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ABSTRACT

The results of a survey of the history of library uses of television from its earliest beginnings through the present expansion are presented in tabular and narrative form. The Detroit, Michigan, and Mobile, Alabama, public libraries are used to exemplify the contrast between early television usage in the 50's and 60's and the usage of Cable TV through 1974. Several articles concerning the economic and technological realities of future television usage by public libraries are discussed. Statistical tables and an annotated bibliography are included. (DS)

TELEVISION AND THE PUBLIC LIBRARY:

A Study of the State of the Art as Revealed by Library Literature

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TELEVISION AND THE PUBLIC LIBRARY: A Study of the State of the Art as Revealed by Library Literature

During the 1950's library TV service consisted of the production and broadcast of such programs as book reviews and interviews, children's and young adults' shows, panel discussions, and game shows. The reasons for TV programming included publicity for the library, the encouragement of reading, public service, and the appeal to man's creativity. The 1960's saw a decline in library programming, although the popular children's shows and book reviews continued. Instead of producing their own shows, some libraries sponsored the viewing of ETV shows in the library; this method was effectively used with high school equivalency programs.

Use of broadcast television declined further in the 1970's with the development of cable TV services. Some libraries owned cable channels, while others served as community cable centers, being administrative agencies for local channels and aiding the public in the use of public access channels. Cable TV led to the use of TV as a pro-

enables a patron to receive visual answers on his TV to his telephoned reference questions.

Writers forecast many uses for cable TV in the future, such as centralized storage centers for microfilmed documents which could be retrieved and viewed on cable TV. Others suggest more special-interest programs directed to specific neighborhoods. The technology exists for many of the forecasted uses, but financial factors are obstacles.

TELEVISION AND THE PUBLIC LIBRARY

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INTRODUCTION

Television has been called a slumbering giant because its full potential as an educational and informational tool has yet to be realized. By 1969 over 95 per cent of American households spent more than one-fourth of their waking hours in front of the television screen.[1] The average male viewer will watch over 3,000 entire days, roughly nine full years, of television between the ages of three and 65. By the time a child enters kindergarten he has already spent more hours learning about his world from the television than the hours he would spend in a college classroom earning a B.A. degree.[2] These statistics suggest that TV is a major educational medium, whose powers librarians should utilize.

Ever since television was introduced to the public in the 1940's, librarians have been interested in its possible applications to library service. In the past few years, the slumbering giant has begun to awaken, and with this awakening has come renewed discussion by librarians about how the public library can use TV to serve the needs of its patrons.

This study was aimed at the relationship between television and the public library from the early stages of its formation in the 1950's through the present expansion. This purpose was achieved by an analysis of the English-language books, speeches, papers, and journal articles which have been indexed in Library Literature, as well as those discovered through bibliographies. This study began with 1957, the year in which R. O. Owens presented "An Analysis of the Literature Written on Television as It Relates to the Library" as a master's thesis to Atlanta University. Because Owens' paper presented a thorough analysis of the literature until that date, this study has not duplicated the previous research.

The articles examined here have been analyzed according to the type of article and the date of publication. The information has been presented in tabular form, followed by a discussion of the related material. This bibliographic analysis is followed by a history of the relationship between TV and the public library from the mid-1950's through the early 1970's. This history is illustrated by the profiles of the television usage of two public libraries. The first is the Detroit Public Library, chosen to represent

the late 1950's. The second is the Mobile Public Library, representing the 1970's. These two examples were selected because their television usage has been outstanding in quality, yet typical of the types of programs other libraries of the period were also providing. Another factor was the information available permitting the most complete portraits.

A brief history of television prefaces this paper to provide background information on both broadcast and cable television. It is necessary to know the course of television's development in order to understand the library's relationship with TV, since the spread of television is directly related to the library's access to it and use of it.

A BRIEF HISTORY OF TELEVISION

Broadcast Television

Although the beginnings of television reach back into the 1920's, the real development of this medium did not come until Vladimir Zworykin perfected an electronic scanning device and a picture tube in 1931. By 1939 television had made such advances that the National Broadcasting Company could telecast from the New York World's Fair. The Columbia Broadcasting System and the Allen B. Du Mont Laboratories soon followed suit with their own broadcasts. The Federal Communications Commission approved commercial television for July 1, 1941. By the end of that year there were six stations in the United States broadcasting to ten thousand sets; one half of those stations and sets were in New York City.[3]

The diversion of parts and equipment to military use during World War II slowed the development of television, but its growth was not completely halted. By January of 1948 there were 102,000 sets in the United States; two-thirds of these were in New York. The number of homes with sets had doubled by April, and continued to increase with the manufacture of nearly one million sets during that year. There were then 24 stations broadcasting in 15 cities. At

this time the first network was formed to link New York, Schenectady, and Philadelphia for nightly programs.[4]

A four year moratorium called by the F. C. C. on new station permits froze the growth of television from January 1948 to July 1952. During this time the F. C. C. studied the allocation of channel assignments. Since the number of channels was limited to the twelve Very High Frequency (VHF) bands and TV reception restricted to a radius of 30 to 100 miles from the transmitting antenna, the F. C. C. wanted to spread the stations out so the entire nation could have television coverage. As a result of the F. C. C.'s study, two stations broadcasting on the same channel were required to be at least 190 miles apart. Also, television was confined to 63 major metropolitan areas having nearly three-fifths of the United States population within their reception range.[5]

The number of homes with TV increased steadily due to lowered costs and the improved quality of programs. In 1951, after ten years of commercial broadcasting, three-fourths of American homes had TV sets. By the early 1960's nearly 90 per cent of American families had at least one set in working order. This percentage had increased another five points by 1970.[6]

A new opportunity for growth came to television in 1952 in the form of 70 new channels on the Ultra High Frequency (UHF) bands. At first these channels had little effect on broadcasting, since few sets were equipped to receive them; by 1960 only eight per cent of American households had sets equipped for UHF reception. In 1962, however, the F. C. C. stepped in to insure that the new UHF stations would be able to compete with the VHF stations by requiring all sets manufactured after April 1964 to be equipped for UHF reception. As a result, by 1970 63 per cent of American families had a set capable of receiving UHF signals.[7]

Television became so popular that many families bought two or more sets. Between 1960 and 1970 the number of two-set households tripled to 31 per cent; eleven per cent of American homes had three or more sets. One reason for these increases was the introduction of color television, which was just becoming available in 1960. By 1970 color sets were in over one-third of American homes.[8]

Not only did the viewing audience expand during the decade of 1960 to 1970; the broadcast industry, itself, also grew. The number of VHF stations increased from 440 to 508, while UHF stations grew from 75 to over 180. Many

of these UHF stations were among the ranks of the educational stations, which increased from 44 to 184 during the 1960's.[9] These figures seem to indicate that television is a healthy and growing industry with a powerful influence to wield.

Cable Television

Community Antenna Television (CATV), which was the forerunner of cable television, was invented in the late 1940's by TV servicemen in small towns which had poor or no TV reception due to interference from geographic features. These men built sensitive, high-mast antennas on hills or mountains to pick up the television signals that had been blocked out. For the cost of an installation fee and a monthly service charge, local people could have their television sets hooked up to one of these antennas by means of coaxial cables. The first CATV company, Panther Valley Television, was formed in Lansford, Pennsylvania in 1950. Ten years later there were approximately 640 CATV systems. At this point, CATV systems were almost entirely local operations and CATV was only a substitute for over-the-air television where its broadcast signals could not reach. For these reasons commercial television was unconcerned about CATV.

However, CATV soon began to expand into a new role, which is exemplified by the San Diego system. In 1961 San Diego was served by all three major networks, but in that year cable TV[10] was introduced to bring in the signals of four independent stations in Los Angeles. Evidently, these extra stations were what the pub ed, because the San Diego system is now the largest in the United States with 25,000 subscribers.[11] Soon other cable companies sprang up to provide similar services to other cities.

Further expansion of cable came with the introduction of color television. Since color reception is more sensitive to interference, cable companies entered commercially well-served cities to offer a high-quality color picture. When this did not attract enough subscribers, cable companies added high-interest programming that was not available on network or independent stations. Sports events were the most attractive offering, but some special programs for Black and Spanish-American neighborhoods have been shown. Local programming had been offered before by many cable companies in the form of news tickers, weather instrument panels and amateur performances, but the cable companies in larger cities, especially New York, were the

first to provide a higher level of local programming. With these developments, cable television became a viable supplement to over-the-air TV, with suggestions of an even greater [illegible] to come.

Broadcast television companies feared this challenge to their stations. The F. C. C., under pressure from the broadcast industry and believing its own licensed UHF stations were threatened, banned the importation of distant signals into the largest 100 markets containing 87 per cent of American viewers. However, by the late 1960's the opposition to cable began to lessen as the broadcast industry began to buy into cable systems. Finally, the F. C. C. recommended to Congress that the top 100 markets be reopened, though the F. C. C. would still maintain strong regulatory control over the cable industry. One of the F. C. C.'s regulations is that new franchises must provide a minimum of one channel for public access as well as local government and education channels.[12] However, this regulation does not define what constitutes local programming, so that many cable operators confine their efforts to a camera fixed on a panel of weather instruments with a ticker flashing news across the bottom of the screen.

With the opening of the top 100 markets to distant signals, cable franchises mushroomed. The 640 systems that served 65,000 subscribers in 1960 had expanded to 2,500 systems serving 4.9 million subscribers in 1971. Since that year another 250 systems have been formed to serve another one million households. Now at least 9 per cent of all American households with television are served by cable TV.[13]

Currently, the typical cable system is small, serving an average of 2,000 subscribers; but recently, larger companies have been entering the field. One-tenth of the cable industry now belongs to TelePrompTer Corporation, which serves 600,000 subscribers. Almost one-half of the cable systems in the United States are owned by companies that have other communications interests: over-the-air broadcasters control 30 per cent of the cable systems, newspapers and publishers control 12 per cent, and telephone companies have 5 per cent.[14] This means that 47 per cent of the cable systems are owned by other members of the communications media. The F. C. C. has begun an investigation into the ownership patterns in the cable industry in order to protect the public's interest in what may become the major communications medium. Progress has been

slow, however, so that the results of the study may come too late for action.[15]

Everyone connected with the cable industry seems to predict a bright future for the medium. Its potential lies not so much in its current uses, as in the nature of the actual cable. Unlike over-the-air signals which can interfere with each other, cable signals running on wires are isolated from interference; therefore, the number of signals running along one cable and into each subscriber's set is limited only by technology. Most cable systems presently provide twelve to 24 channels, but 40 will soon be standard. Developers are predicting that the use of dual cables and other innovations will eventually allow 250 or more channels to be available to each receiver. The cable also has the potential for two-way transmission; experiments are now underway to make two-way transmission financially feasible.

What does all this mean for cable television? In "The Wired Nation" Ralph Lee Smith forecasts a communications revolution:

> In addition to the telephone and to radio and television programs now available, there can come into homes and into business places audio, video and facsimile transmissions that

> will provide newspapers, mail service, banking and shopping facilities, data from libraries and other storage centers, school curricula and other forms of information too numerous to specify. In short, every home and office will contain a communications center of a breadth and flexibility to influence every aspect of private and community life.[16]

Smith has touched upon a few of the possibilities for cable; other writers discuss its use for meter reading, poll taking, burglar and fire alarms, interpersonal communications, and much more. With the prediction that by 1985 60 to 85 per cent of American homes will be served by cable systems,[17] the ramifications of cable television's potential are great indeed. The future seems to hold a single unified system of electronic communication for all kinds of messages--by picture, sound, or print--at the choice of the sender and receiver.

However, present events indicate that this bright forecast is unlikely to become a reality. The problem with establishing cable TV throughout the United States is not where to put the wires, but who will exercise control over them. Cable television's fate is being determined by a political and economic battle between the cable industry and the giant telephone and broadcast companies

who are determined to buy into cable television to thwart its threat to their prosperity and power. Meanwhile, the public has few spokesmen outside of the F. C. C., whose powers are limited,

Bibliographic Analysis

This paper has attempted to be an exhaustive study of materials concerning the use of television by public libraries. Library Literature was the major source for the articles examined. Other materials were discovered through card catalogs and the bibliographies of books and articles. Table 1 presents some basic information about the articles discussed in this paper.

Most of the articles were published in one of two periods. The first of these, the late 1950's to early 1960's, was the time when television was spreading to become a common household commodity. The articles written during this period about television and the library were almost entirely descriptive of particular programs used on broadcast television. The second period is the early 1970's. Most of the articles from this period dealt with cable television (one article out of one in 1970, eleven out of 14 in 1972, eleven of twelve in 1973, and nine of ten in 1974, through August.[18]) This can be explained by the sudden expansion of cable TV which began in the late 1960's and continues today. Over half of the articles about cable television were discussions of the uses of cable and descriptions of particular programs.

Table 1: LIBRARY SCIENCE JOURNAL ARTICLES ABOUT TELEVISION AND PUBLIC LIBRARIES 1957-1974

Type of Article	Year of Publication																		TOTAL
	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	Aug. 74	
News Notice * Broadcast TV						1					1	1				1			4
News Notice * CATV and Cable															2	1		7	10
Urging library involvement in broadcast TV								1											1
Urging library involvement in CATV and cable																5		1	6
Library uses & programs for broadcast TV	1	4	6	2	1	3	2		2				2		2	2			27
Library uses & programs for CATV & Cable														1	2	5	11	1	20
Videotape** in libraries												1			1		1	1	4
Total	1	4	6	2	1	4	2	1	2	0	1	2	2	1	7	14	12	10	72

* No author given

** Incomplete survey: Only those instances discovered in the course of this survey that relate to broadcast or cable TV are indicated in the table.

The remaining cable articles were either brief news notices or articles written to urge librarians to become involved with cable TV; these latter articles often included franchise information. The fewest articles appeared during the 1960's, which was the period when the novelty of broadcast television had worn off and the potential of cable television had not yet been discovered.

Four articles have been indicated on Table 1 under the category of videotape. Videotape is a field of study in its own right, and therefore has not been included in this survey, with the exception of these four articles which describe libraries' uses of videotape in preparation for the arrival of cable service to their communities.

Most of the articles analyzed were concerned with libraries in the United States. Only five articles came from British or Canadian journals. In addition, a few news notices in American journals mentioned Canadian libraries. Either Canadian and British librarians have not been greatly interested in the uses of television for library service, or no one has taken the time to write articles on the subject.

An overwhelming majority of the authors were librarians, including three library professors, one public library con-

sultant, and one A. L. A. council member. The occupations of three authors could not be discovered, but their articles suggested they were also librarians. Non-librarian writers included one member of a library board of directors, one owner-manager of a TV station, and an educational TV engineering specialist.

Very few of the authors wrote more than one article on the subject of television and the public library. Charles Gilbert, television producer of the Public Relations Department of the St. Louis Public Library, wrote two articles in the late 1950's; one was for the MLA Quarterly, the other for Library Journal. James Dance and Kenneth King, both from the Detroit Public Library, co-authored two articles about radio and television. The first appeared in The UNESCO Bulletin for Libraries in 1957; the second was published in the June 1962 issue of Michigan Libraries. The UNESCO Bulletin also carried an article by Dance on the future of television in the library. The most recent author to publish more than one article was Kenneth Dowlin from the Natrona County (Wyoming) Public Library. His first article, appearing in the June 1970 issue of Wyoming Library Roundup, described the use of

cable TV in his library. His other article, which was about television and the library in general, especially the technical equipment, appeared in The Wilson Library Bulletin in May, 1973.

A HISTORY OF THE RELATIONSHIP BETWEEN THE PUBLIC LIBRARY AND TELEVISION

Broadcast TV

The 1950's

During the late 1950's public libraries experimented with a wide variety of television shows. It was not only the libraries in large cities, such as Detroit, St. Louis, Baltimore, and Milwaukee, that made use of television broadcasting; medium-size cities, such as Tulsa, Louisville, Kalamazoo, and St. Joseph, Missouri, also produced one or more programs each.

Libraries created programs for various segments of the viewing audience. Six programs were aimed at children (see Table 2); three shows were geared for teenagers. Women were the target audience for three programs, either because of the topic or the time of the broadcast. The remaining thirteen programs were intended for adults or the entire family.

With one bi-monthly exception, the library programs of the 1950's were broadcast on a weekly basis. Thirteen of the regular programs were 30 minutes in length, although two of these were eventually shortened to 15

Table 2: PUBLIC LIBRARY USES OF BROADCAST TELEVISION 1957-1974

Type of Usage	Number of Uses per Year*																		Totals
	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	Aug. 74	
Library as a viewing center						1					1				1	3			6
Library-originated programs: 1. Book review within non-library show			1	1			2												4
2. Children A. Stories	1	1	2	1			1									1			7
B. Other	1	1																	2
3. Game or quiz	1				2								1						4
4. Book reviews A. Librarian	2	1	1				1		2							1			8
B. Interview or panel		3	2		1	2		1											9
5. Panel discussions		1			1	1													3
6. Cultural	4	2	1		1	1										1			10
7. Specials		1			1								1			3			6
8. Young adult	3				1														4
TOTALS	12	10	7	2	7	5	4	1	2	0	1	0	2	0	1	9	0	0	63

* A use is indicated in the year the article describing it was published. In many cases, a program was broadcast for several years, but the show is only indicated once, unless another article, written in another year, mentions the program again.

minutes. Four of the regular programs were 15 minutes long. The programs which were broadcast as special series (rather than on a regular basis) were almost entirely 30 minutes in length.

Perhaps the simplest program to produce was the book review presented by a librarian on an already existent show. This approach was used twice in the fifties; one was a 38 week series of three minute reviews by a librarian appearing on the nationally telecast Christopher show on Sunday mornings. The other use of this approach was by the St. Joseph, Missouri Public Library, whose librarian appeared for five to 15 minutes each week on a local show for women.

Children's programs were one of the three types of library shows most commonly produced. Usually, the children's programs were concerned with stories, either straightforward story-telling by a librarian or an experienced teller, or a combination of reading and dramatization by children or puppets. A related program by the Detroit Public Library explored ways in which parents and children could enjoy books together. The only children's program which was not based on stories was a series made for the

Girl Scouts about newspapers and television.

The most common type of library-produced program was based on the book review. Two formats were used to present these reviews. First, the straight-forward book talk or review was usually given by a librarian, although one library alternated the librarian with guest reviewers from the community. The second type of book review involved an interview; the St. Louis Public Library sponsored a program of this type for several years. On "My Favorite Reading" famous visitors to the city and outstanding members of the community were interviewed by a librarian on the subjects of their work, interests, and favorite book; the guest then read a selection from his favorite title. Two other libraries used similar programs in which a librarian would interview an expert on a topic, then the two would discuss books on that subject.

A wide selection of library TV programs can be gathered together under the subject heading "Cultural". For example, Baltimore's Enoch Pratt Free Public Library joined with an art gallery to make "Key to the Ages", an informal discussion by library and gallery personnel on notable historical novels and their cultural background; these discussions were illustrated by slides, films, and pictures.

Other cultural programs ranged from library-sponsored films on Shakespeare, the Renaissance, and the history of the written word to interviews with contemporary authors or local artists and craftsmen.

A few libraries created programs for teenagers. Two such programs used panel discussions by young adults about books and films on a selected topic. A similar program used a single book which all the panelists had read as the topic for discussion; later, this show added variety with role-playing, skits, and guests.

Libraries experimented with other types of shows as well. One library picked up the popular quiz show format, having panelists compete to solve puzzles based on scrambled book titles. In contrast, the Enoch Pratt Library sponsored informative shows such as a seven-week series entitled "Bringing Up Baby"; each week a film was followed by a panel discussion by pediatricians. In St. Louis the library supplemented its regular features with specials, such as "What People Are Reading and Why" and programs for special occasions such as Children's Book Week.

Libraries became involved in television for several

reasons. The Kalamazoo Public Library believed it was good publicity to be on television along side of Lucy, Ed Sullivan, Edward R. Murrow, and "other household gods".[19] Many libraries believed their TV shows encouraged reading among children and adults. The St. Joseph Public Library viewed television as a means of advertising specific library activities. Detroit rejected this exploitation of library services and resources; instead, that library emphasized man's creativity and educational aspects with cultural programs.[19a] Baltimore and St. Louis took a public service approach. These views were summarized by C. Walter Stone when he wrote in the September 1958 issue of Illinois Libraries:

> Discerning use of broadcast time by libraries (on both commercial and educational stations) can accomplish much more than bring people into a library building or lead them to ask for specific books, recordings, films, or other materials. When addressed to a well-defined audience (taking age levels, background and interests into account), carefully produced radio and TV programs may assist the intelligent youngster or adult to think more seriously about himself, his neighbors, and the world in which he lives, as well as come to appreciate and enjoy more fully the culture which surrounds him. As by-products of the process, good programs also win respect for libraries as institutions and for librarians as individuals worth knowing.[20]

The Detroit Public Library provides a comprehensive example of library broadcasting in the 1950's.

Since 1955 the library has sponsored an educational TV channel with civic and educational groups in the city. Ralph Ulveling, the library's director, summarized the library's philosophy about television in this way:

> Today progressive public libraries are not only concerned with satisfying the intellectual desires that exist in people, but they see their responsibility as including the awakening of interests in subjects of which many persons were almost totally unaware. Educational television is a peculiarly useful medium for accomplishing this.... No library, of course, believes that a half-hour program for thirteen weeks will educate, but as a means of arousing interests which will lead to more sustained reading effort, television is recognized as an invaluable element in its educational program for the community.[21]

The library put this philosophy into action by producing programs for the full age-span of the viewing audience, which included a wide selection from the various program types. For young adults Detroit sponsored "Young America Looks at Books". This program, which ran on radio for several years before being transferred to TV, was an extemporaneous discussion moderated by the Young Adult Librarian utilizing a panel of four high school students discussing a book which all had read. Later, the title was changed to "Be Your Best Self" and the

approach became more general with the panel discussing a different subject each week, such as careers or etiquette, and describing books which could help teenagers solve problems in that area. Another year the title became "Young America Looks at Life" and the panel delved into more abstract subjects, such as maturity and individual rights. Variety was achieved by the addition of skits, role-playing, and guest panelists who served as resource persons. Whatever its title, the show attempted to deal with controversial books or subjects that the youth could easily identify with from their own experiences.

Children's interests were met by "Story Hour", which offered two stories in a 30 minute program. After eight months the show was shortened to one 15 minute story under the title "Storytime". In each case a wide selection of stories was presented by experienced tellers.

The library presented several family programs. One was "Family Booktime", a 15 minute summer series demonstrating ways in which children and parents could enjoy books together. Another show for the entire family was called "Title Hunt". This game show presented a series of puzzles based on scrambled book titles. Two panels of

library patrons, librarians, and special guests competed to solve the puzzles from clues given about the books. The library believed that "Title Hunt" created a favorable climate of opinion for books and reading and provoked interest in the titles used in the puzzles.

For adults, the library offered a 30 minute program entitled "Books in Action", consisting of book reviews, interviews of library personnel, reading aloud, drama, film clips, and other activities. Later, the show was condensed to 15 minutes of book news and reviews. Each of the ten librarians who examined books for purchase was responsible for a six week segment of the program; this method required little extra work for the librarians because the book reviews were part of their daily activity and only needed a final polish for presentation over the air.

The library's regular programs were supplemented by film series broadcasts. A 30 week series on Shakespeare was sponsored jointly by the library and the Friends of the Library. A second film series explored the Renaissance, and a third provided a history of the written word. Filmed interviews of seven contemporary authors by a New York

Herald Tribune columnist comprised another popular series.

The 1960's

The proportion of library programs for different segments of the viewing audience changed in the 1960's from the 1950's. Young adult programs were reduced from three to one (see Table 2). Children's programs were also reduced from six to four, and two of these four were only brief segments within a non-library sponsored show. The remainder of library television shows were intended for the whole family or for adults only. The total number of programs was lower in the 1960's, 22 as opposed to 31 in the late 1950's.

As in the 1950's, the library offered its programs at intervals that ranged from daily to monthly. The majority of shows were weekly. Second in frequency were the bi-monthly shows, followed by the daily 20- to 60-second book reviews and the single monthly show. The length of the programs also varied, ranging from less than 15 minutes up to two hours, but most programs were in the 30 minute category.

More and more libraries in medium-sized cities began to experiment with television in the 1960's. Dearborn and

Jackson, Michigan, Great Falls, Montana, Decatur, and Albany all joined the ranks of televising libraries. These medium-sized libraries out-numbered the libraries in large cities which were televising in the 1960's. Miami, New York City, and Atlanta joined Detroit during that decade.

The most common type of library television program in the 1960's continued to be the book review. Most of these shows used the book-centered interview format. Only one program continued the review by a librarian. A new approach to the book review came in 1965 when a group of Illinois libraries co-sponsored two types of daily spot reviews. "Off the Press" was a ten-second promotion of current books. "Open Book" was a 20- to 60-second review or book talk of an old or new book.

Children's programs seemed to decline, since only one article described a story program in the 1960's. However, the shows may have continued, but without much notice in library publications. Two non-story children's programs consisted of book reviews during segments of non-library children's shows; one of these review segments was a monthly feature using puppets, while the other was more frequent and used the standard format of a librarian's visit.

The young adult program in the 1960's was a continuation of Detroit's earlier show. Also a continuation of the 1950's was the game show "Title Hunt". Two new game shows did appear during the 1960's. The 1961 show "Number Please!" by the Dearborn, Michigan library resembled "Title Hunt" by using puzzles formed from book titles. A new variation of the library game program came in 1967 when the Rolling Hills Regional Library in St. Joseph, Missouri produced "Guess Again!" This game consisted of two panels competing in a quiz on contemporary issues taken from the newspapers.

The Detroit Public Library created a new cultural program in 1961 entitled "Conversations About Literature". This weekly panel discussion, lasting one and a half to two hours on the library's educational channel, involved a panel of guest educators, librarians, authors, and readers; while the panel discussed current literary topics, viewers could telephone in questions for the panelists to consider. The only other cultural program mentioned in the 1960's was a bi-monthly 15 minute series on the history of Dade County, produced by the Miami Public Library.

Only two panel discussion shows (other than "Conversations About Literature") were described in the sixties. One of these, by the Oklahoma State Library, had a panel of librarians and guests discussing books and materials about different topics each week. "New Horizons", i.. Kalamazoo, provided demonstrations of public and school library services by a panel of librarians and guests. One of the two "special" programs of the 1960's was similar in purpose; the Albany Public Library filmed a 30-minute tour of the library to show its services and functions.

The other "special" program was a twelve week project in 1969 by the Atlanta Public Library and the local schools. The project was called "BAIT", meaning "Books of Absorbing Interest Televised". After an introductory program, eleven quality children's books of different types were presented by dramatization, narration, pictures, and other methods. The purposes of this project were to demonstrate types of book presentations, to increase adults' understanding of the value of children's literature, and to test whether or not television could stimulate reading and contribute to the cultural development of the disadvantaged.

One new idea that public libraries developed in the 1960's was that of sponsoring discussions in the library about non-library broadcast programs. In 1962 three branches of the New York Public Library provided television sets for the viewing of "Books of Our Time", a weekly ETV panel discussion of recent books. The viewers then discussed the book and the panelists' ideas under the leadership of library specialists. The Georgia Regional Library used a similar approach in 1967 with high school equivalency programs; students watched the ETV program in the library each week, then remained for individual instruction.

The philosophy behind library TV programming in the 1960's continued in the same vein as in the fifties. The fostering of good public relations for the library and the encouragement of reading were important purposes. Also emphasized were the public service and educational goals; these were especially important to the libraries involved in the high school equivalency program. As in the 1950's, the Kalamazoo library considered television an effective means of publicizing specific library activities.

The 1970's

Public library use of broadcast television declined in the early 1970's. The only library discussed in the literature as broadcasting programs was the Joint Free Public Library of Morristown and Morris Township, New Jersey. This library produced a children's story hour, a twelve week series of oral history moderated by the librarian, and a weekly ten minute book review. Special programs included a study of the cartoonist Thomas Nast, a show on Renaissance music, and a four part business seminar.

The main library use of broadcast television in the early 1970's seems to have been as a basis for discussion. Rather than producing their own shows, libraries made use of programs made by others. For example, the Hammond, Indiana Public Library provided sets for the viewing of "The Turned-on Crisis", a two week ETV program on drug abuse. Following the viewings, guest specialists served as discussion leaders. In a similar manner, the Purchase Regional Library of Kentucky and the Buffalo and Erie County Public Library System in New York provided their facilities as viewing and tutorial centers for high school equivalency programs.

It appears that the use of broadcast television has become less common, especially in large cities. Its major users now seem to be regional and medium-size city libraries. These circumstances are probably due to the growth of cable television in the 1970's.

Cable TV

The first article on the use of cable television by a public library appeared in 1970. Since that time library use of cable TV has grown to such proportions that broadcast television has been virtually pushed out of the picture. Library involvement with cable can be divided into three categories, as illustrated by Table 3. The first category is the use of cable TV as a professional tool. The second is originating programs on a cable channel. The library as a community cable center, either as an administrative body or a teaching-viewing center, is the third category.

The use of TV as a professional tool has been a recent development related to the arrival of cable television. Instead of providing entertainment or information to the general public, television can now be used to meet the specific informational needs of individuals. This service can now be provided by Video Reference

Table 3: PUBLIC LIBRARY USES OF CABLE TELEVISION 1970-1974

Types of Uses	Number of Uses per Year*										TOTALS		
	1970		1971		1972		1973		Aug. 1974				
	Can	USA	Can	USA	Can	USA	Can	USA	Can	USA	Can	USA	Grand Total
Professional tool		1				1		1		2		5	5
Library-originated programs:													
1. Children			1		2	3		3		1	3	7	10
2. Video to prepare for cable					3			2			3	2	5
3. Minority groups					1			2			1	2	3
4. Book reviews & library events					7			2		1	7	3	10
5. Cultural and travel			1		2					2	3	2	5
6. Community service					1			2			1	2	3
7. Adult, unspecified					2	1		1			2	2	4
8. Specials						1					0	1	1
9. Films						1		2			0	3	3
Library as community video or administration center					1			1		5	1	6	7
TOTALS	0	1	2	0	19	7	0	16	0	11	21	35	56

* A use is indicated in the year the article describing that use was published. In many cases, a program was cablecast for several years, but the show is only indicated once, unless another article, written in another year, mentions the program again.

Service (VRS). VRS offers visual answers over the local cable channel to questions telephoned in by patrons. The Natrona County Public Library in Wyoming was the first public library to experiment with VRS. Their two week test of the service in 1970 led to its institution as a regular service by 1972.

To operate VRS the library equips a staff member with a headset and an array of ready-reference materials. The staff member handles telephoned questions that require a visual answer, such as requests for pictures, maps, or charts. When the answers are located, a mobile camera in the library cablecasts them during one of the time slots scheduled by the library. During the test period the answers were sent out during a two hour or longer period on three or four days of the week; when VRS became a regular service, the answers have been cablecast daily from two in the afternoon until the library closed. When the service is not in use a library "advertisement" is shown on the screen.

Five articles have been written on VRS; Natrona's librarian has also appeared at many library meetings and conventions to describe the service. Many other libraries

seem to be interested in the service, and at least one, the Mobile Public Library, has put a similar service into operation.

As was true of broadcast television, the most common programs offered by libraries on cable TV have been children's shows and book reviews. (See Table 3). The children's shows have usually taken the form of a story hour, although one Canadian library offered a stamp club and similar programs. The book review programs often included an assortment of library news and events. This type of program has been especially popular with Canadian libraries.

Some libraries offer community service programs. For example, the Wyoming State Library cablecasts legislative sessions. Similarly, the library in the town of London, Ontario attempted to cablecast town meetings, but failed due to the lack of funds. On a different kind of program, the Kern County Library System in California supplied information on job openings in the county.

Libraries frequently used films to fill program time on cable channels. These may have come from the libraries' own collections or from outside sources, such as government agencies, educational institutions, or public television stations. The Wyoming State Library used films from

all of these sources on such varied topics as cooking, health, car repair, and safety.

Cable television is an especially appropriate medium for minority programming because shows can be channeled to selected neighborhoods. The Washington, D. C. Public Library made this point in its argument for the selection of the library as the municipal and community cable center for the city. The library suggested that with cable centers in each neighborhood library branch, public access programming and library shows could be developed to meet the needs of very specific audiences in the different neighborhoods.[22] This plan would make cable TV responsive to social needs rather than letting it become "a pawn of economic interests."[23] Several libraries have offered minority cable programs successfully. The Baker Street Branch of the Kern County Library System in Bakersfield, California offered Spanish story hours for pre-school children in the barrios. The library in London, Ontario presented actors reading for the blind while the screen showed the time and temperature.

Several articles in the 1970's discussed ways in which libraries were preparing for cable. In Toronto the library has its own TV production facilities. The library of

Scarborough, Ontario had prepared programs and study courses to help the public understand the potential of cable. The communities in Cape May County, New Jersey were also prepared for cable by the library, which set up a public access center and instructed people in its use.

In a similar vein, some libraries have become or are seeking to become the community video center. The Memphis and Shelby County Public Library received L. S. C. A. funds to set up a community video center for the library to produce its own programs and supervise groups preparing tapes for cablecast. In San Jose the library has been named the official agency to administer the government channel. Similarly, the Tulsa City-County Library and Boulder, Colorado's library have been approved as the video production facilities for the government agencies in their areas.

A profile of the Mobile, Alabama Public Library provides an illustration of the use of cable TV by a public library. Mobile was the first major city in the nation to designate its library as the city's agency for the administration of public television. The library offers a wide variety of television services, including three hours of video reference service each day. For children the library

produces a nightly bedtime story. "The Golden Years", prepared by the library's senior citizen specialist, is an interview program in which older citizens share ideas, films, and experiences. In 1973 the library produced two film-based series. One, called "Aladdin's Lamp", was prepared by the Business and Science Division on subjects in those fields. The Humanities and Special Collections Division prepared the other program, "Yesteryears". In both series each program was concluded with a discussion of library materials related to the film shown. In January, 1974 the library planned to expand their programming in such a way as to meet the wide range of community needs and interests without extending beyond library resources and staff time.

The Future

The future of library involvement in television seems to lie in the area of cablecasting, rather than in broadcasting. Many libraries have been successful in the operation of their own cable facilities, while others have been designated as administrative agencies for local cable channels. These successes indicate that libraries will continue to be active in the field of cable television.

Several articles suggested further uses of cable TV as a professional tool. An article in the March 1973 issue (volume 6) of The Journal of Library Automation suggested some business applications for video reference services. One possibility to be explored was centralized microfilm storage with coded access to the documents which could be retrieved and viewed over cable TV. Rapid transmission of the information over cable could be arranged to libraries or to individuals in their homes or businesses. This type of service could solve storage problems for libraries and relieve librarians of some of their duties as "museum curators", freeing them for more service to patrons. A similar idea involved the retrieval and transmission of videotapes for the use of realtors; taped tours of properties could be stored for the realtors to use through dial access, with transmission time being metered and billed to the appropriate realtor. Another use of cable TV as a professional tool would be the showing of in-system programs, such as story hours, discussion groups, and staff meetings.

In the area of library-originated programming, the TelePrompTer Corporation has provided a service over some of its channels which libraries could easily adopt. This

company cablecasts best-sellers which have been typed and proofed on computers, then transferred electronically to cassettes. The books are divided into portions which are transmitted 24 hours a day at 110 words per minute against a background of pleasant music until the book is completed. TelePrompTer had plans to introduce 150 and 300 words per minute speeds, as well. Several times a day the current portion of the book is read aloud for the blind. The books offered by these means were determined by television rights and popularity of the title.[24] TelePrompTer suggested that libraries could buy or rent the company's cassettes and play-back equipment, but many larger libraries might already have much of the necessary equipment.

Liam Kelly suggests that libraries offer more special-interest programs. Such shows might include consumer education and English lessons in foreign languages for ethnic groups in the cities. Two-way cable services that Kelly suggests include the expansion of VRS to a more interactive transaction and the addition of interactive computer-based catalog services.[25]

If Smith's vision in "The Wired Nation" were to become a reality, the local library no longer need be a storage

center for knowledge, since this function would be fulfilled by centralized storage centers. Instead, the local library could provide professional aid in the utilization of these storage centers, as well as offer services and programs designed to meet the needs of the local community.

The major obstacle to the realization of these dreams is financial. Although most of the necessary technology exists, the costs of the equipment are prohibitive to most libraries. There are also problems with the copyright laws which remain to be settled.

Whatever the future may hold for television (whether commercial broadcast, educational, or cable) in the way of economic and technological developments, the medium must now be considered a valid means of offering library service. Kenneth Dowlin points out:

> Television is a fact of life for the vast majority of Americans. Therefore, we must become acclimatized to its uses and potential uses. Television will continue to develop and we must develop with it.[26]

Several writers discussed the elements of successful television use by the public library. The first element is mentioned by Kenneth Dowlin in his article for The Wilson Library Bulletin:

> With television, as with any other library adjunct, librarians must study the possibilities and relate them to the library's philosophy of service in order to gain an accurate picture of prospective uses.[27]

Other authors agreed that weighing the use of television against the library's philosophy of service is the essential first step to the successful integration of television programming into the library's total program.

Another key to successful library TV programming is the recognition of the relationship that library programs have to other TV shows. On this subject Dowlin says:

> We cannot provide viable competition with networks or even local television systems for programs of pure entertainment. Our resources are too small and the library scene is too fractionalized to do so. Therefore, we must recognize our proper role and remain within the boundaries of that role.[28]

Brian Dale mentions this role in his article for the Canadian Library Journal. He sees library cable programs as complementary to, rather than competetive with, regular TV shows; library programs, he believes, need an "intensely local flavor" that caters to smaller audiences.[29] Charles Gilbert, director of the St. Louis Public Library in 1959, expressed this idea when he wrote:

> Local programs have an immediate, topical appeal and are adaptable to local needs and thinking. A much wider variety of books can be brought before the public than could be justified on a show with national coverage.[30]

Libraries must also have a clear idea of the costs, staff, equipment, skills, and time necessary for the production of a product with quality. Without an adequate supply of these resources, the library's efforts might be more effective if other methods of service were utilized. In "Mobile and the Cable" Donald Sager emphasizes the need for access to a substantial collection of high-grade film that has been cleared for TV; otherwise, the staff's imagination will quickly be exhausted. He also stresses a varied and current community resources file to provide community members to appear on programs. Promotion of shows and services is also an essential part of successful television programming. It is especially important to the effective operation of a Video Reference Service.

Another key to effective programming is the realization of the limitations of television. One which Charles Gilbert pointed out is that, even on a local level, library programs will not reach a mass audience; most of those who watch programs produced by the library are contented library users.

This does not mean that the audience that is reached is not a significant and appreciative group, but library programs are not likely to induce non-readers to read. Gilbert expressed this idea when he wrote: "Don't expect library TV programs to teach the value and pleasure of books to individuals who have no interest in such things."[31] Another limitation to television is that general programming cannot meet specific needs of individuals; TV shows will not replace skilled librarians or selected library materials for the answering of specific questions and the provision of detailed information. Nor can TV replace the pleasure of a book held in the reader's own hands. Finally, television programming will not cause a dramatic increase in library circulation; certain shows may create a temporary demand for one topic or book, but the writers, such as Gilbert, noted that programming by their libraries did not have a noticeable effect on the over-all circulation of materials.

Summary

At an early point in the development of the relationship between television and the library, librarians accepted TV as a valid method of library service. During the 1950's

library TV service involved the production and broadcast of programs in varied formats on a wide range of topics for the entire age-span of the viewing audience. The 1960's saw a decline in library TV programming, although the popular children's shows and book review programs continued. Instead of producing their own shows, several libraries sponsored the viewing of ETV programs in their buildings; this approach was especially effective for high school equivalency programs which could be followed by tutorial sessions.

New developments in cable television in the 1970's brought a revival of library interest in program production. The ranks of channel-owning libraries were enlarged, while many libraries became community cable centers, serving as administrative agencies for local channels and aiding the public with the use of public access channels. New approaches to TV programming were developed, such as Video Reference Service, which enables a patron to receive visual answers to his reference questions without leaving his home.

The future seems to hold even greater service innovations, although economic factors will be major obstacles.

Libraries have remained open to new concepts in service and have been willing to experiment in spite of financial risks. If this pattern continues, library television service will spread to even more communities.

FOOTNOTES

1 Nicholas Johnson, How to Talk Back to Your Television Set. (Boston: Little, Brown and Co., 1970), p. 15.

2 Ibid., p. 13.

3 Leo Bogart, The Age of Television. (New York: Frederick Unger Publishing Co., 1956), p. 8.

4 Ibid., p. 8-9.

5 Robert T. Bower, Television and the Public. (New York: Holt, Rinehart and Winston Co., 1973), p. 3.

6 Ibid.

7 Ibid.

8 Ibid.

9 Ibid.

10 CATV has now become an obsolete term because "community antennas" are in decreasing use; "cable" has become the preferred term.

11 Sloan Commission on Cable Communications, On the Cable: The Television of Abundance. (New York: McGraw-Hill Book Co., 1971), p. 25.

12 Carol Anderson, "Cable TV: What's in It for Connecticut Libraries," Connecticut Libraries 14 (Fall 1972): 12.

13 Sloan Commission on Cable Communications, On the Cable, p. 32.

14 Ibid.

15 Nicholas Johnson, p. 154.

16 Ralph Lee Smith, "The Wired Nation," The Nation 210 (May 18, 1970): 582.

17 Mary A. Brown, "New Media Services: Cable TV and Video in the Public Library," Film Library Quarterly 5 (Summer 1972): 6-7.

18 Of the nine articles on cable appearing through August 1974, seven were in the new quarterly, Cable Libraries, which began experimental publication in May 1973 by ASIS.

19 Martin Cohen, "Television Needs You!" Library Journal 83 (October 1, 1958): 631.

19a Kenneth E. King and James C. Lance, "Educational Radio and Television in the Detroit Public Library," UNESCO Bulletin for Libraries 11 (November 1957): 278.

20 C. Walter Stone, "Public Libraries, Radio, and TV;" Illinois Libraries 40 (September 1958): 569.

21 King and Dance, p. 277.

22 "DCPL Outlines Proposals for Library-Based Cable TV," Library Journal 96 (November 1, 1971): 3555.

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25 Liam Kelly, "Challenge to Leadership: Cable Television and Massachusetts Libraries," Bay State Librarian 61 (October 1972): 20.

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"TelePrompTer: Bestsellers at Home on Cable TV." American Libraries 4 (November 1973): 597-8.
Cablecaster offers bestsellers on cable; typed by computer. Also read aloud for blind. Suggests libraries offer similar services.

"Three Libraries Now Designated as Municipal Video Centers." Cable Libraries 2 (March 1974): 3.
Libraries administer city government access to city cable channels.

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Louisville Free Public Library owns an ETV station.

"Update on Casper, Wyoming." Cable Libraries 2 (March 1974): 4-5.
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"Video Experiment." American Libraries 5 (February 1974): 66.

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Wright, Wendy. "Educational TV in the Scarborough Public Library." Canadian Library Journal 24 (January 1968): 349-50.

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