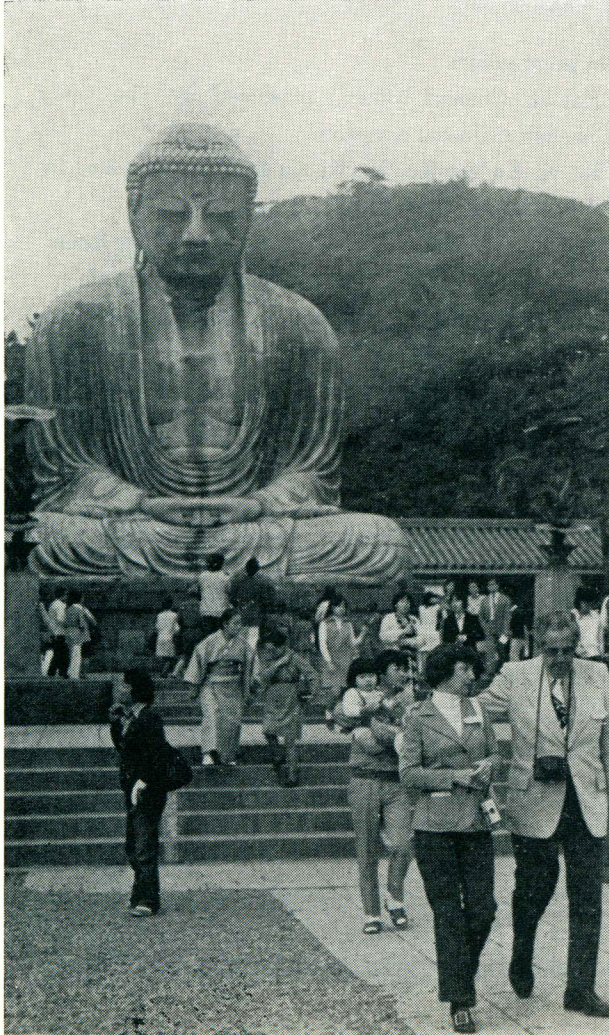
Visit to a Tokyo primary school to see how television is utilized for classroom instruction



► Members of the Jury and observers had a comfortable chat with school children.



▼ In front of Daibutsu, a huge 700-year old bronze image of Buddha, during an excursion to Kamakura



▼ A scene from the Grand Festival of the Tōshōgu Shrine in Nikko



Watching a gala 1,000-man procession of the Tōshōgu Festival, during the two-day tour of recreation to Nikko



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# The JAPAN PRIZE Circulating Library—Programmes to be included in the 1973 edition

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In order to meet the demand of the participating organizations in The JAPAN PRIZE as well as educational institutions and individuals interested in educational broadcasting in many countries, The JAPAN PRIZE Secretariat, with the support of those concerned, in particular, the East-West Center at Honolulu, Hawaii and the Ken Foundation at New York, N.Y., U.S.A., established in 1972 an audio-visual library which includes a selection of radio and television educational programmes taken from the annual JAPAN PRIZE contest to be known as The JAPAN PRIZE Circulating Library of Educational Programmes for radio and television.

Programmes of the Library may not be used, either complete or by means of extracts, for broadcasting purposes either by radio or television, without the specific permission of the original producers and copyright holders, but the Circulating Library, it is hoped, will furnish a useful reference material, which can assist both the broadcasting organizations and the educational institutions throughout the world to develop their educational programming and their studies of educational media, and to organize in-service training and seminars or symposiums on educational radio and television.

Copies of the initial edition of the Library, which includes a choice collection of the entries in The VIII<sup>TH</sup> JAPAN PRIZE held in 1972, have been distributed to a number of regional centres of the Library which The JAPAN PRIZE Secretariat, with the co-operation of appropriate broadcasting organizations and mass communication research centres, have established in various parts of the world, so that the programmes of the

Library may be made available for study by the interested organizations and individuals in their respective regions.

At present, the compilation of the 1973 edition of the Library from the entries in The IX<sup>TH</sup> JAPAN PRIZE is nearing completion.

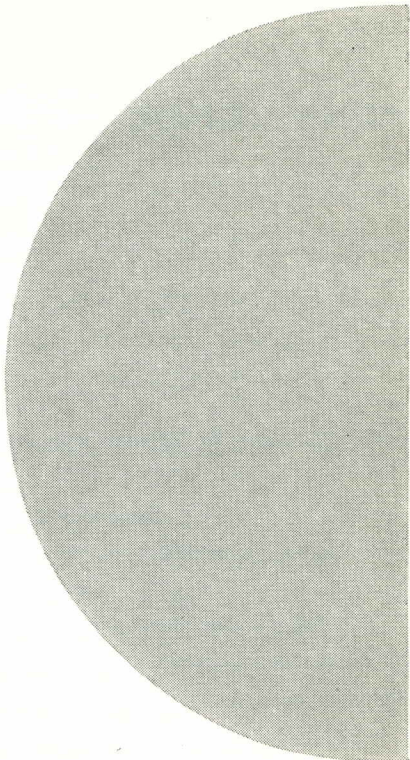
Programmes selected for inclusion in the 1973 edition of the Library are:

#### Radio programmes

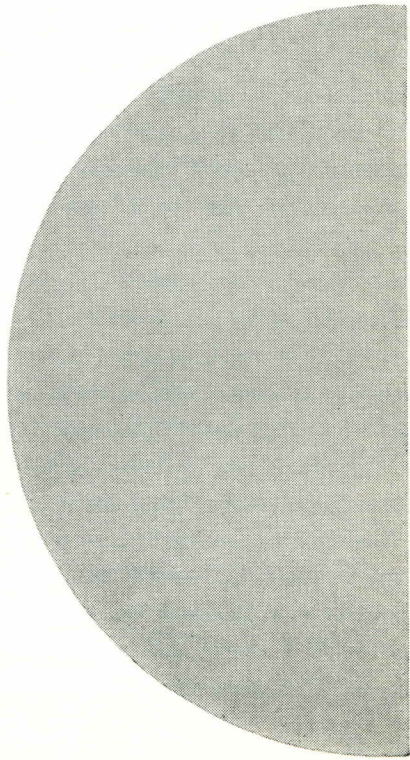
1. "English Consort Music" produced by The Open University, United Kingdom
2. "Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko" produced by NHK—Nippon Hoso Kyokai, Japan
3. "The Known and Unknown Functions of the Brain" produced by Romanian Radiotelevision, Romania
4. "Everything New" produced by BBC—British Broadcasting Corporation, United Kingdom
5. "Talking Point: Drugs" produced by WDR—Westdeutscher Rundfunk, Federal Republic of Germany

#### Television programmes

1. "Praxis—Emergency Test" produced by ZDF—Zweites Deutsches Fernsehen, Federal Republic of Germany
2. "The Electric Company, Show #136" produced by The Children's Television Workshop, U.S.A.
3. "Aska and the Wolf" produced by Radio-Television Zagreb (Jugoslovenska Radiotelevizija), Yugoslavia
4. "Coordinates" produced by RTM—Radio Television Malaysia, Malaysia
5. "How Was the Opera? Grand, Just Grand!" produced by Educational Television Office, Department of Education of the State of Hawaii, U.S.A.



Thoughts on the Contest  
and Impressions of the Entries







# Days of Judging: A Personal View



Dr. C. R. Carpenter  
Deputy Chairman  
Radio Examining Group

Promptly at 8:15 a.m. on October 5, 1973, the bus filled with jurors, observers, guests from all over the world, and the Japanese hosts moved swiftly to the studios and offices of Nippon Hoso Kyokai (NHK). The 9th Japan Prize International Educational Program Contest Jury, the work of which was to completely and pleasantly absorb our attention and energies for the next two weeks, had assembled.

Two panels of jurors, seven for judging television and seven for radio, met together for a brief organizational meeting. Each jury then moved to its respective viewing and listening room.

The seven jurors for the radio programs, briefed and ready for confronting their task, were seated in an arc around large speakers. Plants and flowers flanked them. In orderly arrangement for each juror were sixty-eight sets of entry forms, scripts, and voting sheets with criteria. The programs were divided into three educational levels: elementary, secondary and adult.

The radio jury was composed of representatives from Brazil, Czechoslovakia, Ireland, Japan, Nepal, Niger and the United States. The variety of our cultural backgrounds corresponded in range to the difference of our professional experiences within the broad field of instructional and radio broadcasting.

The task before us was formidable. First, from each educational level, we were to select the five best programs. Then from these fifteen we were to select: The Japan Prize Program, The Minister of Education Prize, The Governor of Tokyo Metropolis Prize and a special prize for each educational level, the Jury's Prize. Additionally we were to judge three programs, one from

each educational category, worthy of honorable mention.

What an awesome task, indeed!

Could a consensus ever be achieved by people who appeared to be so different?

How are such complex judgments to be made?

Is my brain capable of making evaluations relative to such a vast richness of superior programs, already selected as representatives of their country's best effort?

Waves of insecurity swept over us as we timidly signaled for the first radio program, "The Bootblack," submitted by Vietnam. There followed, with five minute intervals between programs for rating the program just presented and for reading entry forms for the next program— "Take Care on the Road," from Israel; "Desert Dwellers of West Asia," Malaysia; "French Frogs of French Hoek," South Africa; and "The Story of Railways," Belgium. Such variety! Such high technical excellence! How is it possible to make the necessary fine discriminations?

The evaluation forms provided some security, and after five programs with rapid learning and accommodations to a unique life experience, we began to use them. The forms made us think of these questions. Were objectives made clear and precise? Was the program well organized? Was the timing well done and appropriate? Was the content, subject, or learning task important? Was the treatment of the subject authentic and honest? Were supporting media used effectively? Did new and special techniques increase the possibilities of desired learning? Was the technical quality superior? What was the judged overall effectiveness of the program?



Some of us used a ten-point scale for rating each program analytically on these criteria. It quickly became evident that prior selections and excellent reproduction of programs gave superior sound quality for all programs. Also, the criteria and evaluation questions rapidly began to have different weights. The importance of the learning objectives and content or subject weighed more heavily than the length of the program and new and special techniques.

As we continued to be deeply involved in program after program, we scanned with the aid of notes those for elementary education. Some of them began to stand out, to emerge and dominate over judgments. Our brains became little computers that retrieved, selected, sorted, combined, added, weighed, and put programs in an order of judged excellence. Still we were insecure. Our thoughts wondered: "What were the other jurors thinking, judging, and selecting?" "Would my assessments be completely off their scale?" Some of us wanted to talk, to compare notes, to come to an oral group consensus. Others of us were immediately ready to nominate the five best of the thirty elementary programs. We voted formally and anonymously. To our surprise, after brief discussion, the first five programs were selected on a second vote.

With reassurance and increased confidence we heard and rated the secondary-level programs, and as we did so our sensitivities increased; we more deeply appreciated superior thematic organizations of content, sharp focus on achievable objectives, and excellent production voices and performances. Concurrently inadequate stories, diffuseness, poor dramatization, and misuses of the modes of communication by radio became increasingly annoying and regrettable. But overall judgments became more difficult with the increasing complexity of content and program treatment. The need increased to know more than we could learn from information available about the precision of program targeting to the intended audiences and their learning responses to each program. Our wishes became stronger for real evidence, which could have been collected and presented in many forms,

about the effectiveness of the programs in producing the behavioral modifications or learning indicated by the stated objectives. The programs designed for adult audiences became more interesting for us, since the range of subjects broadened to include titles about birth, nature, ethics, moral problems, old age, history, family life, turning points in history, pioneers, scientists and how they work, and justice and legal procedures. We became animated when a program was designed to provide for learner participation and to counteract passivity. Accordingly, we found "Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko," Japan; and "Everything New," United Kingdom, a radiovision program, exciting and attention compelling.

The challenges were high but so were the pleasures of serving as jurors, an experience we wish we could have shared with all who submitted programs. The experience was a marvelous feast with superior products of the efforts of many devoted people to use well the medium of radio to serve educational needs and, thus, to improve the human condition of millions of people throughout the world.

## Some Observations



**Dr. Gerhard Maletzke**  
Chairman  
Television Examining Group

The JAPAN PRIZE is one of the more well-known and highly esteemed events among broadcasters all over the world. This is due to the prestige of the NHK and to the fact that since its inauguration in 1965, a great number of broadcasting organizations from both developed and developing countries have participated in this contest. Therefore, as a Jury Member it is a great honour despite the hard work required of him to be appointed during the contest. However, this effort is more than compensated by the many varied and interesting experiences he gains and also by the exceptional hospitality of the NHK.

Reflecting on The IXth JAPAN PRIZE Contest held in October 1973, there are some comments I would like to make regarding the work of the Jury. The Jury functioned in an extremely cooperative and friendly atmosphere, and in most cases arrived in unanimous decisions despite its truly international representation with widely varying political, social, and educational backgrounds. This congruence is particularly significant considering that the NHK deliberately did not define the criteria for judging the presentations (for instance, with point scales). There were only some general rules indicating the categories which should be used for the judging of the entries.

All the Jury Members were appreciative of the opportunity to get a broad perspective on the present development of educational television all over the world. They agreed that the programmes presented at The JAPAN PRIZE could be very valuable material for

studies and training in educational television. In this light, the Jury welcomed NHK's plan to establish a "JAPAN PRIZE Circulating Library" which will make this material available to all those persons and institutions interested in teaching, training, and research in educational television.

Despite the differences and widely varied entries it can be maintained that the standard of the programmes was extraordinarily high. The majority of the programmes showed excellent technical production, a good adaptation to the target audience and in many cases, a high degree of originality.

A considerable number of entries came from developing countries. Most of them showed a high quality; several of these entries had been produced under very difficult circumstances and with extremely limited resources. The Jury was thankful that Special Prizes had been allotted especially for small stations with limited resources so that the excellence of their entries and efforts could be recognized and acknowledged.

It might be worthwhile now to speculate briefly on the trends and tendencies reflected by these entries in The IXth JAPAN PRIZE. Without any scientific objectivity, but merely as subjective impressions, I think there are three distinct observations that could be made:

Firstly, it is apparent that there is a tendency to experiment increasingly with the possibilities which television as a technical medium offers to the producer,



be it experiments with colours, camera, models, or animation, or even with dramatic structures.

Secondly, there is a noticeable trend to expand the communicative frame of the programmes into a wider communicative frame and context, whether by printed matter for learners and teachers, or by other supplementary audio-visual materials, or by mutual interpersonal communication efforts between communicators and recipients (for example, visiting schools and television clubs). These efforts were made on the basis of scientific reports indicating that a combination of various media usage and with personal communication is more efficient than using only one medium.

Finally, we can observe a tendency to involve the recipient in the communication process designed to change him from a passive receiver to an active participant, based on the principle that learning by doing is more effective than learning by receiving.

These observations lead to the conclusion that broadcasting and telecasting for educational purposes have not reached a dead end in their development. Rather, the development is making great progress and the possibilities are by far not exhausted. This very fact does not only justify but requires the continuation of The JAPAN PRIZE Contest.

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## Excerpts from Letters to the General Secretary from the Members of the Jury and Observers

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**Mr. Bartolomej Vlasatý**  
Jury member from Czechoslovakia

“I believe that The JAPAN PRIZE Contest is a unique world event, worth of support and propagation. In this sense I informed my experience at The IXth JAPAN PRIZE to our journalists at a symposium on education recently organized by the Czechoslovak Journalist Association. Naturally, I will exploit all possibilities to propagate The JAPAN PRIZE in that sense continually.”

**Mr. Laurits Bindsløv**  
Jury member from Denmark

“The JAPAN PRIZE Festival I will remember as a long series of positive impressions and wonderful memories. The magnificent hospitality, friendliness and helpfulness which we met at the NHK made this meeting with colleagues from all over the world in the joint experiencing of so many different programmes and treatments of problems one long and fruitful symposium. My professional benefit has been very great indeed. I am convinced that through the establishing of this contest and the maintaining of its high standard, the NHK makes a very important cultural contribution.”

**Mr. Carlos Heymans**  
Jury member from El Salvador

“On behalf of Dirección de Televisión Educativa, Ministerio de Educación of El Salvador, as well as on my own behalf, I first of all wish to express my sincere gratitude for your providing me with a great opportunity of participating in the Jury of the 1973 JAPAN PRIZE. By serving on the Jury of this reputed educational programmes competition, I was able to enrich my experience in educational television a great deal. With this experience as a guide, and by sharing it with my colleagues, I hope I shall be able to improve the educational programmes of our organization. The fact that the entry from Dirección de Televisión Educativa was awarded a Special Prize in the 1973 Contest gave us a great encouragement and proved an additional incentive to exertion.”

**Mrs. Maev Conway-Piskorski**  
Jury member from Ireland

“The experience of the Jury was in itself a tremendous education for me. It was extraordinary how much the feel of different countries and their problems came through the radio programmes and there was such



a variety of formal approach that it has clarified for me the problems I have been thinking about to apply in my own work.”

**Mr. Vadakethu Varughese George**  
Jury member from Malaysia

“Personally, my experiences at The JAPAN PRIZE have been most rewarding. My participation as a TV Jury member, the viewing of the best ETV programmes from all over the world, the discussions both formally and informally that we had with colleagues and observers and the other activities in connection with the Contest have been extremely useful. It has opened to me in a way not possible before the tremendous potential that TV and radio has for education. I shall certainly endeavour at every given opportunity of passing on what I have learnt of The JAPAN PRIZE to colleagues and others in my organization and country and thereby help in the advancement of educational broadcast in this part of the world.”

**Dr. C. R. Carpenter**  
Jury member from U.S.A.

“I was very impressed, as was every one in the group, jurors and observers included, with the conduct of the Contest. In spite of the great diversity of people, their backgrounds, their interests, and their language abilities, the group worked together with extraordinary compatibility and effectiveness. Personally, I was most pleased to observe the complete lack of political-

nationalistic conflicts of any kind. I attribute this, in part, to the fact that broadcasters are possibly more internationalized than members of most professions.”

**Mr. Robert F. Schenkkan**  
Jury member from U.S.A.

“I believe that The JAPAN PRIZE is a significant contribution to both educational broadcasting and international understanding and I would hope that I would be able to contribute to its progress and continued success in the future. I have talked with Mr. Gunn (Hartford N. Gunn, Jr., President of the Public Broadcasting Service, U.S.A.) about the program exchange possibilities and his interest is extremely high. We are going to meet again to discuss this at the National Association of Educational Broadcasters meeting in New Orleans and I am optimistic that something can be worked out. I have also written to Dr. Carpenter offering our facilities (at KLRN-TV, Austin, Texas) as a repository for The JAPAN PRIZE Circulating Library.”

**Mr. Miklos Szinetar**  
Observer from Hungary

“I congratulate you on the exemplary realization of The JAPAN PRIZE. It is my strong belief that after sowing the seeds of our co-operation it would not be discontinued, but bring its results.”

**Mr. H. J. P. Lubbe**

Observer from South Africa

“I really enjoyed every minute of my stay in Japan. I can assure you that I have indeed gathered some excellent ideas which I am going to implement. Furthermore, the opportunity of meeting and getting to know so many people from other countries was an enrichment of one’s own vision.”

**Mr. and Mrs. Bixio Candolfi**

Observers from Switzerland

“The perfect organization of our work and of our entertainments, the assiduous attentions paid to the guests, the chance we have had to get acquainted with colleagues and productions of other countries, the possibility of knowing your wonderful towns on our trips to Tokyo, Kyoto and Nikko, and the contacts with their very kind people, have made our stay an unforgettable experience.”

**Ms. Jean Bartel**

Chairman, International Committee,  
The National Academy of Television Arts and Sciences,  
U.S.A. (who, together with members of the Television  
Academy Tour of the Far East, attended The IXth  
JAPAN PRIZE as an observer)

“On behalf of our Academy tour group, our Television Academy and myself, I wish to thank you for your most generous welcome and interest in our visit to NHK and The JAPAN PRIZE Contest. We felt that we had gained much from our visit and we have been most enthusiastic in sharing our experiences with our fellow television members.”



In the compound of the Toshogu Shrine, Nikko



# The Birth of The JAPAN PRIZE Circulating Library

**Tadashi Yoshida**  
General Secretary  
The JAPAN PRIZE



The IXth JAPAN PRIZE took place at the NHK Broadcasting Center at Shibuya, Tokyo, which had been ten years in construction and was completed only a few months before the opening of the Contest. The new NHK Hall in the compound of the Broadcasting Center is seated for 4,000 and is fully equipped for all kinds of performances – concert, ballet, opera and theatricals. In order to celebrate the opening of this Hall of the most up-to-date lines, NHK organized a series of ballet, opera, symphony orchestra and other performances of the first artists of the day at this Hall during a period from June to November 1973, by inviting world famous artists and troupes from abroad, and made these performances available to the Japanese people over the NHK radio and television networks.

The sessions of the general assembly and the symposium of the 1973 JAPAN PRIZE were held in the spacious assembly room on the 22nd floor of the main building of the Broadcasting Center, which overlooks the sea of foliage of the Meiji Shrine woods, the Yoyogi Park and the imposing structure of the Olympic indoor pool, and the NHK Hall, and commands also an extensive view of the city of Tokyo. To the west, one can see Mt. Fuji in the distance. It was the first time since the completion of the Broadcasting Center that this conference room was used for a meeting of international character.

During the period of examination of entries in the 1973 Contest, the members of the Jury, as in previous years, heard and viewed the programmes continuously from morning till night for over a week. This was indeed

an exceedingly labourious task for the Jury members. But, thanks to their efforts, when it comes to the stage of voting, decisions about the winning programmes were reached without much controversy, and in most cases the Jury members arrived in unanimous decisions, in spite of their widely varying backgrounds, difference in age and nationality. No wonder they were all accomplished experts in educational radio and television.

Another thing I felt keenly during the contest was the fact that once a very remarkable programme is produced by an organization in some country, other organizations in other countries hasten to take pattern by it and produce programmes modeled on it. It is one of the purposes of our Contest to serve as a medium for an exchange of ideas. However, such practice is not without danger of a counter result. I feel that a blind imitation of the form of other countries' educational programmes is apt to do more harm than good. I could not help feeling that some producers were too much interested in emphasizing the entertainment function of programmes, and for that purpose, were inclined to sugar-coat their programmes by inserting irrelevant materials. It is of course easier to merely sugar the programmes than to make the programmes both instructive and interesting by improving and enriching their contents. However, when there is every indication that children generally are too eager to watch television whatever the programme is, over sweetened candies are liable to disorder the stomach and bowels of children.

Thanks to the generous co-operation and assistance given by many organizations and individuals in many

countries, our yearly Contest has made a healthful growth. At next Contest The JAPAN PRIZE will attain the age of ten years.

Many members of the Jury and observers who took part in past sessions of The JAPAN PRIZE have advised us to scheme something new to commemorate the occasion. Following their kind-hearted advices, the Secretariat of The JAPAN PRIZE is now mapping out programmes for The Xth JAPAN PRIZE.

I am glad that the project of The JAPAN PRIZE Circulating Library of Educational Programmes for radio and television, which was set on foot three years ago, has reached the stage of distributing the copies of its first edition, made up of five radio and five television programmes selected from among the entries in the 1972 JAPAN PRIZE and their auxiliary reference materials, to the regional centres of the Library established in the following eight institutions. It is our intention to establish at least ten such centres in the various parts of the world.

East-West Communication Institute  
The East-West Center  
1777 East-West Road, Honolulu, Hawaii 96822  
U.S.A.  
(Director: Dr. Wilbur Schramm)

The Communication Center,  
School of Communication  
University of Texas  
Austin, Texas 78712, U.S.A.  
(Mr. R.F. Schenckan, KLRN-TV)

Agency for Instructional Television  
Box A, Bloomington, Indiana 47401, U.S.A.  
(Executive Director: Dr. Edwin G. Cohen)

The Asian Mass Communication Research  
and Information Center (AMIC)  
Ming Court Hotel, Tanglin Road, Singapore 10  
REPUBLIC OF SINGAPORE  
(Secretary General: Dr. Y. V. L. Rao)

National Iranian Radio Television (NIRT)  
P.O. Box 33-200, Tadjrish  
Pahlavi Road, JAME JAM Ave., Tehran  
IRAN  
(Mr. Cyrus Ramtin, NIRT Liaison Officer for

Internationales Zentralinstitut für das Jugend  
und Bildungsfernsehen (Central International  
Institute for Youth and Educational Television)  
8000 München 2, Rundfunkplatz 1  
FEDERAL REPUBLIC OF GERMANY  
(Mr. Paul Löhr, Deputy Director)

Instituto Latinoamericano de la Comunicación  
Educativa  
UNESCO – MEXICO  
Apartado Postal 18-862, México 18, D.F.  
(Director: Mr. Alvaro Gálvez y Fuentes)



The JAPAN PRIZE Secretariat  
NHK – Nippon Hoso Kyokai  
2-2-1 Jinnan, Shibuya-ku, Tokyo 150  
JAPAN  
(General Secretary: Tadashi Yoshida)

In addition to these, another centre is expected to be set up shortly in Africa through the co-operation of URTNA (Union of National Radio and Television Organizations of Africa).

Each of these regional centres will make the Library programmes available for hearing and viewing to those who visit the centre, and, so far as is practicable, will lend the programmes to other institutions in the region which desire to use them for research and training purposes. Each regional centre is expected to send a report on the utilization of the programmes to our Secretariat once a year and advise us on questions pertaining to the effective operation of the Library. Our Library is now in its infancy, but we, in consultation with the regional centres and other parties concerned, will continually seek to effect improvements.

It is our great pleasure that The JAPAN PRIZE Circulating Library has made a good start. However, without the support of so many organizations and individuals concerned, in particular, the institutions which have accepted the task of acting as repositories of the Library programmes and those organizations which have kindly allowed us to include their programmes in the Library, it would have been practically impossible

for us to get there. I must mention here also of the debt of gratitude we owe to the Ken Foundation of New York and The East-West Center at Honolulu, Hawaii, particularly, the director of its East-West Communication Institute, Dr. Wilbur Schramm, who rendered such generous assistance for the realization of our project. I therefore take this opportunity of offering all my heartfelt gratitude.

## The JAPAN PRIZE Lecture for 1973

# A Preface: Improving Intercultural Educational Broadcast Programs

by

Dr. C. R. Carpenter

The JAPAN PRIZE Lectures, inaugurated in 1969 in commemoration of the fifth anniversary of the establishment of The JAPAN PRIZE, are broadcast annually during the period of The JAPAN PRIZE Contest. Each year NHK asks a person of authority on education and broadcasting, who will be invited to The JAPAN PRIZE as a member of the Jury or a guest, to examine new opinions about education and educational broadcasting and present the results of his or her studies in radio and television broadcasts of NHK. The broadcast lecture will be published in the annual report of the Contest in three languages of English, French and Japanese so that it will benefit not only the Japanese audience and those present at the Contest but other interested parties.

A list of The JAPAN PRIZE Lectures and their subjects follows:

- 1969 Professor Wilbur Schramm, Director of the Institute for Communication Research, Stanford University, California, U.S.A. (at present Director, East-West Communication Institute, Honolulu, Hawaii): "The Future of Educational Radio and Television"
- 1970 Dr. Hilde T. Himmelweit, Professor of Social Psychology, The London School of Economics and Political Science, London, the United Kingdom: "Education and Broadcasting—A Perspective"
- 1971 Mr. Charles A. Siepmann, Professor of Communications, Sarah Lawrence College, New York, N.Y., U.S.A. (Professor emeritus of The New York University): "Perspective on Radio and Television in Education"
- 1972 Mr. I. Keith Tyler, Professor of Education (Educational Communications), The Ohio State University, Columbus, Ohio, U.S.A.: "Opportunity and Responsibility in Educational Broadcasting."  
Mr. Robert Lefranc, Director of the Audiovisual Centre, Ecole Normale Supérieure of Saint-Cloud, and Chargé de Mission à l'Office Français des Techniques Modernes d'Education, Paris, France: "Some Contributions of Satellites to Education."  
(Accompanied by a dialogue between the two lecturers)



C. R. Carpenter  
The East-West Center  
Communication Institute

## Introduction

The international contest which has its climax in awarding the Japan Prizes for selected high-quality educational radio and television programs is a very commendable effort toward improving the effectiveness of intercultural broadcast programs. By inviting worldwide cooperation, by defining and selecting models of excellence, by focusing attention on program elements related to quality, and by making these models available in libraries for analysis and study, the steep, slow climb for the goal of improved program quality is being advanced. For this effort, so admirably conducted, Nippon Hoso Kyokai (NHK) deserves the appreciation and congratulations of the educational broadcast world.

Represented in this contest as jurors and observers are distinguished leaders and scholars from the fields of general communication, and especially from radio and television broadcasting. By these leaders, ideas presented here may be translated speedily into actions. Furthermore, what we think, discuss, and do here will be reported throughout the world. Therefore, this contest provides a superb opportunity for us to make a contribution toward the needed development and professional growth of educational and instructional radio and television. We are challenged to create thoughts of importance and to write a preface to plans for future actions of significance to international broadcasting.

Our host organization exemplifies the growth and importance of educational radio and television programming on a country-wide basis. We observe with admiration the excellent educational and cultural services of NHK as a nation-building broadcast institution.

Modern communication systems are responding mainly to national, commercial, educational, and informational needs and the projection of national interests. This is shown in the work of Great Britain's BBC, Canada's CBC, and India's All India Radio. Nevertheless, everywhere, in all countries and on all continents, along with the rapid growth of economic and cultural interdependencies, of which the "energy crisis" is a good example, there are evolving critical needs and demands for extended and improved **intercultural** broadcasting. Here and now we can write a preface for a long future period during which to exchange ideas, to share knowledge, to work cooperatively, and to integrate cultural values for deserving humanistic purposes and the mutual benefit of the peoples of all countries.

The international and intercultural **distribution** by radio and television of informational, educational, and instructional programs is being advanced and accelerated by the promising availability of communication satellites and by both small and complex new technologies. The promise of extended and accelerated distribution of programs makes even more imperative than formerly the improvement of the quality of these programs. The broadening of possible achievement goals and this inherent diversity on the international levels where programs are received by very different cultures and subcultures further emphasize the imperative for better program quality. How is improved quality to be achieved?

**Inter-national** and **inter-cultural** communications are far more intricate and challenging than **intra-national** and **intra-cultural** communications. With wide coverage

of many countries and cultures come great variations in the characteristics of audiences and their informational and educational needs. Correspondingly, there must be adaptive variations in programs at many intercultural levels. Wider coverage increases also the number and kinds of barriers and selective filters, blocks, and passes that operate in networks and chains of the extended communication processes. The origins and controls of broadcasting are often removed from the receiving people, and shared controls need to be developed. However, along with these serious problems come new opportunities for original creative work in radio and television programming for serving intercultural educational goals and for increasing and benefiting cultural exchanges.

On the intercultural levels, in contrast to the unicultural single-nation level, different goal and reward systems operate. New financing, staffing, management, and other operations are required. Here, too, there are persisting unsolved old problems that take expanded forms; and there are new problems which cry for solutions. Needs are rapidly becoming acute for effective and acceptable international communication laws, agreements, and regulating policies. Building on present accomplishments, new formulations of policies and blueprints of plans need to be created and put into effect for intercultural broadcasting. Therefore, let us look more closely at what needs to be done to improve intercultural broadcast program quality.

### **Purposes that Justify Improved Quality of Broadcast Programs**

The assumptions of this 1973 Japan Prize Lecture are that actions of many kinds can be taken, projects and programs launched and completed, and scholarly work done and applied that, on intercultural levels, can **improve significantly the quality and usefulness of instructional and educational broadcasting**. However, there is a prior and central question: **For what purposes shall we increase the quality and values of telecommunication?**

It is proposed that coincidentally with program improvement there shall be the formulation of **deserving purposes** for intercultural educational radio and television broadcasts. If communication's potential and manifest powers constitute resources to be invested wisely, and if programing can be significantly improved **with accountability**, what is the substantive work to be done that would justify these efforts, achievements, and the uses of the valuable communication resources of the world?

### **Professional Responsibility and Public Propriety**

We submit that professional radio and television people, media engineers and program specialists, and educational telecommunication scholars and investigators are personally responsible for assisting in selecting and formulating the purposes and objectives which could justify high-quality program developments. This proposition is true, we believe, because intercultural educational telecommunication systems have the following set of conditions:

1. They use valuable communication resources that intrusively demand the attention, energies, and time of people from many countries from all over the earth.
2. The electromagnetic channels of the atmosphere and ionosphere are properties of the people; a "public trust" and should not be subject to private or institutional monopolies.
3. Therefore, radio and television channels should be viewed as a trust conditional for the rendering of accountable services in the public interest.
4. The public interest on an intercultural level is not necessarily incompatible with private commercial operations of broadcast radio and television, provided compensatory public services are provided.
5. The imbalances of the flow of programs produced and distributed by the industrial nations and sent to the developing and Third World countries urgently need to be corrected. Professional skills of the highest



order are required for work in these difficult broadcast areas.

### Areas of Purposive Activity

What are some areas of work which justify the great investments of resources and human energies to develop programs of the highest quality that are culturally fair with and for people of different cultures?

First, there is the area of the balanced development, cultivation, and rational conservation of the basic replaceable and irreplaceable resources of land, ocean, and air. The importance of human ecology as a subject for educational broadcast operations is clear, as is the importance of long-term planning for regulating the economic growth and rates of technological change. The sensitive observer of our plundered planet would surely concur with these assessments and urge broadcast program emphasis in these critical areas.

World-wide educational communication systems must be used for informing effectively the billions of involved peoples about necessary political actions and developmental plans for human ecology. For example, communication systems must be designed, put into place, and operated to inform hundreds of millions of people about the eventual disasters that will result from slash-and-burn-erosion agriculture and other wasteful uses of materials and energy. Millions more need to be informed and educated to realize that the political dissection of integrally cohesive and interdependent regions, ecosystems, and natural biotic habitats invites tragic consequences for all involved human populations.

The second area of work is closely related to the first: human populations' regulation and development. Certainly population changes, net growth or decline rates, population concentration (urbanism) and maldistributions (ruralism), distorted population composition, and imbalances of population energy-maintenance demands are problem areas that lie centrally to human welfare and adaptive survival. In this broad area there are many sensitive and essential purposes that can be formulated for the world-wide use of radio and tele-

vision. There are vast needs in almost every nation for informational and educational programs about human reproduction and population regulation. Beyond objective information there are requirements for vividly portraying alternative choices among possible sets of values and the restructuring of adaptive attitudes and social norms of peoples about their management of the population regulators. These tasks require the full and effective application of intercultural broadcasting, especially radio and print, supported by other communication powers and personal influences.

The third area of need in which we can find deserving purposes for developing high-quality international broadcasting lies in the economic and political arena. Here we must explore, select, and state deserving purposes on the subjects of political powers, law, and social order. Just as communication systems have been used necessarily during earlier stages of evolution for nation-building so, too, they are essential at present both for developing and for maintaining the **intercultural regulators** of power, of decision formation, and of legislation, and for the implementation of these systems. The creation of world-wide support for international law is a formidable, essential, and challenging task for international broadcasting. The use of extended informational broadcasts is a precondition and necessary concomitant of all patterns of an international order. Perhaps the present organizations like the United Nations (UN), the United Nations Educational, Scientific and Cultural Organization (UNESCO), and even the World Court have responsibilities beyond present commitments and expectations for the development and use of intercultural educational telecommunications to achieve new purposes and missions of these international organizations. Perhaps the United Nations should create an **International Telecommunication Commission** and give it broad charges of duties and responsibilities.

There is another area which invites the derivation of deserving purposes for educational telecommunications on a world-wide basis. The industrialized countries with few exceptions have found it very difficult to develop

and to use constructively instructional and educational telecommunications resources, and to do this **appropriately in proper scale with human needs**. Generally, the task has proved to be completely impossible for the less developed countries without a great amount of external funds and assured technical assistance. However, the industrial countries have flooded these nations with equipment, and in many cases with programs that reflect the images of industrial countries.

Thus, from the point of view of real human needs there are **inverse communication intensity factors** between developing countries and the industrialized high-consumer areas; the countries that have the least educational broadcasting need it most. There has developed, therefore, what is being called communication imperialism. The solution to this imbalance is to have telecommunication facilities and programs available and used by and for all countries **in a topography which corresponds to their human needs**. This is a world-wide challenge that will require very great efforts and extended international cooperation. Perhaps, also, very new kinds of economic, logistical, and strategic supports will have to be created for intercultural communication nets to achieve the purposes that can be formulated.

### Levels of Purposes and Objectives

General purposes can be stated on many levels of abstraction, and, in order to be effective as operational guides, these general purposes must be analyzed and stated as specific objectives. It is proposed that the management and regulation of educational telecommunication programs should meet ideally the same requirements with regard to the specificity, objectivity, and reinforceability of objectives which apply in programmed learning. In intercultural broadcasting as in programmed learning the formulation and use of behaviorally defined objectives are definite essentials. For to have effective high-quality programs, there must be objectives, specifications, research, and testing which make it possible to ascertain what degrees of learning have been achieved by program viewers and listeners.

There are other uses of stratified multilevel statements of purposes and objectives: Program themes and formats can be coherently organized around them. Following assessments of effectiveness, and after feedback responses from the audiences of users, programs can be recycled for improvement, and for progressively approximating ideal levels of effectiveness. In telecommunications, effects are often unknown and therefore, low levels of effectiveness are tolerated. However, it is possible by producing programmed learning modules and units, and by testing them on representative samples of subjects, to have very high levels of program effectiveness. In some cases the criteria of having eighty percent of the learning population learn eighty percent of the defined objectives can be achieved.

What is being suggested is that by using known learning principles derived from psychological research laboratories and adapted in the development of radio, motion pictures, and television, the quality of intercultural educational telecommunication can be greatly increased.

Let there be no mistake; it is easier to propose this prescription and hope for its fulfillment than it is to apply the procedure and get the expected results. It is a surprising fact that experimentation has yet to be developed and accepted in communication science as has been done in other modern experimental sciences.

To continue this preface, let us consider the requirements for and possibilities of experimental research and development in intercultural broadcasting.

### Experimental Research and Development Programs

Whether national or international in scope, the quality of future telecommunication programs will increasingly depend on a wide spectrum of basic and applied research. However, whether it is of the analytic or syncretic type, the important results of research in the sciences of communication need to be combined with the creative arts of media program productions. Research is not an alternative to creativity. For example,



in using a scientific principle of learning which can be stated very briefly as **repetition with variations**, the repetition of pictorially and verbally expressed information must be blended in production with the arts of rhythm, color harmony, form patterns, and movement tempos to yield esthetically attractive reinforcement for learning in instructional television programs.

The artistic-technical methods of broadcast productions are well advanced. They are used extensively, sometimes exclusively, as guidelines for production. However, research of a high order is also required. In order to have this needed research, especially for the frontier areas of international educational radio and television programming, carefully designed, sustained research and development programmes are essential. To provide for these, a world-linking chain of research laboratories dedicated to intercultural research must be planned and built, and university-based broadcast communication research programs need to be originated, financed, and encouraged. Physically and functionally these educational media research laboratories, either free-standing or university-based, should be closely related to actual program production, distribution, use, and evaluation. The laboratories should be designed, planned, and manned to conduct research on many kinds of problems at many levels of complexity ranging from basic, theoretical, and experimental research, through all phases of development to application.

The imagery of laboratory-studio based **experimental** telecommunications is not in conflict with but is complementary to the excellent field studies and audience surveys already being conducted in Canada, England, Japan, and the United States. The kinds of studies that have become traditional in journalism, broadcasting, opinion polling, and other intercultural studies are also essential and should be expanded. However, significant contributions to the quality of international educational broadcasting depend upon new kinds of extended and intensive field efforts, including contextual continuous audience research, using new methods in large numbers of cultures, subcultures,

regions, and countries.

The proposed research laboratories and new kinds of experimental programs need not be cast in the molds of the physical sciences. They can include, for example, experimental types of media-learning studios where emphasis is put on the creative research which designs educational programs that are **empirically fitted to content and to audience needs and characteristics**. Especially invited are creative new ideas and hypotheses for pacing and scheduling programs for broadcast audiences that have different tempos and levels of maturity. There should be created new culture-fair methods for defining problems, for planning solutions, and for testing varied broadcast solutions within and across different cultures. This experimental work could have the dual objectives of avoiding traumatizing audiences or inducing cultural shock, and at the same time achieving high program effectiveness. Inventiveness and creativity are required also for getting fast, sustained, and accurate feedback from points of program applications reciprocally and rapidly backwards through the communication network to those people who are primarily responsible for various stages of producing, distributing, and using programs. Another area for inviting research and development could be the use of multimedia formats of programs to increase active responses, and to reinforce active participation by the receivers and listeners of educational broadcast instruction. Finally, experimental research conducted in an intercultural frame of reference could aid greatly in building improved graphic and mathematical models for representing learning-communication processes as well as for guiding research and field applications, because the building of a valid theoretical system of information processing on the intercultural levels will require sustained efforts of a high order.

### **Theoretical Models for Telecommunication Research**

Surely one of the significant shared developments of theory, research, and broadcasting practices is the

formulation of integrative conceptual models of the processes that work within extended communication systems. These processes are in fact so complex that simplified schemes are necessary just for their conceptualization, and are essential for their useful applications. However, all of the integrative models should be embedded in human biosocial reality. For in the social and behavioral disciplines, the language arts, and communication sciences, each discipline has presently its own special conceptual model of the involved processes. Let us review briefly a few simplified examples of models which represent conceptualization of communication in several disciplines of the social and behavioral sciences, and let us begin to think about constructs of cross-disciplinary models.

Psychology uses intensively the stimulus-response or **S-R model**. Here the operational theory is that stimuli, including programs delivered over radio and television, can be related to contingent responses. Stimulus complexes as well as response patterns range from simple physical reflexes to the complex processes of thought. Learning, as represented vaguely in this model, can intervene to change interactions and interdependencies between the S(s) and R(s). Furthermore, learning and memory are affected by the kinds and amounts of rewards and reinforcement. Thus, the S-R model, primarily of psychology, is one basic type of highly generalized concept infrequently related to processes of communication.

The next model is the input-process-output (I-P-O) model. Clearly input equals stimuli and output equals responses of the previous model. What is added over the S-R model is a representation of the processes that occur in the person and especially in the central nervous system. Research using this model analyzes the intra-organismic processes, statuses, and conditions of the reacting organism. Although these analyses are on the neurological and biochemical levels, they include ecological conditions, needs, drives, and motivations that affect the input-process-output interactions and consequences. Additionally, this model may require analysis

of the personally central processes of attitudes, values, social norms, goals, and purposes which have been learned and which act as contingencies of the behavior of the individual. These contingencies may modify the I-P-O interactions and therefore change the interactions of the person with his physical and social environment, including telecommunication programs.

Another simple model can be sketched by the terms **stimulus context-organism-behavior**. This model becomes more **holistic** by adding **stimulus context** as a substitute for "stimuli" or "input." It is complicated, furthermore, by including a person or whole organism with determining and limiting **life and species** characteristics and history. The model is varied by using the concept of **molar** behavior instead of more limited kinds of responses. This third nuclear model advances our thinking toward larger configurations of the stimulus contexts and toward complex sequential behavior operating over time. Generally, the complication progression is from the **molecular** to the **molar** processes of interactions and behavior.

The final germinal model is most often outlined in the media and journalism fields to portray communication processes. The descriptors are **source-medium/message-audience-effects**. Translated, the terms become program, the medium and the modes of communication, message retrieval and distribution to audiences. Furthermore, the model represents audience reactions and message effects. This model reaches toward the ultimate in complexity when representing radio and television broadcasting. However, the simpler models that we have outlined can be identified within this complex model that reflects major but not all phases of broadcast communication.

All of these concepts, whether graphically or verbally described, like all symbolic representations of reality using language and mathematical formulas, are only abstract approximations in degrees of correspondence with the actual processes and functions they attempt to represent. They strive to depict great domains, or blocks and kinds of networks and chains of the communication



processes. For example, each of the models represents stimulus conditions that affect neural interventions, states of neural arousal and responsiveness, cerebral associations, and long-term memory, all of which eventuate in behavior. The models are simplified for conceptualization and use. They attempt to portray complex issues of communication processes for objective analysis and synthesis by research methods. The models remind us, also, of process areas for consideration either as practical problems or as areas for investigation. Well-designed models, especially the more intricate and complex ones, portray a map of the fields of processes that should have balanced proportions almost like a chemical formula. These models, however simple, aid our imagery of what is and what might be the elements of an interactional network of communication processes.

The models have defects. They are oversimplified and they underemphasize the number and importance of boundaries, transitions, and transformations in the systems, networks, chains, and fields of communication processes. Furthermore, the models generally are linear, whereas they need to be field-patterned, configurational, and cyclical or spiral. They are qualitative and in many of their dimensions and they need to be made quantitative. However, recent modeling of communication processes is beginning to show the essential characteristics of **circularity, reciprocity, directionality, selectivity, adaptivity, and feedback**. New models are showing, also, degrees of openness and closedness of the boundaries of the depicted communication systems and subsystems.

There is a need both in theoretical research and in practical research efforts to combine, merge, modify, and integrate the models and theories from different disciplines, for they can represent so much that we need to know about communication processes. We need to think together, to think syncretically, across all disciplines about learning and human adaptations which involve communication functions both on the ontogenetic and phylogenetic planes. Furthermore and especially, there are needs to create and to validate

theoretical models of communication on multicultural and multinational levels and their applications for radio and television.

### Research Bases for Intercultural Communication

There is, evidently, extensive research needed for development in the area of functional, operational, intercultural communications research. The scope and scale of this research include basic and theoretical research, development phases, and the areas of practical constructive uses. Fortunately there is a vast body of knowledge in the social and behavioral sciences that can serve as a basis for this research effort.

We may note here three examples of as yet limited but promising efforts to develop basic multicultural communication approaches and to find common denominators of understanding and operational guides across cultures and nationalities.

In recent years there are expanding efforts to investigate the basic biological aspects of animal communication, especially that of primates, since the simians are most closely related to man. These studies, to which the primatologists of Japan are making important contributions, are advancing our knowledge of the essential biotic functions of communicative behavior for animal social life, adaptive evolution, individual development, and even species survival. In another discipline efforts are being made to understand the brain mechanisms which so closely determine human expressive behavior.

This year the Nobel Prize in the Medical Sciences has been awarded and shared by three European scientists who have spent their lives working principally in the field of the communication behavior of nonhuman organisms. They have helped other scientists, including those in Japan, to create the new science of **ethology**.

A second basic research effort that is being made toward goals of understanding languages and cross-cultural communication processes is basic linguistics, semantics, and human affectivity as studied by methods of the semantic differential. Studies are being conduct-

ed, also, on the universality of graphic-pictorial languages. These honored and historic subjects of humanistic scholarship are also challenging scientific research in culturally shared values, meanings, feelings, emotions, and memory, all of which profoundly affect languages, behavior, and other cultural differences and their variations.

A third noteworthy development is indicated by the attention now being given by scholars to the relationships of patterns of logic, the heuristic of content and subjects on the processes of acquiring new knowledge, of learning and its integration with older information and experience. It is being realized as a result of research and thought in this area that processes of **instructional** communication are facilitated by the **logic** and the **order** of the concepts, by the characteristics of idea systems, and by the structure and order of mathematical formulations. Furthermore, it is in this area of research that the importance of the message-person-interactions is beginning to be properly assessed. Levels of personal developments are being synchronized with the capabilities of maturing individuals to acquire new skills and knowledge.

Having glanced briefly at two areas of theoretical considerations, let us examine some practical essentials of good media research.

### **Practical Essentials of Media Research**

Generally, research studies are refined and well developed in the areas of content analysis, attitude and opinion research, audience characteristics, program effects, and other associated receiver behaviors. We are proposing that new developments be made in **experimental research on media for intercultural educational broadcasting** and suggesting that this kind of research is necessary for improving the quality of intercultural broadcast programs.

A first essential is that the problems to be investigated be built into experimental and control versions of productions. This will provide the basic and essential stimulus materials required for **experimental** communi-

cations research. These versions of programs are produced in order to have in the programs, for assessment of affects, **clusters of contingencies** which hypothetically and rationally relate to program effectiveness. Examples of experimental versions of films or tapes could be those that control for the contingencies of color in films or tapes. For research on the effects of color, different versions or alternatives of sets of variables are needed that are achromatic (black and white) and that are chromatic (color). Other examples could be experiments on **concept density** relative to **rate of development**, and perhaps also considering levels of concept difficulty interactionally with defined and relevant characteristics of target audiences of television programs. The same general method can be used with radio broadcasting by producing different versions of sound tapes with selected and varied rates of content development, content density, and levels of difficulty relative to the intended audiences. The method is suitable for many other problems that require controls of program variations. Similar procedures can be employed with problems to be investigated in the area of conditions of use.

It is important to emphasize that the **contingencies, factors, or variables** under study must be produced into differently designed versions of the media programs. Given adequate stimulus materials, there are special requirements for quantitative evaluations.

Each of the experimental program versions should be tested using **identical** presentation methods and techniques with adequate numbers of groups of subjects. One hundred individuals is an ideal number for each treatment group. Individuals must be **randomly assigned** to these groups, otherwise statistical analysis may not apply. The personal characteristics of subjects in non-randomized ups may override the strength of the experimental variables being tested. The measures used for assessing effectiveness should be both reliable and valid, as well as comparable across the experimental and control groups. Conditions of testing across these groups should be the same, and the **mode** of communication of instructing and of testing should be the same, or be



varied according to a consistent logical plan with known effects or variations.

A profitable line of research for assessing educational broadcast programs could be to develop entirely adequate criteria for evaluating media programs in different cultures or subcultures. In our early evaluations of instructional television at The Pennsylvania State University we used three general sets of criteria: **effectiveness**, or the amount learned by subjects; **acceptance** by subjects; and **practicability** or feasibility in the situations of use. However, other criteria can be added; for example, the degrees of **availability** of information for instructing the people who need to learn, **timeliness** or up-to-dateness of the programs, and the **importance** or usefulness of the content for the target audiences. Also, programs have varied lengths of **useful life** before revision or discard is necessary. The numbers of repeated and **varied uses** are additional possible criteria of developed programs. Whether the **unit costs** of produced effects are maintained, increased, or reduced needs to be considered. Finally, programs may be adaptable for wide or narrow **ranges of receiver characteristics**. Other possible evaluational criteria can be formulated.

Thus, it can be seen that by increasing the number and kind of criteria used in evaluations of programs and by broadening the scope of the criteria we can proceed from limited measures of effects to accurate evaluations that are more realistic and practical. Costs are assessed over a **wide range of values** and a truer picture is created of the role media programs play in an institution or a culture.

Considering the importance and the evident usefulness of intercultural educational **experimental** broadcast research, the facts of its paucity and rarity invite speculation about the disparity between existing conditions and the promise of research utility. High costs and lacks of experimental media research traditions in universities and schools of journalism, as well as the inadequacy in the number of trained professional people, may be factors that have retarded and delayed the development of this important line of behavioral

research, especially in intercultural settings. A lack of a desirably high level of research literacy of professionals trained in an arts tradition is another deterrent to the development of experimental communication research and its results.

Most important in the United States is a negative attitude about the value of **experimental** research results. This attitude is due, in part, to an unrealistic expectancy of research, and perhaps to the climate of disillusionment, especially about the basic and theoretical sciences which, though essential, require a long time for pay-offs. Furthermore, there seems to exist an impatience for applied research to solve quickly many kinds of exceedingly difficult problems ranging from a cure for cancer to the control of human aggression and the prevention of war!

It is of great concern to sensitively aware investigators that the promising programs of research on problems of instruction, including developing and applying broadcast media to these problems, which were so hopefully launched in the United States during the early 1960's, have been changed, reduced, terminated, and dispersed. This marked program regression, if not deterioration, has resulted from a number of intriguing dilemmas about experimental-learning-media research and the results. Scholars and investigators themselves have been partially responsible for the creation on these dilemmas. We need to examine these dilemmas to prevent their development in proposed programs of research on intercultural communication.

A basic condition that led to uncertainties, we believe, is the widespread use of the stereotyped physical science model of experimental research applied inappropriately to communication media problems. When an experiment is designed so that **one and only one pure variable** is controlled, i.e., varied across all treatment groups, and all other factors or contingencies are made to be constant, and when this single homogeneous variable is expected to produce significant results in a complex field of other interacting variables, the expectations are generally unrealistic. When the single pure

variable model is applied to complex learning-communication problems, the results produced are most often **not statistically significant** because this is only one of **many** other interacting variables that algebraically summate.

The biological sciences' model, which leaves the organism intact and changes sets of variables or contingency conditions, is a most suitable one for communication-learning-action research. Therefore, it could be that the selection of the wrong research models, the testing of weak hypotheses, and the faults in experimental designs have led to results that are less than satisfactory. As a consequence there have been reductions in the perceived values of experimental research efforts and withdrawal of support, whereas the strengthening of good media research could have been justified, if the essentials of good research had been understood.

For whatever reasons, administrators of funding agencies, both private (the foundations) and governmental (federal and state) in the United States, have made sharp reductions in financial support of experimental media research. There has been increased insistence on having conducted useful, action oriented, and applied research with the presumption that basic research is not needed and that existing knowledge is adequate. There has been a corresponding increment in launching **action programs** without the benefit of research explorations or investigations and hence the lack of pertinent objective evidence for administering these action programs. Out of this context arises a serious need to **rejuvenate** and **revitalize** media research. Let us examine a few of these areas of uncertainty for their values in projecting well-designed new programs of intercultural research.

There is, first, the dilemma about the **dependability and validity of human judgment** in assessing programs that are designed and used to change behavior. Human judgment is surely an essential instrument or research, especially in the statistical analysis and interpretation of data. The possibility exists that human judgments can be sharpened and used as is done in the arts, especially the

performing arts, and sports as means of evaluating the qualities of performances. Assuming this, the problem becomes one of creating those conditions, of selecting and training judges, and of providing them with the conditions and tested, practical criteria scales of established validity and reliability so that they can make crucial decisions about the degree of effectiveness of programs. In this domain, the behavioral sciences and the arts could become mutually beneficial and have symbiotic interactions.

We have had during this Japan Prize contest a dramatic demonstration of the use of human judgment to select radio and television programs for awards. In the radio jury, after listening to about thirty programs produced for teaching elementary school children, covering a vast range of subjects from myths about volcanoes to the phonetics of the Japanese language, only two rounds of votes by jurors were required to select the three highest ranking programs. Discussion was very limited. The degree of **consensus** expressed was especially remarkable considering the varied cultural and professional backgrounds of the jury members and considering the limited use of a common frame of reference of criteria as well as the rather free or unrestrained manner in which individuals of the jury observed and made selections. The rapid formation of a consensus was indeed remarkable.

A second uncertainty about the results of experimental media research may have arisen from the procedure of instructing in one medium and/or mode of communication and of assessing or measuring the results in a different mode. Thus, cross-modal and cross-sensory-motor transfers of information are involved. For example, when instruction is done in the pictorial-graphic mode, and then the testing of results is carried out in a verbal-paper-pencil mode, there may be cross-modal loss in assessed results. There is lack of congruence or correspondence between the processes of instruction and learning and the procedures of evaluation. Therefore, the results are discordant and probably have reduced validity.



Much of the basic experimental and theoretical research that has already been done is based on local uses of films and closed-circuit television, but developments and applications are now required for experimental research on intercultural broadcast operations. In order to perfect integral and valid relationships between instructing and testing at the points of reception in broadcasting, especially designed multimedia procedures and materials, including print, are required. However, stimulus-response **test items** can be built into film and television programs. Likewise, audio items can present a problem for solution by the listener and give intervals of time for responses during radio programs. A wide range of other production variables and responses can be created and used. In addition, testing patterns can be introduced periodically either during or at the end of both radio and television programs. The instructions for self-scoring performance tests can be given over broadcast media so that the viewer can learn immediately the degrees of correctness or error of his answers and performances. Thus, at once two great pervasive deficiencies of educational broadcasting can be corrected: Response effects and feedback are provided by making available to learners knowledge-of-results (KOR), and also activity levels are increased for the viewers and listeners. Thus, the important problem of arranging for feedback is solved and the passivity factor as a barrier to learning is counteracted.

From these examples, it becomes clear that important dilemmas about educational broadcasting can be resolved by the results of intelligent research that can be planned and applied to the defined problems. After all, one function of research is to break the reiterative cycles of prejudiced and stereotypical thinking!

Let us observe that experimental media research which has the high standards of quality to be expected in media broadcasting during the last quarter of this century requires much of men and materials. The stakes of gains and losses, risks and securities, are high. We recommend, therefore, that there be built especially planned experimental research laboratories linked in an

interactive chain which spans the world.

### **Transformation Library-Laboratory**

We have suggested the need for laboratories and university programs dedicated to conducting a wide spectrum of research, development, and application on intercultural broadcasting. In addition, there is need for new kinds of educational media library facilities and services to complement the world chain of laboratories.

Two great barriers currently restrict and prevent the **fair and equitable flow of educational media programs** from places of origin to points of use: First, although there are vast amounts of excellent photographic, graphic, and sound recorded materials that are useful for education extant throughout the world, the agencies and channels for securing and distributing these materials from points of origin to points of use are entirely lacking, or they are so inefficient as to discourage their use. Second, even excellent materials when secured are often not in the proper form or in the best mode or on the best medium for effective use.

Excellent materials that exist somewhere in the world are not available for incorporating into instructional units for improving the quality of educational programs. Furthermore, some of the existing recordings are of natural phenomena, cultural behavior, one-of-a-kind events, and artifacts that no longer exist or may soon disappear forever. These materials could be used to broaden the content coverage of programs.

These barriers can be removed by new kinds of libraries that search the world's stores for high-quality educational and scientific films, videotapes, photographs, graphics, and sound recordings. When materials are found, they are procured and brought to the transformation library-laboratories. In brief the functions of these library-laboratories would be to **search, find, select, secure, transform, store, retrieve and redistribute** as required high-quality recordings for intercultural educational broadcasts. These functions are not usually included in conventional libraries.

The design, planning, and development of media



collection and transformation library-laboratories on the intercultural level could be as challenging for professional librarians and information scientists as the designing, planning, and developing of media research laboratories could be for research people. This proposal is especially inviting and challenging when the added possibility of making some of the distribution and exchanging of materials by means of satellite relays to ground-based facilities is introduced.

The new kind of library-laboratory must be emphatically international; it must draw its resources from promising places all over the world, and it must distribute new versions, revisions, abstracts, and extracts of the materials to large numbers of countries and cultures where they can be related usefully and matched closely to peoples' needs. International boundaries must be made permeable in all directions; in finding and securing the originals and in redistributing the transformed reproduced materials to points of distribution and use. Accordingly, a network of international cooperation will be necessary for operating the proposed transformation library-laboratories.

During the development and operation of the proposed library-laboratories, two central problems will require constant attention and strong efforts to solve them. One problem is to ascertain what are the instructional educational needs that can be usefully served by selections from the world's stores of educational media materials.

The second problem is to find and obtain materials of selected kinds and highest quality to match the defined needs and requirements of people.

We need not start *de novo*, for already there are three existing examples of media activities which, when combined, have many of the functions envisioned for the transformation centers. They are, namely, The Encyclopaedia Cinematographica (EC) of West Germany, the Psychological Cinema Register (PCR) of The Pennsylvania State University, and the Japan Prize Contest Circulating Library (JPCCL) of NHK.

The EC has developed to a high state of effectiveness

the functions of selection, transformation, and reproduction of materials. The EC maintains high quality standards in motion picture photography. It uses exclusively silent film formats, and provides authoritative printed supplements to accompany the short, cohesive films. EC distributes its carefully selected and prepared films through an international network of depositories or libraries which purchase prints from the Institute for Scientific Film, Göttingen, West Germany.

The PCR uses a board of advisors to select films mainly from research areas in the behavioral sciences. The selected films are sometimes revised and adapted for use in informal or formal instruction. Some have study guides. Prints are sold to audiovisual and film libraries which in turn rent them for use mainly in courses of instruction in colleges and universities. International distribution is very difficult even now, after UNESCO actions on reducing customs barriers, because of delays during shipping for previews and the costs of postage. The PCR collection provides a source of stock film footage for incorporation into programs that are being produced, most often for distribution by television.

The NHK's Circulating Library of prize winning films, videotapes, and taped radio programs is being duplicated annually and made available at low cost in selected locations throughout the world for further distribution to communities, countries, and regions. Of special interest relative to this new collection are the procedures of the Japan Prize Contest which are used to secure voluntary selective screening and submission of high-quality examples of programs from active educational series. Later the formal procedures use jury selections to yield programs judged to be of highest quality.

Let us review the functions of the proposed **Transformation Library-Laboratories**:

1. The identification of instructional and educational needs of people in different cultures for radio, television, films, and tapes and for educational programs.
2. The search for and preliminary identification on a world-wide basis of high-quality materials that may



satisfy the needs for instructional programs.

3. The procurement of selected materials along with agreements permitting modification, reproduction, distribution, and use.
4. The selective analysis, reduction if necessary, and precise identification and classification of the programs as parts and as wholes and the writing of instructions on how to use the selected programs.
5. The description, cataloguing, and storing of all selected materials in appropriate files, and on computer tapes.
6. The provision of computer and other services for rapid searches of files of materials, and the retrieval, copying, duplicating, and dispatching of selected items to points of demand.
7. The periodic review and selection for elimination and disposal of antiquated or unsuitable materials.
8. The development, as it becomes technically and economically feasible, of the use of satellite relays to serve the long-range distribution functions.

When these functions are served by a world net work of transformation library-laboratories, the problems that will require the most effort will be the systematic search for and meticulous selection of materials guided by known instructional and educational needs and by established transformation procedures. There will be the need from the beginning for computer-assisted search and retrieval of materials. Later, developments will make it feasible to distribute information about the materials and to actually broadcast the programs for recording and use through relay satellites. It is clear, finally, that for a **people-need based media materials service** a very pervasive and responsive feedback system should be employed to report on program uses and effects to the **International Transformation Library-Laboratories**.

### **Communication Power Resources for Intercultural Broadcasting**

The resources of communication systems and sub-systems have been applied by broadcasting in some single cultures and nations, but we are writing a preface for an extended application on intercultural levels: What are the actual and potential powers of broadcast radio and television? What is required to transform the potential into the actual? What are the components of these powers? How are they distributed among nations? How should they be developed, regulated, and controlled? How do we determine where are the **regions of validity and invalidity** of application, and how are we to discriminate between them? Where lie the areas of fantasy and the areas of sham in our thinking about the **powers** of broadcasting? In brief, how do we objectively confront telecommunication power realities and then manage them rationally and equitably for the best interest of mankind?

These questions point to a cluster of other problems that invite investigations. If indeed, communication facilities and programing capabilities are actual resources to be developed and used for human welfare, how are these resources to be rationally mobilized, developed, and used, especially for international, intercultural, and economic developments? How **should** communication operations be regulated so as to ensure valid and humane uses, and to prevent misuses that are so prevalent today in the inappropriate exports of Western World films into developing countries? What are the mature and acceptable roles for operating multinationally-based intercultural communication organizations? This preface suggests that these are only a few of the great catalogues of questions that we should confront squarely and answer with objective evidence and with integrity.

### **The Two Worlds of Broadcasting**

Those of us who have done research in the media and who have been concerned about these and related questions have been especially impressed and not a little confused by the two worlds of broadcasting as ex-

emplified by the American pattern. These are indeed the large world of commercial-industrial broadcasting and the small world of educational-instructional broadcasting. The great powerful world of commercial television overshadows the little world of educational, cultural, and public service television; the large world of entertainment radio and television is supported by advertising, and the little world of instructional and educational broadcasting struggles for resources. Clearly there are needs for better balances of uses of these broadcast powers and resources within industrial nations and reasons to be concerned about comparable imbalances on the international level.

We dare to take a look toward the high heavens for help from satellites in reaching remote peoples of the world with useful instruction, with guided training, with education, and with cultural information. We dare to hope that industrially advanced countries can help establish **new** balances internationally between commercially based entertainment broadcasting and instructional and educational telecasting. It is hoped, also, that new programing can be aligned with precision with the basic needs of peoples in many cultures.

The just and fair uses of broadcast power are acutely important in an era of transition, if there be such, from **an era of industrialization** in many countries to **an era of emphasis on knowledge and information management**. This latter era will emphasize knowledge processing, information storage, retrieval, distribution, and use to solve problems. As indicated by present states of the arts of information processing, this new art will have high priority in the planning agendas for the future. Furthermore, in a world where very great disparities already exist between the industrialized countries and those that are in the preindustrial stage, the development and use of communication powers should be **culturally fair**, equitable, and just. The needs for international educational and training technologies are so very vast that their potentials should be made widely available by all possible means, including satellite relays and computer-regulated information systems linked with radio and

television. We must accelerate the development of intercultural communication systems in such ways as to balance the emphasis between commercial and human service systems.

International and intercultural broadcasting is certainly **not** new, and we certainly should soon learn to manage the arts of it. The British Broadcasting Corporation has built a great image for its radio. Radio Japan covers the world. The United States has its international broadcasts, as does the Soviet Union. Saudi Arabia's systems reach much of the Middle East and many African countries. In some ways India would be in the Middle Ages without the distinguished services of All India Radio, which bridges the barriers across major languages and dialects. However, there are changes that need to be made and new lessons to learn.

Programing certainly needs to be made more useful, more targeted, more committed to accomplishing deserving purposes, more dedicated to resolving critical problems of peoples who live and strive in the cultures of a contracting world. And most of all, contemporary international broadcasting needs to become less **ethnocentric** and more **multiculturally sophisticated**. Is it too idealistic to hope that during this decade of space travel ways can be found to attune world broadcasting to the essential needs of man?

### **A Telecommunications Conference: An Action Suggestion**

The Joint Council on Education Telecommunication of the United States sponsored a conference at the University of Georgia in 1970, **Telecommunications: Toward National Policies for Education—The Beginning of an Effort**. This conference brought together persons who could think and talk on the levels of long-range planning and policy formulation. It reflected the needs for new policies governing the uses of telecommunication of the United States, especially for educational purposes. The conference reviewed the statuses of instructional and educational technologies. It defined areas where special technologies and materials are needed



to reach and serve inaccessible and remote peoples in rural areas of the nation. The conference reviewed the revisions of copyright laws, the growth and promises of community cable systems for communication, and the status and availabilities of satellite relay systems. It explored how these technologies might be secured and used for educational and instructional purposes.

It would be constructive if this prototype conference could set the pattern for one on the international level to supplement the work being done by UNESCO and other organizations. The recently announced International University to be located here in Japan possibly could act as host to this intercultural conference oriented to the future of world broadcasting.

As satellites increasingly punctuate space, as a worldwide chain of interactive knowledge banks can be imagined, and as computer linkages work across great distances, this is a good time for creative policy formation and planning. It is a good time, also, to launch sustained efforts at the highest levels of governments to observe what exists, to create what shall exist, to formulate deserving purposes and consistent objectives; to write policies, to draft agreements, to make recommendations, to plan operations, and to initiate responsibly new educational intercultural telecommunication systems.

### Summary

The Japan Prize Contest encourages the improvement of educational radio and television programs on a worldwide basis. One area for improvement lies in the uses of intercultural broadcasts, which must move beyond the projection of national images to serve humanistic purposes and the needs of peoples of all countries. As broadcasting expands, the improvement of program quality and effectiveness becomes more urgent. International broadcasting is more complex and more demanding than unicultural telecasting; it faces both the old, unsolved problems and new, complex ones which are emerging. However, the importance of the work to be done, and the worthiness of the purposes to be

served, justify the effort required to improve intercultural broadcasting.

Professional radio and television people have a responsibility to define the work to be done and the goals to be achieved, and must bear in mind that the natural resources of broadcasting should be held as public trusts and used to satisfy peoples' humanistic needs.

### Areas of Concern

Four great areas of intercultural concern, among others, invite the skillful derivation of deserving purposes for and uses of international broadcasting. The first is the balanced development, cultivation, and rational conservation of the basic replaceable and irreplaceable resources of land, ocean, and air; the second is human population regulation and development; the third, the political-governance arena of power, law, and social order; and the fourth area of possible goals and purposes for broadcasting is instructional and educational telecommunications scaled to correspond to valid human needs. In all of these areas there are imbalances, intercultural dissonances, and conflicts of interest between the industrially developed and other countries which must be corrected.

The goals and purposes that may be derived in these areas lie at many different levels and range from the very general to the very specific; the specific can be transformed into performance objectives, measures for evaluating the effectiveness of broadcast programs, even on the intercultural level.

### Needed Research and Evaluation

The improvement of the quality of intercultural broadcasting will depend importantly on research of many kinds, and especially on experimental communication research; many of the negative attitudes toward experimental research have resulted from factors which can and must be overcome. To provide for needed experimental research of broad scope in radio and television, a world-linking chain of research laboratories,

either independent or university-based, is recommended. The sustained research programs of these laboratories, although working in new areas, would build on relevant social science research, media research, content analysis, and survey evaluation of effects. The guiding theories needed for these research programs can be derived from interdisciplinary theoretical models of communication processes and from new lines of basic research that investigate the processes underlying cultural differences: research on communication of animals, studies of linguistics and semantics, and investigations of the logic, order, and heuristics of the subject and content of educational programs. Research methods and techniques can be blended with the arts of media program productions.

Some of the essentials of experimental research on communication are these. Different versions of television, film, and radio programs should be produced for the evaluation of **clusters of contingencies** on representative randomized groups of subjects. The measurement of results should be made using the same modes of communication that were used in the experimental program versions. The criteria for evaluation of educational programs should be broadened from measures of effects only to include acceptability, feasibility, appropriateness, usefulness, range of uses, and cost-effectiveness ratios.

Further evaluations may include the use of tests and problems built into programs distributed over radio and television for audiences' response. These assessment techniques could provide immediate reinforcement and knowledge of results to receiver-listeners, and they also could provide feedback to those responsible for programs.

### **Transformation Library-Laboratories**

Two great barriers restrict the fair, equitable, and useful flow of educational materials internationally: lack of means for discovering the materials and making them available, and inappropriate or inadequate modes and media for their use. To reduce these barriers, a new kind

of library-laboratory is recommended. A number of such library-laboratories would assess educational needs, identify and classify procured materials, transform these materials as necessary, store them for retrieval, and distribute them to points of use.

### **Power and Resources**

The potential and action **powers** of communication and of correctly programed television are recognized as valuable resources for nation-building, and we now propose that these resources must also be employed equitably to serve peoples of many cultures. The two worlds of broadcasting, the industrial-commercial and the instructional-educational, are imbalanced within nations, and these distortions should be avoided on the international levels; programing can be aligned with precision with the needs of peoples of all cultures. This is especially important to accomplish as the industrial era changes into an era of emphasis on knowledge and information management for the solution of defined problems. The vast potentials of satellites linked with computers for managing and regulating information flow systems and with radio and television for distributing programs can be balanced between industrial-commercial uses and human educational services. Thus, intercultural broadcasting may become less ethnocentric and more multiculturally sophisticated and humane.

### **Ideas into Action**

An intercultural policy and planning conference of selected authorities is recommended to formulate deserving purposes and objectives for educational broadcasting in the areas discussed; to plan the needed research and development programs and the new transformation library-laboratories; and to design and initiate the appropriate international actions for implementation.

(\* The text published here is the authentic written version of the original lecture, revised by Dr. Carpenter himself after the broadcast.)



# List of Participating Organizations and Entries in the 1973 Contest

## ASIA

### \* BURMA

#### \* Burma Broadcasting Service

- Radio: 1) "A Plant is Born" (1) Science (Nature Study)  
 2) "Mountains of Fire" (2) Geography

### HONG KONG

#### Educational Television Centre Education Department

- TV: 1) "The Pied Piper" (1) Language (foreign)  
 2) "Led Astray" (2) Social Studies

### INDIA

#### All India Radio

- Radio: "The Story of Four Kittens" (1) Morality & Music  
 TV: "Ramu and His Family" (2) Language (foreign)

### INDONESIA

#### RRI—Radio Republik Indonesia

- Radio: 1) "Rice Straw Mushroom" (1) Science  
 2) "Lunar and Solar Eclipses" (2) Science

#### TVRI—Televisi Republik Indonesia

- TV: "Resonance" (1) Music (Singing Lesson)

### JAPAN

#### NET—Nippon Educational Television Co., Ltd.

- TV: "Fire Fighting and Prevention in Edo" (1) Social Studies

#### NHK—Nippon Hoso Kyokai

- Radio: 1) "Ka Ki Ku Ke Ko, Ka Ki Ku Ke Ko" (1) Language (national)  
 2) "Synthesizing Sound" (2) Broadcasting  
 TV: 1) "Let's Play New Math, Programme 5" (1) Mathematics  
 2) "Making a 'Grasshopper'" (2) Science

N.B.-1. Parenthesized numeral indicates the category under which the programme was entered. (1) Primary Education; (2) Secondary Education; (3) Adult Education.

2. Those organizations and countries marked with an asterisk are the new participants.

#### \*TVK—Television Broadcasting Company of Kanagawa

- TV: "Little Tah and the Balloon" (1) Culture of Sentiments

### KOREA, Republic of

#### KBS—Korean Broadcasting System

- Radio: "Scolding" (3) Parents' Education  
 TV: "Another Moon" (3) History

### MALAYSIA

#### RTM—Radio Television Malaysia

- Radio: 1) "Desert Dwellers of West Africa" (1) Geography  
 2) "Holidayrama" (2) Language (foreign)  
 TV: 1) "Coordinates" (2) Mathematics  
 2) "The Teacher and Local History" (3) History

### NEPAL

#### Radio Nepal

- Radio: "Lumbini and the Life of Buddha" (1) Social Studies

### PAKISTAN

#### Pakistan Broadcasting Corporation

- Radio: "Tarbela Dam" (2) Social Studies

#### Pakistan Television Corporation Limited

- TV: "The Story of Leila Chanesar" (3) Literature

### THE PHILIPPINES

#### Radio Education Section, Bureau of Public Schools Department of Education

- Radio: "Animals on the Farm" (1) Language (native)

### SINGAPORE

#### Educational Television Service

- TV: 1) "The Story of Yue Fei—Part 1" (2) Language (foreign)

- (2) "You and Your World" (2) Creative Writing

## SRI LANKA

### Sri Lanka Broadcasting Corporation

- Radio: 1) "English for Grade 6, Programme 8" (2) Language (foreign)  
2) "Representing Numbers to the Base 4" (2) Mathematics

## VIET NAM

### VTVN—National Broadcasting System of Viet-nam

- Radio: 1) "Nguyen Hoa Binh, The Boot-black" (1) Civics  
2) "The Story of the Betel or the Betel in the Life of the Vietnamese People" (3) Fight against illiteracy and Moral Education

## OCEANIA

### AUSTRALIA

#### ABC—Australian Broadcasting Commission

- Radio: 1) "Ash Tuesday" (1) Literature & Social Studies  
2) "Kenneth Slessor, Part 1" (2) Literature  
TV: 1) "Talking Hands" (1) Social Studies  
2) "Sight—Unseen" (2) Science

### NEW ZEALAND

#### NZBC—New Zealand Broadcasting Corporation

- Radio: 1) "Let's Make Music, Lesson 13" (1) Music  
2) "Maori for Beginners" (3) Language (native)

### SOLOMON ISLANDS

#### Solomon Islands Department of Education

- Radio: "The Queensland Contract" (3) Civics & History

## NEAR AND MIDDLE EAST

### IRAN

#### N.I.R.T.V.—National Iranian Radio Television

- TV: 1) "Bread" (1) Social Studies  
2) "House and Home" (1) Social Studies

### ISRAEL

#### Israel Broadcasting Authority (Kol Israel)

- Radio: 1) "Take Care on the Road" (1) Civics  
2) "Mendelssohn in Scotland" (3) Music

#### Instructional Television Centre

- TV: 1) "Carnival Tonight!" (1) Language (foreign)  
2) "I Got Light." (3) Science Teacher Training

## LEBANON

### Lebanese Broadcasting Station, Ministry of Information

- Radio: "The World of Science" (2) Science

## WESTERN EUROPE

### AUSTRIA

#### ORF—Österreichischer Rundfunk

- TV: "Working—Yesterday and Today" (2) Social Studies

### BELGIUM

#### BRT—Belgische Radio en Televisie

- TV: 1) "Denmark" (2) Geography  
2) "A Child of Calculation" (3) Science

#### RTB—Radiodiffusion-Télévision Belge

- Radio: 1) "The Story of Railway Lines" (1) History  
2) "Animals living on the River-side" (1) Language (national)  
TV: 1) "Teeth" (1) Health  
2) "The Seven Mysteries of the Past Participle" (3) Language (national)

### DENMARK

#### DR—Danmarks Radio

- TV: 1) "Who Cheats Whom, When Stefan Cheats?" (2) Social Studies  
2) "New Impulses—New People" (3) Social Studies

### FINLAND

#### YLE—Oy. Yleisradio Ab.

- Radio: "Fan with Melody" (1) Music  
TV: 1) "The Necessities of Life" (1) Science  
2) "International Communication" (3) Science

### FRANCE

#### ORTF—Office de Radiodiffusion-Télévision Française

- Radio: 1) "When I Don't Know, I Don't Say Anything." (2)  
2) "Bells and Shepherds of Arles" (3) Human Geography  
TV: 1) "A Grain of Salt: Water" (2) Ecology  
2) "The Town That Was Wiped Off the Map" (3) Road Safety

### GERMANY, Federal Republic of

#### BR—Bayerischer Rundfunk

- TV: "The Stranger" (1) Civics

#### Radio Bremen

- Radio: "It's Made of Wood and Sounds" (1) Music



TV: "At the Travel Agents'" (2) Language (foreign)

#### **NDR—Norddeutscher Rundfunk**

TV: "Marine Biology: Defence Mechanisms in the Coral Reef" (2) Science

#### **SWF—Südwestfunk**

TV: "Management for Industry and Administration, Programme 19: Assessment of Employees" (3) Propagation of the principles of cooperative leadership

#### **WDR—Westdeutscher Rundfunk**

Radio: "Talking Point: Drugs" (2) Social Studies  
TV: "Programme with the Mouse" (1) General Pre-school Education

#### **ZDF—Zweites Deutsches Fernsehen**

TV: 1) "Praxis—Emergency Test" (3) Health  
2) "Voice, Talk and Hearing" (3) Science

### **IRELAND**

#### **RTE—Radio Telefís Éireann**

Radio: 1) "The Pupils' Prospective" (3) Reflection on purpose of Education  
2) "A Plan to Work to" (3) Home Education  
TV: "King Lear (I)" (2) Literature

### **THE NETHERLANDS**

#### **NOS—Nederlandse Omroep Stichting**

TV: 1) "Mr. Spotter on Water" (1) Geography  
2) "Concrete/Beton" (3) Technical Guidance

### **NORWAY**

#### **NRK—Norsk Rikskringkasting**

TV: 1) "The Boy and the Eagle" (1) Science  
2) "On Being Important, Part 1" (2) Social Studies

### **SWEDEN**

#### **SR—Sveriges Radio**

Radio: 1) "The Boy Who Was Afraid of the Night" (1) Psychological Development  
2) "Martin and Ove" (1) Science  
TV: 1) "The Sphere" (1) Psychological Communication  
2) "Children in Belfast" (2) Current Events

### **SWITZERLAND**

#### **SSR—Swiss Broadcasting Corporation (Television Suisse Romande)**

TV: "Running Water Still Water" (1) Artistic Creation

#### **(Televisione della Svizzera Italiana)**

TV: "The Italian Masked Comedies—The Birth of the Comedia dell'Arte and Harlequin" (3) History of the Theatre

### **UNITED KINGDOM**

#### **BBC—British Broadcasting Corporation**

Radio: 1) "Everything New" (1) Literature  
2) "Mental Illness and Handicap: 'Harry Brown'" (3) Health  
TV: 1) "Joe and the Sheep Rustlers" (1) Language (national)  
2) "The Young Offender, Part I" (3) Parent Education

#### **The Open University**

Radio: "English Consort Music" (3) Music  
TV: "Hospital Realities" (3) Sociology of Language

#### **Independent Television**

##### **ATV Network Limited**

TV: "Exploration Man: First Impressions" (1) Social Studies

##### **Granada Television Limited**

TV: "The Living Body: The Breath of Life" (2) Science

### **EASTERN EUROPE**

#### **BULGARIA**

##### **Committee for Radio and Television**

Radio: 1) "A Quiet Day and Sunny" (2) Social Studies  
2) "Bulgarian Icons" (3) Art

#### **CZECHOSLOVAKIA**

##### **Československý Rozhlas**

Radio: 1) "A Question Mark for You" (1) Morality  
2) "Venus" (2) Science

##### **Československá Televize**

TV: 1) "Pete's Secret" (1) Civics  
2) "The Origin and Evolution of Man" (2) History

#### **\* GERMAN DEMOCRATIC REPUBLIC**

##### **\* Staatliches Komitee für Rundfunk**

Radio: 1) "The Story of the Red Pullet" (1) Music  
2) "Anders Celsius—A Physicist from Uppsala" (2) Science

##### **\* Television of the German Democratic Republic**

TV: 1) "Adventure Reality—Visit to the VIIIth Arts Exhibition of D.D.R." (2) Art

- 2) "In the Restaurant" (2) Language (foreign)

## HUNGARY

### Magyar Televizió

- TV: 1) "The Envious Bear-Cubs" (1) Language (national)  
2) "Bird Protection" (2) Science

## POLAND

### Polskie Radio i Telewizja

- Radio: "Subject, Predicate and—What next?" (1) Language (national)  
TV: 1) "Our Parents and Ourselves" (3) Biology  
2) "Nicholas Copernicus—The Epoch and People" (3) History

## ROMANIA

### Radiodifuziunea și Televiziunea Română

- Radio: "The Known and Unknown Functions of the Brain" (2) Science  
TV: "The Ancient Gold of the Dacians" (2) History

## U. S. S. R.

### State Committee of the USSR Council of Ministers for Television and Radio

- Radio: "The Adventure of a Bow" (1) Music  
TV: "Man, Earth and Universe" (3) Science

## YUGOSLAVIA

### JRT—Jugoslovenska Radiotelevizija Radio Belgrade

- Radio: "The Man and the Times We Live in: Our By-word is a Swear-word" (3) Morality

### Radio Zagreb

- Radio: "The Flying Fabian" (1) Literature

### Television Belgrade

- TV: "The School for Women" (3) Elementary education for Adults

### Television Zagreb

- TV: "Aska and the Wolf" (1) Literature

## AFRICA

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### \* BOTSWANA

#### \* Radio Botswana

- Radio: "Facing the Future: As a Matter of Fact" (1) Social Studies

## ETHIOPIA

### Educational Mass Media Centre

- TV: "The Market" (2) Language (foreign)

## KENYA

### Schools Broadcasting Division, Ministry of Education

- Radio: 1) "The Game Ranger" (1) Language (national)  
2) "The Coming of the Europeans" (2) History

## NIGER

### O.R.T.N.—Office de Radiodiffusion-Télévision du Niger

- Radio: 1) "The Way for a Better Life" (3) Fight against Illiteracy  
2) "Long-life to the Newborn" (3) Health & Hygiene

## NIGERIA

### NBC—Nigerian Broadcasting Corporation

- Radio: "Greetings at Moussa's Home" (2) Language (foreign)

## SOUTH AFRICA

### SABC—South African Broadcasting Corporation

- Radio: 1) "The French Frogs of French Hoek" (1) History  
2) "Out of the Strong Came Forth Sweetness" (2) Science

## UGANDA

### Schools Broadcasting Unit, Ministry of Education

- Radio: "The Story Time: The Battle of Birds and Animals" (1) Language (foreign)

## ZAMBIA

### Educational Broadcasting Unit, Ministry of Education and Culture

- Radio: 1) "Peter Nearly Picks a Winner" (2) Language (national)  
2) "Disintegration of Culture" (3) History

## NORTH AMERICA

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### CANADA

#### Alberta School Broadcasts, Audio-Visual Services Branch, Department of Education

- Radio: "The Great Spirit" (1) Social Studies  
TV: "What You've Always Wanted to Know about the Establishment" (2) Social Studies



**CBC—Canadian Broadcasting Corporation**

- Radio: "Moelwyn Merchant Talks With His Friend Alun Hoddinot" (2) Art
- TV: 1) "The Chiboukis on Wheels" (1) Perception of surrounding physical phenomena
- 2) "Children of the World: Peru—The Whip of the Valley" (2) Social Studies

**MEETA—Metropolitan Edmonton Educational Television Association**

- TV: "Social Patterns—Values" (1) Social Studies

**Ontario Educational Communications Authority**

- TV: "The World of B.J. Vibes—Awareness" (1) Music

**U. S. A.****ABC—American Broadcasting Company**

- TV: "Multiplication Rock" (1) Mathematics

**CTW—Children's Television Workshop**

- TV: "The Electric Company, Show # 136" (1) Language (national)

**KABC—TV and the Consortium for Community College Television, Hollywood, California**

- TV: "Stalking the Super Market" (3) Consumer Economics

**\* KLRN—TV, Austin, Texas**

- TV: "Carrascolendas, # 1" (1) Bilingual—Bicultural

**\* KPCS—FM, Pasadena, California**

- Radio: "The Scientific Revolution in Geology" (2) Science

**District of Columbia Public Schools Radio Project, Washington, D.C.**

- Radio: "The Story of My Feet and the Story of My Hands" (1) Early childhood development

**NITC—National Instructional Television Center, Bloomington, Indiana**

- TV: "Must I/May I" (1) Emotional Health

**Educational Television Office, State of Hawaii Department of Education**

- TV: "How Was the Opera? Grand, Just Grand!" (2) Music

**\* Standard School Broadcast, San Francisco, California**

- Radio: "Frontier Settlements" (2) History

**\* Taft Broadcasting Company—Hanna Barbera, Cincinnati, Ohio**

- TV: "The Last of the Curlews" (1) Ecology

**WGN Continental Broadcasting Company, Chicago, Illinois**

- Radio: "Auditions of the Air" (3) Art

- TV: "Artist's Showcase" (3) Art

**WHRO—TV, Hampton Roads Educational Television Association, Norfolk, Virginia**

- TV: "Something in the Air" (1) Science

**\* WIIC—TV, Cox Broadcasting Corporation, Pittsburgh, Pennsylvania**

- TV: "Azizi, the African Story-teller" (1) Black Culture

**\* WMAR—TV, Baltimore, Maryland**

- TV: "Heart Attack" (3) Health

**CENTRAL AND SOUTH AMERICA****BRAZIL****\* Fundação Centro Brasileiro de Televisão Educativa, Rio de Janeiro**

- TV: "Suppletory Course: João da Silva—1st Chapter" (3) Elementary teaching for Adults

**FEPLAM—Fundação Educacional Padre Landell de Moura, Porto Alegre**

- Radio: "Education for Work: Programme about Petroleum" (3) Language (national)

**\* TV Gazeta—Canal 11, São Paulo**

- TV: "English with Fisk" (3) Language (foreign)

**COLOMBIA****INRAVISION—Instituto Nacional de Radio y Televisión**

- TV: 1) "Geological and Meteorological or Atmospheric Phenomena" (1) Science
- 2) "Francisco Miranda and Antonio Nariño" (1) Social Studies

**EL SALVADOR****Dirección de Televisión Educativa, Ministerio de Educación**

- TV: "How Do We Feed Ourselves?" (1) Science

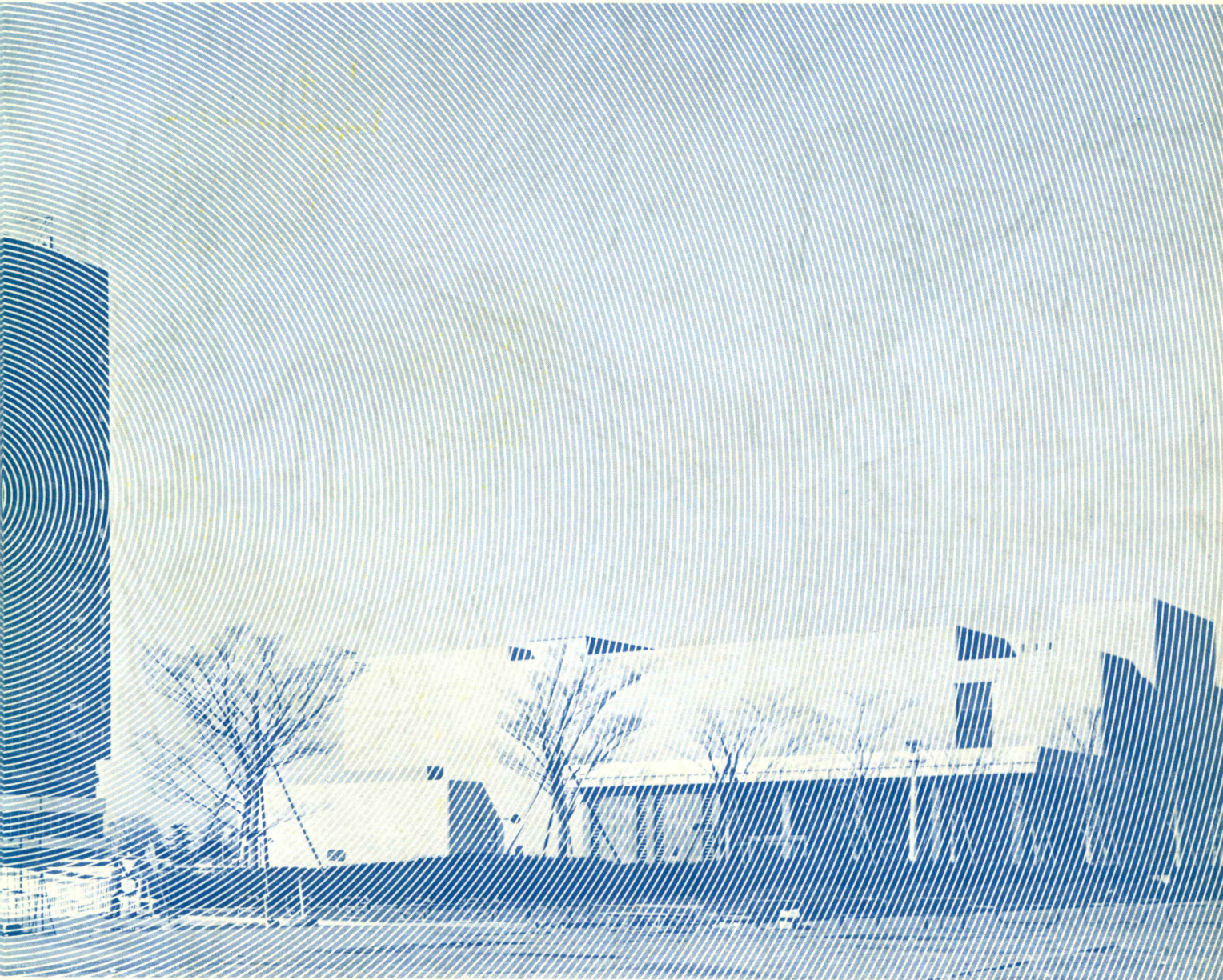
**MEXICO****Televisa, S.A., México, D.F.**

- TV: "Date-line Yesterday: Galileo Galilei" (2) History & Science

**\* VENEZUELA****\* EDUCATEL—Canal 8, Caracas**

- TV: "A Zillion Friends" (1) Pre-school Education





The JAPAN PRIZE  
International Educational Programme Contest

Secretariat  
c/o NHK-Nippon Hoso Kyokai  
Tokyo, Japan



