LARRY MILLER. M.ED

BIO

Larry Miller has over 25 years of current experience teaching radio performance, production and operations in classrooms and labs, developing curricula and teaching speech performance skills. Courses taught include Introduction to Radio, Digital Radio Production, Voice and Articulation, Broadcast Management and Sales, Radio Performance Workshop, Introduction to Mass Communications and Public Speaking.

He began his teaching career as an instructor at the Northeast Broadcasting School in Boston in the Fall of 1979, and has continued at the school through its evolution to the Massachusetts Communications College to its present status as the New England Institute of Art. He has also taught as adjunct faculty at Emerson College and Boston College.

He completed the Master of Education program at Cambridge College in August 1996. He is familiar with modern teaching methods such as accelerated learning, whole brain and multiple intelligence theories and androgogic teaching styles.

Larry Miller has over 50 years of radio broadcasting experience; he is experienced in all aspects of radio: production, including recording, editing and scriptwriting; announcing, music programming and management. Job titles held have included Program Director, Music Director, Production Director and News Director.

He has worked on the air as an announcer and air personality in Honolulu, Detroit, San Francisco, San Diego and Boston; during the 70s, he appeared on the ABC FM stations in Los Angeles and New York City. He was a pioneer in the development of FM Progressive Rock Radio in the 60s and 70s, beginning in 1967 at KMPX in San Francisco. Formats done include 50s Rock ‘n’ Roll, Big Band, Beautiful Music/MOR, Hawaiian, Folk, Country and Progressive Rock. He rounded out the last 20 years of his professional career as a classical music announcer in Boston at WCRB, WBUR and W-Bach. Most recently, he has appeared regularly on the 60s retro-rock show “Lost and Found” on MIT’s WMBR.

His work in radio has been referred to in a number of trade publications and books, including “Voices From the Purple Haze” by Michael Keith; “A History of the Haight-Ashbury” by Charles Perry; “I Want to Take You Higher,” a special exhibition and book on the 60s by the Museum of Rock and Roll in Cleveland, and many others.

Publications: Instructor’s Manuals for Focal Press for The Radio Station 6e, M. Keith, The Broadcast Century 4e, Hilliard & Keith, and Electronic Media Management 5e, Pringle and Starr.
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INTRODUCTION: USING THE INSTRUCTOR’S MANUAL

OVERVIEW

Experienced instructors know the advantage of exchanging teaching tips and materials with colleagues. They are quick to seek suggestions to remedy a class presentation that doesn’t quite click or to seek a fresh approach to often-taught material that seems to be getting stale. An Instructor’s Manual is like another colleague, offering them selected bibliographies, homework assignments, discussion questions, and class activities, as well as prepared quizzes and tests. Instructors new to a course are sometimes less comfortable asking for assistance, so an Instructor’s Manual can become for them an invaluable tool. Besides what appeals to experienced instructors, the Manual also provides model course syllabi, chapter outlines, a discussion of student ability ranges and how to accommodate those differences, as well as suggestions on how to use all the special teaching aids provided in The Radio Station–8e. This Instructor’s Manual is provided by the publisher as an extra aid to those instructors who have chosen The Radio Station as their text. The material in the Manual may be duplicated in whole or in part for use of students assigned The Radio Station as their classroom text.

WHAT’S INSIDE: LETTING THE RADIO STATION WORK FOR YOU

The first section, The Range of Student Ability and Interest, begins with a discussion of the wide range of student ability and interest levels encountered in today’s two-year and four-year colleges. Specific methods and procedures are recommended for sustaining an interesting, productive pace, while still accommodating the needs of less prepared students.

The next section, The First Class Sets the Tone, reinforces what experienced instructors have learned, that student motivation and instructor credibility are established at the outset of a course.

Using the Text’s Special Features is one of the most useful sections, since it highlights the teaching aids incorporated into The Radio Station. The Chapter Highlights, Glossary, and Bibliographies are to be used for student previewing and review, as well as specific outside assignments. The numerous excerpts from industry experts can be used several ways to enhance class discussion, prompt productive research, and continually remind the students that this course deals with reality not abstract theory. Finally, the visuals are explained as an integral part of the text’s educational content, providing valuable information more compactly and more clearly than possible in the written text. These visuals are to be treated as part of the text assignment, not as a mere adjunct. They will be the source of several in-class and outside assignments.

The Course Organization section provides a general syllabus as the basis for variations of the course; the appendix has sample syllabi for Radio Performance, an Introduction to Broadcasting, Radio Station Operations. There are also suggestions for incorporating The Radio Station into other courses, such as Programming and Production or Broadcast Sales and Management.
The General Syllabus: Chapter Outlines treats each text chapter in detail, providing a chapter outline, discussion generators, class activities, review questions, a chapter quiz, and suggested outside assignments. The discussion topics and class activities are intended to provide alternatives to and supplements to the class lecture. One of the more effective ways to facilitate student comprehension of a chapter’s key points is to have them write an answer sheet to a list of review topics. The written results then provide an opportunity to evaluate critical thinking skills. A rubric for evaluating written work has been included in this manual. The chapter quizzes can be used as preparation checks or can be combined as unit tests. The assignments are typical reinforcement exercises and research projects to aid student retention of key concepts.

The section on Testing and Grading briefly covers test question generation for those unfamiliar with The Radio Station or new to the teaching field. It also contains a few sample midterm and final examinations.

The new revised Appendices begin with a set of sample syllabi, which are provided to assist the instructor in fine-tuning the course for specific competencies. The variations on the basic course include a general Introduction to Radio, Performance, Operations, Programming and Production, and Sales and Management.

APPENDIX A: SAMPLE SYLLABI

- Introduction to Broadcasting
- Radio Station Operations and Production
- Introduction to Radio

APPENDIX B: PERFORMANCE PROJECTS

This set of handouts and exercises is designed to be used with the version of the syllabus which is used to include performance as part of the “Introduction to Radio.” You will find explanatory sheets, practice copy and specific performance assignments; and supplemental material such as handouts, format sheets, sample logs, workshops and research projects.

APPENDIX C: RADIO WORKSHOPS

In addition to the quizzes and exercises, there are also in-class workshops that do not rely on broadcast equipment or technology to be instructive when used with The Radio Station. What follows is a set of ideas for group activities. These can be done as in-class projects or, in some cases, as projects for preparation outside class time. These can also be reworked into individual project assignments. As group projects, they have the feature of utilizing collaborative problem-solving techniques. It is good practice for polishing public speaking and presentation skills as well.
Range of Student Ability and Interest: With most high school graduates now encouraged to pursue a college education, the range of preparedness levels of entering freshmen is quite wide. The consequent pressure on instructors of introductory level courses to accommodate many diverse learning strategies, experiential backgrounds, and aptitude levels in a single class grouping is extreme. Seeking a “least common denominator” as a target audience is no longer feasible, with today’s increased percentage of academically underprepared, learning skills deficient, and learning disabled students populating the average classroom. Instead, multi-sensory and Collaborative learning strategies are proving successful.

A multi-sensory approach is based on contemporary learning theory and research which recognizes that few students learn effectively in a purely lecture forum. A student’s primary learning mode can be visual, auditory, tactile, or some combination of these three. Therefore, key material should be presented in all three modes when possible; hence, The Radio Station’s inclusion of numerous visuals to complement the printed text. Whenever feasible, the instructor should provide tactile demonstrations of key concepts and procedures within the class setting.

Collaborative learning employs the buddy system for shared learning experiences. It involves assigning small teams of students (3-4) to a particular project, carefully mixing leaders with more passive learners. Often the less academically proficient students are sufficiently articulate to assume leadership roles, while the brighter students are quieter but will control the group’s progress. Students learn quite readily and without self-consciousness from other students, allowing the collaborative learning experiences to supplement the instructor’s presentations. By working with each group throughout the semester, the instructor also breaks down any resistance a student may have to approaching the instructor for extra assistance.

Academically under-prepared students have inadequate background courses to prepare them for the work to be covered. These students can use the Glossary, Feature Boxes, and Suggested Further Reading listings to clarify concepts and research needed background. Class presentations can also provide a background context for each new or complex concept being presented. Students deficient in basic learning skills (i.e., reading, writing, reasoning, articulating, and/or computing) are of more concern to instructors who wish to sustain a productive pace and challenge their better students. These students may have the aptitude to succeed in college-level courses, but they lack the information processing skills to master the course material. Surprisingly, small adaptations in teaching methods can accommodate their basic needs without disrupting the normal pacing of the course.

Skills deficient students can benefit from the instructor previewing all reading assignments, which involves explaining the purpose of the assignment and pointing out the key concepts or data to be studied. This is most effective when provided in a written handout or when presented on the chalkboard. These students also need organizational reinforcement; hence, the inclusion of chapter outlines in the Manual to be handed out or presented on overhead transparencies. Simply having this in front of them clarifies relationships among pieces of information and provides sequencing clues so they can anticipate where the class presentation will lead. Skills deficient stu-
dents also need frequent assessment (e.g., chapter quizzes) to provide concrete feedback on their progress and to prompt them to continually review what they have already learned. Assessment coupled with teacher motivation generally keeps these students involved in the classes and heightens their interest. In fact, many of these students overcome their deficits through practice and become outstanding achievers.

The final group of students that deserve classroom attention are the learning disabled. By definition, these students possess average to above-average intelligence. They simply cannot process information in a traditional manner and come to college with a set of compensatory strategies that, if the instructor allows, will permit them to excel. These students are protected under the federal handicapped student laws, and their requests should be treated accordingly. They usually require no more than untimed exams, audio tapes of texts, the opportunity to type test responses because of writing difficulties, or perhaps a student reader. College instructors in today’s introductory level classes are faced with a much more diverse student population than as little as ten years ago. Adaptations in teaching methods and materials presentation are the necessary result.

Course Organization

The two most common communications courses for which *The Radio Station* has been adopted are Introduction to Broadcasting and Radio Station Operations. Both are typically freshman/sophomore level courses and are often prerequisites to more advanced courses.

Introduction to Broadcasting (or Introduction to Radio) takes an historical or topical perspective of the medium, tracing the origins, evolution, setbacks, and resurgence of AM and rise to dominance of FM radio in the United States. Students are presented with the basic electronics, operation, regulation, staffing, and selling of radio. Each aspect of *The Radio Station* is first given a historical context before the current state of the art is explained. The intent is to provide adequate perspective on the medium for specialized study in such courses as Programming and Production, Broadcast Sales and Management, Broadcast News, etc.

**THE FIRST CLASS SETS THE TONE**

In some courses, instructors waste the first class by handing out a syllabus, assigning the texts and first readings, checking the class roster, and then dismissing the class. The pretext is that the students have not read any of the text yet, so they are not yet ready to learn. This suggests to the students that the instructor may not be enthused about the course or that there is not a pressing amount of material to be covered. Instead, it is better to use the first class to set a professional tone and encourage the enthusiasm of the students. The first class must include the housekeeping aspects listed above, but it should also be an entertaining, upbeat introduction into the course material. The instructor should provide enough personal background to establish his credentials for teaching the course and to establish himself as a caring, approachable individual. Making the students comfortable and earning their respect are the best ways to insure their interest and cooperation throughout the semester.

The Foreword can be used as a basis for introduction into the medium. Particular
emphasis can be placed on his concluding statement about radio’s future and the student’s role in it. “Whether it is a five-station grouping in Little Rock or a six-station combination in Los Angeles, the goals of share maximization are the same. The result is a more sophisticated, strategic type of multitasking manager who needs to be a far more global thinker than ever before. For those desiring a career in this business, the radio renaissance of the 21st century is an exciting proposition. Although there are fewer overall positions, the remaining slots are far more challenging and rewarding than ever before. For the creative, there is a larger stage to exhibit your skills. For the strategic, there is a bigger platform from which to plot your moves. For the marketer, there are more stations and options to offer your customers. For the motivator, there is a greater, more diverse universe of staff to lead. There is a rebirth of opportunity in the oldest electronic medium with more market power than ever previously imagined.”

**USING THE RADIO STATION’S SPECIAL FEATURES**

The **Chapter Highlights** are found at the end of each chapter, prior to the bibliographic listings and any appendices that may be included. Students should be encouraged to read through the Highlights before reading the chapter, using them as a previewing device so they will recognize key ideas as they are encountered. They should also use the Highlights as a review self-check, since they should be able to provide all of the relevant details surrounding each Highlight and should be able to write a brief essay about each concept contained in the Highlights. Finally, test questions can be drawn from the Highlights, both essay and objective, since the students should have studied this material carefully.

The **Glossary** at the end of the text provides a handy reference for students who forget the exact meaning of previously introduced terms. It also helps clarify missed meanings when an instructor covers chapters out of sequence. An occasional terminology quiz of all glossary terms covered to date in the course is an excellent way to encourage students to review their notes and study the text carefully.

The **Suggested Further Reading** bibliographies have been carefully selected to match the difficulty level of the course and the educational level of the students. They provide a diverse and thorough coverage of all of the principal topics contained in the chapter. The college library should have most of these available for the students, both as collateral readings and as resources for any research projects that may be assigned. Some instructors have found it useful to have small groups of students collectively summarize and present a report on selected readings for each chapter. This type of collaborative learning assignment allows the instructor to match stronger and weaker students in a shared learning experience.

The quotations and feature boxes from the industry experts are a primary strength of *The Radio Station*, differentiating it from its competitors. Besides demonstrating to the students that the course deals with the realities of the profession, not just theories, the quotations lend credence to the instructor’s presentation—much like the use of multiple guest speakers. These excerpts from industry professionals can become springboards for discussion or can lead to research of local
market outlets as sources of comparison. Because the experts don’t always agree, the students will realize that not every station operates the same and that, as employees, they will have to adjust to the operating philosophy of their immediate supervisors. The bottom line for anyone intending a career in communications is flexibility. The medium is continually changing, never static, and those wishing to advance their careers must be ready for changes in operating principles and technology. The input of so many industry professionals underscores the variety and vitality of the medium.

The material for each chapter includes review material in two forms- the multiple choice quiz and the review questions. These have been organized in a manner to provide at least one relevant question for each subsection in a chapter. Thus there are perhaps more questions than an instructor may feel is needed to test the information. Feel free to cut and paste your own edited, shorter version.

The review topics are based on the quiz questions, and afford the student to exercise “critical thinking”. In addition to the first stage of research in finding the information in the text, the student is encouraged to extrapolate, interpret and express ideas that may go beyond the text. As demonstrated in the rubric, merely copying a sentence or two verbatim from the text earns a much lower grade; a paragraph with evidence of critical thinking earns an A.

Answer sheets are provided along with a page number for reference. It is hoped that the creative instructor may also write essay questions, true and false, or other forms of quizzes and examinations based on the material in this manual.
SUGGESTED RUBRIC FOR WRITTEN WORK

• In this class, we will be doing chapter reviews, case studies, and other presentations which require written preparation; therefore, it is required that all written work for this course be typewritten, which means preparing your work on a computer and printing it out for submission (unless you have an actual typewriter!).

• Our goal is not only to meet the academic requirements for a course such as this, but to prepare the student for the professional workplace. Memos, agenda, mission statements, and other types of written expression in business are always prepared on a computer, in keeping with professional standards. Spell check! Grammar check!

• Students should utilize this process as a means of developing skills in critical thinking; that is, in the expression of your own original ideas and conclusions regarding the subject matter at hand. It is not enough to merely repeat what your research and reading have discovered in the text or other source material. You goal is to be able to present your own original, highly focused conclusions in a clear and concise manner. This will be good practice in developing valuable skills for the workplace.

• Your written work must be your own and original; while we may encourage you to study with one or more of your classmates, the paper you turn in must be written in your own words. If you and another student turn in a paper that is identical, you will both be given F’s for that assignment.

• Preparing presentations on the computer also gives the student an opportunity to edit and revise, check for spelling and grammatical errors, and arrange material on the page in an effective manner. It also means that students can save their work and in some cases, re-cycle it for future use.

• The written responses to the review questions demonstrate that you have read the assigned chapter, understand, and have processed the information. The attached rubric will demonstrate how the results will be evaluated, both qualitatively and quantitatively.

• Please use a clear typeface or font, 12 pitch, 1 inch margins, and spacing set at 2 spaces. Please staple the upper left hand corner. This handout may serve as a model. (1 space, not 2, after periods and commas, please!) Please title your papers as shown below:

(UPPER LEFT HAND CORNER)
COURSE TITLE AND NUMBER
YOUR NAME
REVIEW QUESTIONS, CHAPTER # __ DUE DATE: ____________
RUBRIC: EXAMPLES OF WRITTEN WORK

The following answers were given the grades shown.

Q: What is the current status of the “Fairness Doctrine”?

C
The current status of the “fairness doctrine” is unenforceable and unlikely to be otherwise.

The “Fairness Doctrine” is no longer used, it was eliminated in a decision claiming that scarcity of viewpoint sources no longer existed.

B to B+
The Fairness Doctrine was considered unconstitutional and unenforceable by the FCC, and because of the emergence of the new commercial television networks, it is unlikely to be brought back.

In 1974 the FCC declared the “Fairness Doctrine” unconstitutional and unenforceable. With the fragmentation of the radio audience and the emergence of new commercial television networks, it is very unlikely that the doctrine will return.

A-
The Fairness Doctrine was declared unenforceable and unconstitutional by the FCC in 1987. This was a step towards industry deregulation by the FCC. It is very unlikely that we will see this come back because the White House has shown almost no interest in this for many years.

The current status of the Fairness Doctrine is that in 1987 the doctrine was eliminated. The FCC decided that the scarcity of viewpoint sources no longer existed, which left only the concept of public interest. It was decided that implementation would be made on a case-by-case basis.

Since the republicans took over Congress in 1995, there has been no such effort and the FCC has shown little interest, despite White House signals. With the fragmentation of the radio audience and the emergence of new commercial television networks, it is unlikely it will be back.

A (p 261) The Fairness Doctrine is currently not in effect. After much attention was paid to the issue of equalizing coverage of controversial topics of public importance over broadcasting it was uncovered that this doctrine was indeed a very hard matter to regulate. The FCC did an about face and declared the doctrine unconstitutional in 1987, reversing the edict that it was required for license renewal. With the fragmentation of the radio audience and the emergence of new commercial television networks, it is unlikely it will be back. For more information on the history of the fairness doctrine, see http://www.pbs.org/now/politics/fairness.html
Chapter 1: State of the Fifth Estate

Overview
This introductory chapter introduces the student to the following topics: the origins and early history of radio, in the air—everywhere, a household utility, a toll on radio, birth of the networks, conflict in the air, radio prospers during the depression, radio during world war II television appears, a new direction, radio rocks and roars, fm’s ascent, am stereo, noncommercial radio, proliferation and frag-out, profits in the air, economics and survival consolidations, downsizings, and clusters; buying and selling, dab revolution, satellite and cable radio, internet radio, lpfm (low power fm), radio and government regulations, and jobs and equality in radio.

Student Objectives
After reading and understanding this chapter, the students should be able to:
• Gain an understanding of the history and evolution of radio
• Demonstrate an understanding of how this evolution affects radio in the 21st century
• Begin to learn the basic vocabulary unique to radio broadcasting
• Utilize video and audio recordings to communicate a sense of history
• Utilize handouts to introduce students to your radio market: call letters and ratings.

Discussion Topics
What factors allow radio to retain its current level of appeal to a large and diverse audience?
Are there areas of the radio industry that should be more stringently regulated?
What can be done to offset the effects of satellite and cable audio services?

Key words
ABC
Call Letters
CBS
Chain Broadcasting
Chief Engineer
Consolidation
Deejay
Digital Audio Radio Service
FCC
FRC
Group Owners
IBS Intercollegiate Broadcasting System
LMAs
LPFM
Marconi
MBS
Narrowcasting
NBC
Networks
Non-commercial Radio
NPR
Proliferation
PRI
RCA
Satellite Radio
Simulcasting
Telegraphy
Top 40
Transistor

**Class Activity:** Most students will gain a fuller perspective of the historical development of radio broadcasting through listening to tapes of early broadcasts, dramas, newscasts from the wars, commercials, top and famous announcers. Develop a timeline chart of radio’s key events. Do a survey of which stations students listen to and why.

**Assignment**

Divide the class into groups of four students (two researchers, one writer, one presenter). Assign each student group one of the “father of radio” candidates to research. Take five minutes at the end of the next few classes to allow one group to present its evidence to support its candidate for “father of radio.” Have the class vote after all groups have presented.
QUIZ: Chapter # 1 State of the Fifth Estate

1. Americans spend how much time listening to the radio each week on average?
   __ a. 6 hours
   __ b. 18 hours
   __ c. 4.5 hours
   __ d. 12 hours

2. Who is considered to be the father of radio:
   __ a. Sarnoff
   __ b. Maxwell
   __ c. Edison
   __ d. Marconi

3. Which radio station is generally considered to have been the first to air a paid commercial announcement?
   __ a. KDKA
   __ b. WEAF
   __ c. XERB
   __ d. WBZ

4. The major radio networks evolved out of was originally called:
   __ a. networks
   __ b. chain broadcasting
   __ c. the internet
   __ d. linked radio

5. The Radio Act of 1927 formed the:
   __ a. FCC
   __ b. FRC
   __ c. KFC
   __ d. FTC

6. The Communications Act of 1934 resulted in the establishment of what government agency?
   __ a. the FCC
   __ b. the FRC
   __ c. the KFC
   __ d. the FTC

7. How did the FCC respond to the outbreak of WW II?
   __ a. by banning all pro-American propaganda.
   __ b. by banning actual broadcasts from the battlefronts
   __ c. by banning the construction of new broadcast outlets
   __ d. by banning commercial sponsorship of news broadcasts

8. What was one of the effects that the emergence of radio had on TV?
   __ a. many popular radio shows and personalities moved to TV
   __ b. many radio station owners sold their facilities
   __ c. radio networks lost their prominence
   __ d. all of the above
9 The transistor was developed in 1948 by:
__ a. Sony
__ b. RCA
__ c. Bell labs
__ d. Edison

10 The emergence of Top 40 radio in the 50s coincided with what popular musical style?
__ a. Big Band
__ b. Rock and Roll
__ c. Beautiful Music
__ d. Classical Music

11 What was one of the first radio formats to sizable audiences on FM radio?
__ a. Classical music
__ b. Beautiful music
__ c. Progressive Rock
__ d. Top 40

12 On noncommercial radio stations, what kind of announcements take the place of commercials?
__ a. station promos
__ b. underwriting announcements
__ c. public Service Announcements
__ d. fundraising announcements

13 What is meant by the terms “proliferation and frag—out”?
__ a. the invention of Top $0 radio.
__ b. a wider variety of formats
__ c. narrowcasting or niche-casting
__ d. disco radio

14 About what percent of all advertising money goes to radio?
__ a. 7%
__ b. 23%
__ c. 37%
__ d. 85%

15 What is the name of an agreement in which one radio station leases time and/or facilities from another area station?
__ a. LMA
__ b. LPFM
__ c. LSD
__ d. LOW

16 What was the primary effect of the Telecommunications Act of 1996?
__ a. only the big 3 networks could own more than two stations in a market
__ b. the number of “duopolies” was limited to just two in each market
__ c. individual companies could own several stations in the same market
__ d. LMAs were eliminated

17 Who handles the buying and selling of radio stations these days?
__ a. the networks
__ b. a broker
__ c. the individual owner
__ d. the FCC
18. What is one of the advantages of digital radio broadcasting?
   ___ a. a multiplex stereo signal
   ___ b. compatible with current analog signals
   ___ c. more affordable prices than existing receivers
   ___ d. dramatic improvement in the quality of the signal

19. What is one of the main problems with satellite radio?
   ___ a. non-commercial
   ___ b. obscenity-free
   ___ c. free receivers
   ___ d. high monthly fees

20. What is one of the main obstacles to the success of internet radio?
    ___ a. talent fees for announcers
    ___ b. line fees charged by access providers
    ___ c. music performance rates established by the Digital Millennium Copyright Act of 1998
    ___ d. poor audio quality

21. What new technology constitutes the biggest competitive challenge to radio?
    ___ a. iPods and cellphones
    ___ b. transistor radios
    ___ c. laptop computers
    ___ d. audio implants

22. LPFM licenses are limited to what type of broadcasters?
    ___ a. amateur radio operators
    ___ b. satellite radio
    ___ c. corporate radio
    ___ d. nonprofit broadcasters

23. What is the current state of the “Fairness Doctrine”?
    ___ a. no longer in effect
    ___ b. only applies to nonprofit radio stations
    ___ c. only applies to talk radio
    ___ d. applies to satellite radio

24. Consolidation of radio ownership has had what effect on jobs in broadcasting?
    ___ a. no noticeable effect
    ___ b. fewer jobs on all levels
    ___ c. more executive jobs
    ___ d. increased on-air jobs
1. b. 18 hours
2. d. Marconi
3. b. WEAF
4. b. chain broadcasting
5. b. FRC
6. a. the FCC
7. c. by banning the construction of new broadcast outlets
8. d. all of the above
9. c. Bell labs
10. b. Rock and Roll
11. b. Beautiful music
12. b. Underwriting announcements
13. b. a wider variety of formats
14. a. 7%
15. a. LMA
16. c. individual companies could own several stations in the same market
17. b. a broker
18. d. dramatic improvement in the quality of the signal
19. d. High monthly fees
20. c. music performance rates established by the Digital Millennium Copyright Act of 1998
21. a. iPods and cellphones
22. d. nonprofit broadcasters
23. a. no longer in effect
24. b. fewer jobs on all levels
Chapter Review

On a separate sheet, write your answer to the following questions.

1. Americans spend how much time listening to the radio each week on average?

2. Who is considered to be the “father of radio”?

3. Which radio station is generally considered to have been the first to air a paid commercial announcement?

4. The major radio networks evolved out of was originally called:

5. The Radio Act of 1927 formed what government agency?

6. The Communications Act of 1934 resulted in the establishment of the __________

7. How did the FCC respond to the outbreak of WW II?

8. What were some of the effects that the emergence of television had on radio?

9. The transistor was developed in 1948 by what company?

10. The emergence of Top 40 radio in the 50s coincided with what popular musical style?

11. What was one of the first radio formats to sizable audiences on FM radio?

12. On noncommercial radio stations, what kind of announcements take the place of commercials?

13. What is meant by the terms “proliferation and frag-out”?

14. About what percent of all advertising money goes to radio?

15. What is an “LMA”?

16. What was the primary effect of the Telecommunications Act of 1996?

17. Who handles the buying and selling of radio stations these days?

18. What are some of the advantages of digital radio broadcasting?

19. What is one of the problems with satellite radio?

20. What is one of the main obstacles to the success of internet radio?

21. What new technologies constitute the biggest competitive challenge to radio?

22. LPFM licenses are limited to what type of broadcasters?

23. What is the current state of the “Fairness Doctrine”?

24. Consolidation of radio ownership has had what effect on jobs in broadcasting?
1 Americans spend how much time listening to the radio each week on average?  
18 hours

2 Who is considered to be the “father of radio”?  
Marconi

3 Which radio station is generally considered to have been the first to air a paid commercial announcement?  
WEAF

4 The major radio networks evolved out of was originally called:  
Chain broadcasting

5 The Radio Act of 1927 formed what government agency?  
F R C  Federal Radio Commission

6 The Communications Act of 1934 resulted in the establishment of the ___________  
The FCC

7 How did the FCC respond to the outbreak of WW II?  
By imposing a wartime freeze on the construction of new broadcast outlets.

8 What were some of the effects that the emergence of television had on radio?  
Programs moved to TV, audiences switched, sponsors moved, radio seemed to be doomed.

9 The transistor was developed in 1948 by what company?  
Bell labs

10 The emergence of Top 40 radio in the 50s coincided with what popular musical style?  
Rock and Roll

11 What was one of the first radio formats to sizable audiences on FM radio?  
Beautiful Music

12 On noncommercial radio stations, what kind of announcements take the place of commercials?  
Underwriting announcements

13 What is meant by the terms “proliferation and frag-out”?  
A wider variety of formats; less narrowcasting.

14 About what percent of all advertising money goes to radio?  
7 %
15 What is an “LMA”?  
Local marketing or management agreement: one radio station leases time and/or facilities from another area station.

16 What was the primary effect of the Telecommunications Act of 1996?  
Individual companies could own several stations in the same market (up to eight in large markets) and no limits on national totals

17 Who handles the buying and selling of radio stations these days?  
Brokers

18 What are some of the advantages of digital radio broadcasting?  
- Significantly improved coverage using significantly less power  
- Dramatic improvement in the quality of the signal; compare CD to vinyl  
- More precise coverage control using multiple transmitters similar to cellular phone technology- see text for more.

19 What is one of the problems with satellite radio?  
Must pay for services, buy special receivers. not commercial free, company near bankruptcy.

20 What is one of the main obstacles to the success of internet radio?  
Rates established by the Digital Millennium Copyright Act of 1998 had forced many radio broadcasters – both commercial and noncommercial – to reconsider their plans to Web cast. In 2009, it is still the biggest obstacle.

21 What new technologies constitute the biggest competitive challenge to radio?  
Cellphones, MP3 players, PDAs and iPods

22 LPFM licenses are limited to what type of broadcasters?  
Non-profit.

23 What is the current state of the “Fairness Doctrine”?  
On August 4, 1987, the FCC voted to eliminate the 38-year-old Fairness Doctrine, declaring it unconstitutional and no longer applicable to broadcasters.

24 Consolidation of radio ownership has had what effect on jobs in broadcasting?  
Fewer jobs on all levels.
Chapter 2: Station Management

Overview

Chapter 2 discusses the organizational structure of radio stations, and how the chain of command works. Topics in this chapter include: the nature of the business, the manager as chief collaborator, what makes a manager, the manager’s duties and responsibilities, organizational structure, human resources, whom managers hire, the manager and the profit motive, the manager and the community, the manager and the government, the public file, the manager and unions, the manager and industry associations, and buying or building a radio station.

Student Objectives

• Learn the hierarchal structure of the workplace as applied to radio stations.
• Develop understanding of the specific responsibilities of various management positions.
• Understand how a systematic approach to management creates crisis and conflict resolution.
• Learn different management styles.

Discussion Topics

• Make clear to the students that there are a wide variety of positions to consider in radio other than on-air.
• Explain job titles which are specific and unique to radio stations.
• Use role-playing to develop understanding of organizational structure in management.
• Present visual displays of organizational charts. Discuss the specific duties of the Operations Manager, Program Director, Sales Manager, and Chief Engineer. Provide specific examples for each duty.
• Have students debate Taylor’s contention that “Not nearly enough of the radio operators in this country are truly committed to running the best possible stations they can, either because that might cost them more money or they simply don’t understand or care what it means to be the best.”

Class Activity

• Using overhead transparencies of figures 2.6 and 2.7, illustrate the various combinations of positions and delegations of authority existing in today’s station organization. Then have students fill in the positions on a blank flow chart.
• If at all possible, bring a Program Director and/or Sales Manager to the class as a guest speaker to explain the realities of day-to-day operations.

Assignments

• Ask students to listen carefully to their favorite station for a two-hour period. Have them compile a list of each aspect of the air product they hear, allocating each to the area (Operations, Programming, Sales, Engineering) that would have responsibility. For exam-
ple, music is Programming, commercials are Sales, sound quality is Engineering, news is Programming, etc. Have them determine which area has the greatest influence on the audience’s impression (air product) of a station.

• Have groups of 3-4 students visit a local station (each group to a different station) to interview and observe one of the department heads. The group should submit a brief report of their findings.

**Key words**
AFTRA
Theory X, Y and Z
Programming
Program Director
Operations Manager
Station Manager
Sales Manager
Traffic Manager
Chief Engineer
NAB/ RAB
QUIZ:  Chapter # 2  Station Management

1. The managers of small market radio stations can usually count on air personalities to
   __ a. stay with the station for a long time
   __ b. move into sales
   __ c. leave for a better position in another station
   __ d. move up into management

2. Which management style is most prevalent in radio today?
   __ X: the authoritarian approach
   __ Y: the collaborative approach
   __ Z: the hybrid of both X and Y

3. Many radio station managers are promoted from which department?
   __ a. programming
   __ b. business management
   __ c. sales
   __ d. legal and technical

4. A primary objective for a Station Manager is to:
   __ a. avoid firings and layoffs
   __ b. be able to fix technical problems
   __ c. operate in a manner that generates the most profit,
   __ d. to ensure a lot of turnover in the air staff.

5. When several stations owned by the same company are clustered together in one location, what effect
does this have on the staff?
   __ a. the downsizing of station staffs
   __ b. more jobs
   __ c. no effect on jobs
   __ d. no jobs at all

6. In what kind of market might an employee be expected to serve in several capacities?
   __ a. a small market
   __ b. a medium market
   __ c. a large market
   __ d. multiple markets

7. This job position is often second only to the General Manager in noncluster operations:
   __ a. Program Director
   __ b. Sales Manager
   __ c. Operations Director
   __ d. Business Manager

8. Which department head has the responsibility for developing and executing the format; hiring and
managing air staff and establishing the schedule of air shifts?
   __ a. Program Director
   __ b. Operations manager
   __ c. Sales Manager
   __ d. General manager
A group general sales manager may direct the efforts of individual sales managers or account executives in what kind of organization?
__ a. only at the highest corporate level
__ b. in a cluster situation
__ c. in a non-cluster situation
__ d. in a satellite situation

Who is responsible for operating the station within prescribed technical parameters established by the FCC?
__ a. the General Manager
__ b. the Program Director
__ c. the Chief Engineer
__ d. the Operations Manager

The station’s official policy manual contains what information?
__ a. all the rules and laws concerning areas that impact human resources
__ b. guidelines for the sales department
__ c. music and programming guidelines
__ d. FCC rules and regulations

What qualities to managers try to avoid when hiring staff?
__ a. individuals with fragile or oversized egos
__ b. ambition and a positive attitude
__ c. competitiveness and determination
__ d. stability and reliability

Disgruntled listener groups are very often successful:
__ a. in buying and taking over a station
__ b. in going to court to force the return of abandoned formats
__ c. getting stations to lower the commercial load
__ d. none of the above

What effect did the FCC’s deregulation in the early 80’s have on radio’s involvement in community affairs?
__ a. ascertainment procedures have all but been eliminated
__ b. a station chooses to do so, it may virtually divorce itself from the concerns of the community.
__ c. small-market stations traditionally have cultivated a strong connection with the community
__ d. all of the above are true

According to the text, Radio Ink reports that the FCC fine for broadcasting “indecent/obscene” material in the early 2000’s was:
__ a. $12,500
__ b. $20,000
__ c. $7,500
__ d. $50,000

Where do most radio stations keep the Public File?
__ a. the FCC
__ b. under lock and key
__ c. at the main station facility
__ d. at the transmitter location
17 The union which represents announcers is:
   __ a. IBEW
   __ b. AFTRA
   __ c. NABET
   __ d. SAG

18 What is one of the requirements for holding a broadcast license?
   __ a. one must be a broker
   __ b. one must be a multimedia corporation
   __ c. one must own no other media
   __ d. one must be a US citizen

19 Which industry organization is designed to serve as the sales and marketing arm of America’s commercial radio industry.
   __ a. RAB
   __ b. NAB
   __ c. NAFTA
   __ d. RTNDA
Multiple Choice Answer Sheet  

1. c. leave for a better position in another station  
2. Z: the hybrid of both X and Y  
3. c. Sales  
4. c. operate in a manner that generates the most profit,  
5. a. the downsizing of station staffs  
6. a. a small market  
7. c. Operations Director  
8. a. Program Director  
9. b. in a cluster situation  
10. c. the Chief Engineer  
11. a. all the rules and laws concerning areas that impact human resources  
12. a. individuals with fragile or oversized egos  
13. d. none of the above  
14. d. all of the above are true  
15. a. $12,500  
16. c. at the main station facility  
17. b. AFTRA  
18. d. one must be a US citizen  
19. a. RAB
Chapter Review  Chapter #  2 Station Management

On a separate sheet, write your answers to the following questions.

1. Can the managers of small market radio stations usually count on air personalities staying with the station for a long time?

2. Which management style is most prevalent in radio today?

3. Many radio station managers are promoted from which department?

4. A primary objective for a Station Manager is to:

5. When several stations owned by the same company are clustered together in one location, what effect does this have on the staff?

6. In what kind of market might an employee be expected to serve in several capacities?

7. Define the job description the Operations Manager.

8. Which department head has the responsibility for developing and executing the format; hiring and managing air staff and establishing the schedule of air shifts?

9. How does the group sales manager job differ in a cluster situation?

10. Who is responsible for operating the station within prescribed technical parameters established by the FCC?

11. The station’s official policy manual contains what information?

12. Which qualities do station managers prefer when firing staff?

13. Do disgruntled listener groups succeed in going to court to force the return of abandoned formats?

14. What effect did the FCC’s deregulation in the early 80’s have on radio’s involvement in community affairs?

15. According to the text, Radio Ink reports that the FCC fine for broadcasting “indecent/obscene” material in the early 2000’s was how much?

16. Where do most radio stations keep the Public File?

17. The union which represents announcers is:

18. What are some of the FCC requirements for holding a broadcast license?

19. Which industry organization is designed to serve as the sales and marketing arm of America’s commercial radio industry.
1. Can the managers of small market radio stations usually count on air personalities staying with the station for a long time?

No. The deejays have come to WXXX to begin their broadcasting careers with plans to gain some necessary experience and move on to larger markets. Within a matter of a few months, the station will probably be looking for replacements.

2. Which management style is most prevalent in radio today?

Z: the hybrid of both X and Y

3. Many radio station managers are promoted from which department?

Sales: many radio station managers are recruited from the sales area rather than programming. Since the general manager’s foremost objective is to generate a profit, station owners usually feel more confident hiring someone with a solid sales or business background. Consequently, three out of four radio managers have made their living at some point selling airtime.

4. A primary objective for a Station Manager is to:

A primary objective of the station manager is to operate in a manner that generates the most profit, while maintaining a positive and productive attitude among station employees.

5. When several stations owned by the same company are clustered together in one location, what effect does this have on the staff?

This has resulted in the downsizing of station staffs and the ultimate enhancement of the bottom line for the corporations licensed to operate these outlets.

6. In what kind of market might an employee be expected to serve in several capacities?

In a small market station, the key word is flexibility, since each member of the staff is expected to perform numerous tasks. The station’s manager also may assume the duties of sales manager, and announcers often handle news responsibilities. Meanwhile, everyone, including the station’s secretary, may write commercial copy. The key word at the small station is flexibility, since each member of the staff is expected to perform numerous tasks.

7. Define the job description the Operations Manager.

In noncluster operations, this person is second only to the general manager in level of authority; the operations manager (not all stations have such a slot) is sometimes considered the station’s assistant manager.

8. Which department head has the responsibility for developing and executing the format; hiring and managing air staff and establishing the schedule of air shifts?

Program Director. also includes:
• Monitoring the station to ensure consistency and quality of product
• Keeping abreast of competition and trends that may affect programming
• Maintaining the music library
• Complying with FCC rules and regulations
• Directing the efforts of the news and public affairs areas.

9. How does the group sales manager job differ in a cluster situation?

A group general sales manager may direct the efforts of individual sales managers or account executives.
10 Who is responsible for operating the station within prescribed technical parameters established by the FCC?

The Chief Engineer. Also:
• Purchasing, repairing, and maintaining equipment
• Monitoring signal fidelity
• Adapting studios for programming needs
• Setting up remote broadcast operations
• Working closely with the programming department.

11 The station’s official policy manual contains what information?

All the rules and laws concerning areas that impact human resources. Have an attorney write an employee manual and establish the policies and the rules and laws concerning areas that impact human resources. Have an initial meeting with your management staff to assist your people in their management of the staff. Next, have your employees acknowledge receipt of the manual.

12 Which qualities do station managers prefer when firing staff?

The goal is to hire someone who will fit in nicely with the rest of the station’s members. Ambition and a positive attitude, competitiveness and determination, commitment to the station’s philosophy and goals, stability and reliability, honesty and candor. self-respect and esteem for the organization, healthy self-image and attitude, patience, enthusiasm, discipline, creativeness, logic, and compassion.

13 Do disgruntled listener groups succeed in going to court to force the return of abandoned formats?

In some instances, the actions of stations have caused outcries by unhappy and disenfranchised listeners who feel that their programming needs are being disregarded. Several disgruntled listener groups have gone to court in an attempt to force stations to reinstate abandoned formats. Since the government currently avoids involvement in programming decisions, leaving it up to stations to do as they see fit, little has come of their protests.

14 What effect did the FCC’s deregulation in the early 80’s have on radio’s involvement in community affairs?

Many radio stations could reduce the extent to which they must become involved in community affairs. If a station chooses to do so, it may virtually divorce itself from the concerns of the community. However, a station that opts to function independently of the community to which it is licensed may find itself on the outside looking in. Therefore, most stations do make an attempt to ascertain community issues and do so on a quarterly basis, maintaining the results of these surveys.

15 According to the text, Radio Ink reports that the FCC fine for broadcasting “indecent/obscene” material in the early 2000’s was how much?

$12,500; since then, fines in some areas have increased significantly, especially in the area of indecency and obscenity.

16 Where do most radio stations keep the Public File?

Most stations keep the file at their main studio facility rather than at another public location, which is also permissible. The Public File must be located in the community in which the station is licensed. The Public File is often the first place FCC agents look when they inspect a station, so it must be readily available. It is imperative that the file be kept up-to-date. As a general rule, files are retained for a period of 7 years.
17 The union which represents announcers is:

   **AFTRA - the American Federation of Television and Radio Artists**

18 What are some of the FCC requirements for holding a broadcast license?

   **The FCC examines the background of any would-be station owner. Licensees must be U.S. citizens and must satisfy the following criteria, among others:**
   - Must not have a criminal record
   - Must be able to prove financial stability
   - Must have a solid personal and professional history.

19 Which industry organization is designed to serve as the sales and marketing arm of America’s commercial radio industry.

   **RAB, the Radio Advertising Bureau; the RAB is designed to serve as the sales and marketing arm of America’s commercial radio industry. Members include radio stations, broadcast groups, networks, station representatives, and associated industry organizations in every market in all 50 states,**
Chapter 3: Programming

Overview
Chapter 3 will familiarize the student with various radio formats, the kind of music played and the style of presentation. An historical overview of the evolution of various formats is discussed, along with new ideas in programming. Topics in this chapter include: program formats, the programmer, the Program Director’s duties and responsibilities, elements of programming; the program director and the audience, the music, the FCC, and upper management.

Student Objectives
• Gain understanding of the terminology used by broadcasters to define various radio formats.
• Learn how the presentation of music on-air is structured.
• Examine playlists and clocks and how they work with the program log to determine the positioning of various format elements.

Discussion Topics
• Take the students behind the scenes and explain the mechanics of format structure.
• Utilize additional handouts to define “format elements” and how they are used to support the format. (See appendix A in this manual)
• Discuss and demonstrate different announcing styles and how they are applied to different formats. Considering the numerous pressures placed upon a PD, why would anyone aspire to become a Program Director rather than a less-stressful department head?
• What is your favorite station? Discuss its programming and why it appeals to you.

Class Activities
• Distribute a monthly ratings sheet for a local market area. Break the students into collaborative learning groups to discuss: If you were to initiate a new station in this area, what would be the most likely format to be successful and why?
• Using the class as the intended audience, use blank programming wheels to construct drive time, midday, and evening programming that would capture the largest audience share.

Assignment
Have students monitor their favorite station over a period of days. Have them submit a program wheel or set of wheels to reflect the programming pattern(s) of the station. If you wish, have them check for weekend programming changes.

Key Words:
Program Directors (PDs)
Program clocks
Target audience
Format
Format elements
Adult Contemporary
Contemporary Hit Radio (CHR)
Country
Easy Listening/Smooth Jazz
Rock or Album-oriented Rock (AOR)
All-News
All-Talk
All Sports
Oldies
Classic Rock
Urban Contemporary
Classical
Religious
Ethnic
Full Service
Niche formats

Chapter 3: Programming: Quiz: Matching Columns

1. PD effectiveness __  A. features current pop standards
2. All-Talk format __  B. few commercial outlets, but loyal audience
3. Urban Contemporary __  C. discussion and call-in shows
4. Adult Contemporary __  D. Includes Hip-hop and R&B
5. Contemporary Hit __  K. fast-selling top 40 music
6. Classical __  F. particular areas of audience strength
7. MOR __  G. features mostly instrumentals
8. FCC rules govern __  H. measured by ratings and/or sales
9. cells __  I. guides air people
10. program wheel __  J. contests and promotions

ANSWERS:  1- H,  2- C,  3- A,  4- K,  5- B,  6- G,  7- J,  9- F, 10, I
1. The staff reductions in postconsolidation radio cause national chains to fill the time with what kind of programming?
   - a. live local programming
   - b. rebroadcasting of local programs
   - c. syndication or repurposed content from another market
   - d. programming borrowed from other networks

2. The radio format of current pop standards, which is designed to appeal to 25-49 year old age group is called:
   - a. CHR/ top 40- (Contemporary Hit Radio)
   - b. AC (Adult Contemporary)
   - c. AOR (Album oriented Rock)
   - d. UC (Urban Contemporary)

3. The format once known as “Top 40” is now called:
   - a. AOR
   - b. AC
   - c. MOR
   - d. CHR

4. According to Arbitron, the most popular radio format in American radio is:
   - a. Top 40
   - b. News/Talk
   - c. Adult Contemporary
   - d. Country

5. Current “Rock” formats evolved from what radio format from the late 1960’s?
   - a. Top 40
   - b. AOR
   - c. MOR
   - d. Soul Music

6. News and/or Talk formats are primarily located on which band of radio frequencies?
   - a. AM
   - b. FM
   - c. HDTV
   - d. Satellite

7. The radio format which features music played by former AOR stations during the last two decades is called:
   - a. Classic Hits
   - b. Middle-of the Road
   - c. Classic Rock
   - d. Oldies

8. Which format is referred to the “melting pot” of music formats?
   - a. Black/ African-American
   - b. Urban Contemporary
   - c. CHR
   - d. Hispanic
8 What 2 music formats top the list of Public Radio stations?
   __ a. folk and blues
   __ b. rock and roll
   __ c. ethnic and Hispanic
   __ d. classical and jazz

9 What are some of the areas of experience other than deejaying that provide a route to the programmer’s job?
   __ a. copy writing
   __ b. production
   __ c. music
   __ d. all of the above

10 What is considered to be the PD’s major objective?
    __ a. planning announcer schedules
    __ b. selecting music for airing
    __ c. getting good ratings
    __ d. coaching the DJ’s

11 How is the programming of formats in a group or “cluster” of stations managed?
    __ a. the formats are managed by an operations manager for the cluster
    __ b. each station within the cluster is programmed autonomously by the local PD
    __ c. all programming comes from corporate headquarters
    __ d. all stations within a cluster will follow the exact same music format

12 The means of positioning program elements such as spot breaks, music and news is called a:
    __ a. a playlist
    __ b. the program log
    __ c. the format list
    __ d. the clock

13 What are some of the ways that new internet technology is used to reach out to listeners?
    __ a. satellite broadcasts
    __ b. terrestrial radio signals
    __ c. web sites, podcasts, and blogs
    __ d. interconnected implants

14 What is meant by “dayparting?”
    __ a. to play exactly the same format throughout the broadcast day
    __ b. to segmentalize the broadcast day to conform to the listener’s lifestyle
    __ c. to change the format during different times of the day
    __ d. to sign off the air at the end of the day

15 What is a common method for categorizing music rotations at most radio stations?
    __ a. chronologically- new, current, recurrent and old
    __ b. by popularity of the artist
    __ c. by record sales
    __ d. research and listener requests

16 Neither the deejays, PD, music director nor anyone associated with the station may receive payment for playing a song or album on the air: this is called:
    __ a. plugola
    __ b. victrola
    __ c. motorola
    __ d. payola
1. c. syndication or repurposed content from another market  
2. b. AC (Adult Contemporary)  
3. d. CHR  
4. d. Country  
5. b. AOR  
6. a. AM  
6. c. Classic Rock  
7. b. Urban Contemporary  
8. d. classical and jazz  
9. d. all of the above  
10. c. getting good ratings  
11. a. the formats are managed by an operations manager for the cluster  
12. d. the clock  
13. c. web sites, podcasts, and blogs  
14. b. to segmentalize the broadcast day to conform to the listener’s lifestyle  
15. a. chronologically- new, current, recurrent and old  
16. d. payola
Chapter Review  Chapter #  3 Programming

On a separate sheet, write your answers to the following questions.

1. The staff reductions in postconsolidation radio cause national chains to fill the time with what kind of programming?

2. The Radio format of current pop standards, which is designed to appeal to 25-49 year old age group is called:

3. The format once known as “Top 40” is now called:

4. According to Arbitron, the most popular radio format in American radio is:

5. Current “Rock” formats evolved from what radio format from the late 1960’s?

6. News and/or Talk formats are primarily located on which band of radio frequencies?

6. The radio format which features music played by former AOR stations during the last two decades is called:

7. Which format is referred to the “melting pot” of music formats?

8. What 2 music formats top the list of Public Radio stations?

9. What are some of the areas of experience that provide a route to the programmer’s job?

10. What is considered to be the PD’s major objective?

11. How is the programming of formats in a group or “cluster” of stations managed?

12. The means of positioning program elements such as spot breaks, music and news is called a:

13. What are some of the ways that new internet technology is used to reach out to listeners?

14. What is meant by “dayparting”?

15. What is a common method for categorizing music rotations at most radio stations?

16. What is the FCC definition of “payola”? 
<table>
<thead>
<tr>
<th>Review Q&amp;A</th>
<th>Chapter # 3 Programming</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The staff reductions in postconsolidation radio cause national chains to fill the time with what kind of programming?</td>
<td>Page # 75</td>
</tr>
<tr>
<td><strong>The staff reductions in postconsolidation radio cause national chains to fill the time with something—often syndication or repurposed content from another market. That reduces local radio to ‘repeater,’ not originator.”</strong></td>
<td></td>
</tr>
<tr>
<td>2 The Radio format of current pop standards, which is designed to appeal to 25-49 year old age group is called:</td>
<td>Page # 76</td>
</tr>
<tr>
<td><strong>AC (Adult Contemporary)</strong> AC is very strong among the 25–49-year age group, which makes it particularly appealing to advertisers, since this demographic group has significant disposable income.</td>
<td></td>
</tr>
<tr>
<td>3 The format once known as “Top 40” is now called:</td>
<td>Page # 77</td>
</tr>
<tr>
<td><strong>CHR</strong> Once known as Top 40, Contemporary Hit Radio (CHR) stations play only those records that currently are the fastest selling. CHR’s narrow playlists are designed to draw teens and young adults. The heart of this format’s demographic is the 12–18 year olds, although in the mid-1980s it enjoyed a broadening of its core audience.</td>
<td></td>
</tr>
<tr>
<td>4 According to Arbitron, the most popular radio format in American radio is:</td>
<td>Page # 79</td>
</tr>
<tr>
<td><strong>Country.</strong> According to some programming experts, the Country format peaked in the mid-1990s, but Arbitron’s “National Radio Format Share and Station Counts” in 2008 indicated otherwise, as the format led all others in terms of audience size (12.7 share) and station’s claiming to be Country – 1683.</td>
<td></td>
</tr>
<tr>
<td>5 Current “Rock” formats evolved from what radio format from the late 1960’s?</td>
<td>Page # 81</td>
</tr>
<tr>
<td><strong>AOR:</strong> The birth of the Album Oriented Rock (AOR) format in the late 1960s (also called Underground and Progressive) was the result of a basic disdain for the highly formulaic Top 40 format. Today, AOR often is simply called Rock, or more specifically Modern Rock or Active Rock, and it continues to do well in garnering the 18–34-year-old male, especially when it emphasizes a heavy or hard-rock playlist.</td>
<td></td>
</tr>
<tr>
<td>6 News and/or Talk formats are primarily located on which band of radio frequencies?</td>
<td>Page # 82</td>
</tr>
<tr>
<td><strong>News and/or Talk formats are primarily located on the AM band, where they have become increasingly prevalent since FM has captured all but a few of radio’s music listeners.</strong></td>
<td></td>
</tr>
<tr>
<td>6 The radio format which features music played by former AOR stations during the last two decades is called:</td>
<td>Page # 83</td>
</tr>
<tr>
<td><strong>Classic Rock:</strong> Classic Rock and Classic Hit stations emerged as the biggest winners in the late 1980s and early 1990s, and of the vintage format genres, they can boast the biggest audience shares in last part of the 2000s. These yesteryear music stations draw their playlists from the chart toppers (primarily in the rock music area) of the 1970s. Classic Rock concentrates on tunes essentially featured by former AOR stations, whereas Classic Hit stations fill the gap between Oldies and CHR outlets with playlists that draw from 1970s, 1980s, and 1990s Top 40 charts.</td>
<td></td>
</tr>
</tbody>
</table>
7 Which format is referred to the “melting pot” of music formats?  

Considered the “melting pot” format, Urban Contemporary (UC), attracts large numbers of Hispanic and Black listeners, as well as white. As the term suggests, stations employing this format usually are located in metropolitan areas with large, heterogeneous populations. UC was born in the early 1980s, the offspring of the short-lived Disco format, which burst onto the scene in 1978. What characterizes UC the most is its upbeat, danceable sound and deejays who are hip, friendly, and energetic.

8 What 2 music formats top the list of Public Radio stations?  

Topping the list of prominent music genres are classical and jazz. Public radio news broadcasts, among them “Morning Edition,” “All Things Considered,” and “The Takeaway,” lead all radio in audience popularity for information focused on national and world events. Like college stations, most Public radio outlets program in a block fashion. That is to say, few employ a primary (single) format, but instead offer a mix of program ingredients, such as news and information and entertainment features. National Public Radio and Public Radio International, along with state Public radio systems, provide a myriad of features for the hundreds of Public radio facilities around the country.

9 What are some of the areas of experience that provide a route to the programmer’s job?  

The customary route to the programmer’s job involves deejaying and participation in other on-air-related areas, such as copy writing, production, music, and news.

10 What is considered to be the PD’s major objective?  

The ratings: the PD’s major objective is to program for results. If the station’s programming fails to attract a sufficient following, the ratings will reflect that unhappy fact. All medium and larger markets are surveyed by ratings companies, primarily Arbitron. Simply put, the station will not be bought by enough advertisers to make the operation a profitable venture.

11 How is the programming of formats in a group or “cluster” of stations managed?  

In this situation, one individual is usually assigned to perform the function of general supervisor of all cluster programming, and each of the stations within the cluster has a designated PD, who reports to this person – typically referred to as the director of operations.

12 The means of positioning program elements such as spot breaks, music and news is called  

A clock; In most cases, the PD determines how much music is programmed hourly and in what rotation and when news, public affairs features, and commercials are slotted. Program wheels, also variously known as sound hours, hot clocks, and format disks, are carefully designed by the PD to ensure the effective presentation of on-air ingredients.

13 What are some of the ways that new internet technology is used to reach out to listeners?  

Websites, podcasting and blogs. In this day and age, nearly every radio station maintains a Web site. Many provide listeners with Web sites as a cyber-extension of their on-air signals. Although podcasts were originally designed for downloading to iPods and MP3s, radio stations have found them to be a value-added programming feature. Thousands of podcasts are available on the Internet, and most radio stations now offer podcasts of their on-air features on their Web sites. A blog is a Webpage of entries from a single source/author pertaining to a particular subject or topic. Many station personalities and talk show hosts maintain blogs. Talk show host blogs are a popular component of a station’s Web site.
14  What is meant by “dayparting?"

Perhaps one of the best examples of a station’s efforts to conform to its listeners’ lifestyle is
dayparting. For the sake of illustration, let us an AC station may daypart (segmentalize) its
broadcast day.

15  What is a common method for categorizing music rotations at most radio stations?

Chronologically: New, current, recurrent and (g)old. A typical rotation is New Music, Medium
Current, Hot Current, Hot Recurrent, Medium Recurrent, Bulk Recurrent, Power Gold,
Secondary Gold, Tertiary Gold.

16  What is the FCC definition of “payola”?  

Neither the deejays, PD, music director nor anyone associated with the station may receive
payment for plugging a song or album on the air. This constitutes “payola” and was the cause of
great industry upheaval in the late 1950s. Today, PDs and station managers continue to be
particularly careful to guard against any recurrence, although there have been charges that such
practices still exist. In fact, in the mid-2000s, the FCC began a formal investigation into payola
allegations against four major radio groups: CBS Radio, Clear Channel, Entercom, and Citadel.
It was the largest federal inquiry since the payola scandals prompted congressional
hearings in 1960. Indeed, PDs must be vigilant of this illegal practice.
Chapter 4: Sales

Overview: This chapter will discuss all aspects of radio time sales, including the history of commercial radio, the ratings and the rate card, commercial scheduling and packaging, contracts, pitching clients, compensation, and collections. The medium of radio serves as a tool for connecting target demographic audiences with the appropriate set of sponsors, who want to market their products to that group. This process is examined in detail, and how the connection is made through national and regional agencies as well as local non-agency retail advertisers is discussed as well. Topics covered in this chapter include: commercialization—a retrospective, selling airtime, becoming an Account Executive, the Sales Manager, radio sales tools, points of the pitch, levels of sales, spec spots, objectives of the buy, prospecting and list building, planning the sales day, selling with and without numbers, advertising agencies, rep companies, co-op sales, and trade-outs.

Student Objectives:
On completing this chapter, the student will have gained understanding of the following points:

- How to use ratings as a sales tool
- How to work with a sales rep firm to obtain national agency business
- The process for routing the contract, production order, and billing procedures
- How to approach and pitch local retail clients
- The Dos and Don’ts of pitching clients
- Closing, follow-up, and renewing

Discussion Topics

- Since sales are the lifeblood of the radio station, why aren’t all salespeople paid high salaries?
- Discuss why dayparts affect advertising rates regardless of the station’s numbers.
- Discuss why sales managers and program directors need to work closely together to insure a station’s profitability.
- Hand out samples of contracts, production orders, and billing statements.
- Invite a guest speaker.
- Make a field trip to a radio station and visit the sales department.
- Students form work groups and develop a local retail sales presentation.

Key Words

Account Executive, rates and rate cards, discounting, grid structure, TAP, rep firm, prospecting, co-op advertising
Sales Manager, airtime, daypart, inventory sensitive, local retail, spec spot, daily call sheet, trade-out advertising
promotions, commission, drive time, ROS, local ad agencies, media buyers
quotas, copy, rate protection policy, BTA, national ad agencies, nontraditional revenue
underselling, overselling

Class Activities

• Show the class a video of a popular TV ad series (2-3) for a product that could be easily advertised on radio. Have the class devise a strategy for convincing the advertiser that a series of radio spots could be equally effective.
• If possible, have a Sales Manager from a local station describe the realities of competition for advertising dollars.
• Students form work groups and develop a presentation. The pitch is for your radio station to a local retail business, and includes promotional material, rate cards, ratings, special sponsorship packages, and spot schedules.

Assignments

• Visit a radio station and try to get a sales presentation package with coverage maps, target demographics, ratings, promotional material and a rate card.
• Have students compare the types of ads carried on stations using three different formats to see if they can guess the type of audience (demographic profile) each station draws from the type of advertisers who buy time on the station.

Extra Points: Short essays

1. Explain the basis for establishing rate card daypart classifications (AAA to C).
2. Differentiate among retail, local, and national sources for radio sales.
3. Explain what advertisers are buying when they select ROS, BTA, TAP, and flights.
QUIZ: Chapter # 4 Sales

1. What was the most popular form of radio advertising in the 1920s and 30s?
   __ a. spot announcements between programs
   __ b. news and sports
   __ c. program sponsorships
   __ d. none—radio advertising was prohibited by the FRC until the 40s

2. Selling air time is what kind of product?
   __ a. intangible
   __ b. tangible
   __ c. abstract
   __ d. concrete

3. What is considered to be the first and most important quality in an account executive?
   __ a. prior experience in media sales
   __ b. a knowledge of news and current events
   __ c. awareness of popular culture
   __ d. the innate gift to sell

4. The position of General Manager is most often filled by promoting whom?
   __ a. a popular DJ.
   __ b. the Program Director
   __ c. the Sales manager
   __ d. the Traffic Manager

5. The highest rates on a Rate Card are usually for which day part?
   __ a. Morning Drive 6 to 10 A.M.
   __ b. Mid-days 10 A.M. to 3 P.M.
   __ c. Afternoon Drive 3 P.M. to 7 P.M.
   __ d. Evenings 7 P.M. to Midnight

6. On the lists of Do’s and Don’ts, which is the most important “do”?
   __ a. criticize the client’s previous advertising efforts
   __ b. research the advertiser
   __ c. lie, exaggerate, or make unrealistic promises
   __ d. bad-mouth the competition

7. Which source of advertising accounts for the largest percentage of radio advertising?
   __ a. national agency
   __ b. local or regional agency
   __ c. co-op buys and trade outs
   __ d. retail or local non-agency advertising

8. A fully produced sample commercial to be used in a sales presentation is called a:
   __ a. live spot
   __ b. donut spot
   __ c. spec spot
   __ d. sponsor ID
9. What is the primary goal in establishing a schedule of spots for a client?
   __ a. a sufficient number of commercials spread over a specific period of time
   __ b. a large number of commercials over a short period of time
   __ c. a schedule of spots that will run only during specific holidays
   __ d. a few spots scattered over a very long period of time

10. When an inexperienced salesperson is hired by a station, what sort of client list will he or she customarily be given?
    __ a. a current list of active clients
    __ b. a list of inactive or dormant accounts
    __ c. a list of national agency accounts
    __ d. a list of accounts in collection

11. How many in-person calls should a salesperson make on average each day?
    __ a. 3 to 9
    __ b. 15 to 20
    __ c. 20 to 35
    __ d. 75 to 100

12. What is one way that a small market station can sell advertising without ratings, or “numbers”?
    __ a. you can use the Arbitron ratings as long as you don’t get caught
    __ b. you can pursue business with the national ad agencies, as they have access to the ratings
    __ c. the station sells itself on a more personal level, focusing on unique features and music
    __ d. sell off the rate card and put together cut-rate deals

13. Advertising agencies place the the largest percentage of their client’s budget on what medium?
    __ a. radio
    __ b. television
    __ c. newspapers and magazines
    __ d. the internet

14. A radio “rep” firm will do what for your station?
    __ a. handle all local retail sales
    __ b. handle only co-op buys
    __ c. handle national ad agencies
    __ d. handle your sales staff

15. How can a station’s website enhance the station’s advertising business?
    __ a. it improves the station’s reception
    __ b. it provides tangible imagery for the advertiser
    __ c. it makes it easier to renew their contract with the station
    __ d. it provides instant access to the HD2 channels

16. A spot buy in which the cost is shared by the manufacturer and the local retailer is called a:
    __ a. trade out
    __ b. straight pitch
    __ c. special program sponsorship
    __ d. co-op arrangement

17. If, instead of cash, the client provides goods and services to the station, this is called a:
    __ a. co-op buy
    __ b. seasonal buy
    __ c. trade-out
    __ d. promotional package
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<td>d. retail or local non-agency advertising</td>
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<td>a. a sufficient number of commercials spread over a specific period of time</td>
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<td>b. a list of inactive or dormant accounts</td>
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<td>b. 15 to 20</td>
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<td>c. the station sells itself on a more personal level, focusing on unique features and music</td>
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<td>13</td>
<td>b. television</td>
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<td>14</td>
<td>c. handle national ad agencies</td>
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<td>b. it provides tangible imagery for the advertiser</td>
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<td>c. trade-out</td>
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Chapter Review  Chapter #  4  Sales

On a separate sheet, write your answers to the following questions.

1. What was the most popular form of radio advertising in the 1920s and 30s?
2. Selling air time is what kind of product?
3. What are some of the most desirable qualities an account executive should possess?
4. The position of General Manager is most often filled by promoting whom?
5. The highest rates on a rate card are usually for which day part?
6. On the lists of Do’s and Don’ts, which is the most important “Do”?
7. Which source of advertising accounts for the largest percentage of radio advertising?
8. What is a “spec spot”, and how is it used?
9. What is the primary goal in establishing a schedule of spots for a client?
10. When an inexperienced salesperson is hired by a station, what sort of client list will he or she customarily be given?
11. How many in-person calls should a salesperson make each week? What are some of the ways these calls should be organized?
12. What are some of ways that a small market station can sell advertising without ratings, or “numbers”?
13. Advertising agencies place the the largest percentage of their client’s budget on what medium?
14. A radio “rep” firm will do what for your station?
15. How can a station’s website enhance the station’s advertising business?
16. A spot buy in which the cost is shared by the manufacturer and the local retailer is called:
17. Describe a trade-out for advertising.
### Chapter # 4 Sales

#### Review Question and Answer

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<td><strong>1</strong> What was the most popular form of radio advertising in the 1920s and 30s?</td>
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<td>Program sponsorships were the most popular form of radio advertising in the 1920s and early 1930s. Stations, networks, and advertising agencies often lured clients onto the air by naming or renaming programs after their products. Because formidable opposition to commercialization existed in the beginning, sponsorships, in which the only reference to a product was in a program’s title, appeared the best path to take.</td>
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<td><strong>2</strong> Selling air time is what kind of product?</td>
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<td>Airtime is intangible. You cannot see it or hold it in your hand. It is not like any other form of advertising. Newspaper and magazine ads can be cut out by the advertiser and pinned to a bulletin board or taped to a window as tangible evidence of money spent. Television commercials can be seen, but radio commercials are sounds flitting through the ether with no visual component to attest to their existence. They are ephemeral, or fleeting, to use words that are often associated with radio advertising.</td>
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<td><strong>3</strong> What are some of the most desirable qualities an account executive should possess?</td>
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<td>The innate gift to sell, without which all the schooling and training in the world means little; an unflagging desire to make money, because without it, failure is almost assured; an understanding of research, marketing, and finance is important; a knowledge of the product—radio—in order to be hired; stations do prefer a candidate with sales experience.</td>
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<td><strong>4</strong> The position of General Manager is most often filled by promoting whom?</td>
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<td>Statistics continue to bear out the fact that sales managers are most often recruited to fill the position of general manager. It is also becoming more commonplace for sales managers to have experience in other areas of a station’s operations, such as programming and production, a factor that has become increasingly important to the person who hires the chief account executive.</td>
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<td><strong>5</strong> The highest rates on a rate card are usually for which day part?</td>
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<td>Morning Drive. The broadcast day is divided into time classifications: 6–10 A.M. weekdays is typically a station’s prime selling period and therefore may be designated AAA; afternoon drive time, usually 3–7 P.M. may be called AA because of its secondary drawing power. Under this system, the midday segment, 10–3 P.M. would be given a single A designation, and evenings, 7–midnight, as B. Overnights, midnight –6 A.M. may be classified as C time. Obviously, the fees charged for spots are established on an ascending scale from C to AAA.</td>
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<td><strong>6</strong> On the lists of Do’s and Don’ts, which is the most important “Do”?</td>
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<td>Research the advertiser; be prepared; have a relevant plan in mind. This means that some homework must be done relative to the business before an approach is made. First determine the client’s needs, as best as possible. Then address those needs with a schedule built to reach the client’s customers. Don’t walk into a business cold or without some sense of what the place is about.</td>
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Retail accounts for the biggest percentage of the industry’s income, over 70%. Retail sales, also referred to as direct, involve the radio station on a one-to-one basis with advertisers within its signal area. In this case, a station’s account executive works directly with the client and earns a commission of approximately 15% on the airtime he or she sells. Generally speaking, the smaller the radio station, the more dependent it is on retail sales, although most medium and metro market stations would be in trouble without strong business on this level.

One of the most effective ways to convince an advertiser to use a station is to provide a fully produced sample commercial, a speculative or “spec” spot. If prepared properly and imaginatively, a client will find it difficult to deny its potential. Spec spots often are used in callbacks when a salesperson needs to break down a client’s resistance. More than once, a clever spec spot has converted an adamant “no” into an “okay, let’s give it a shot.”

A schedule that realistically corresponds with the client’s goals must be put together. This means selling the advertiser a sufficient number of commercials spread over a specific period of time. An occasional spot here and there doesn’t do much in this medium. A thoughtfully devised plan based on a formula of frequency and consistency will achieve impressive results. A single spot on a radio station seldom brings instant riches to an advertiser.

When a salesperson is hired by a radio station, he or she is customarily provided with a list of accounts to which airtime may be sold. For an inexperienced salesperson, this list may consist of essentially inactive or dormant accounts, that is, businesses that either have been on the air in the past or those that have never purchased airtime on the station. The new sales rep is expected to breathe life into the list by selling spot schedules to those accounts listed, as well as by adding to the list by bringing in new business. This is called list building, and it is the primary challenge facing the new account executive.

A radio salesperson should make between 75 and 100 in-person calls a week, or on the average of 15–20 each day, if possible.

An outlet in a nonsurvey area relies on its good reputation in the community to attract advertisers. In small markets, salespeople do not work out of a ratings book and clients are not concerned with cumes and shares. Thus, the stronger the ties with the community, the better. Broadcasters in rural markets must foster an image of good citizenship to make a living. The station without rating numbers sells itself on a more personal level, perhaps focusing on its unique features and special blend of music and personalities, and so forth.
Advertising agencies place the the largest percentage of their client’s budget on what medium?

The business generated by agencies constitutes an important percentage of radio’s revenues, especially for medium and large market stations. However, compared to other media, such as television, radio’s allocation is diminutive. The nation’s top three agencies invest over 80% of their broadcast budgets in television.

A radio “rep” firm will do what for your station?

Handle national ad agencies. Rep companies are given the task of convincing national agency media buyers to place money on the stations they represent. Without their existence, radio stations would have to find a way to reach the myriad of agencies on their own – an impossible feat.

How can a station’s website enhance the station’s advertising business?

Web site presence is another way to add value to traditional commercial buys. Radio account executives can benefit from this source by selling additional exposure to advertisers. Streaming allows local clients of lesser means who previously could not afford a conventional broadcast schedule the chance to purchase less expensive web commercials. Account executives can attest to the difficulty of selling the intangible (sightless) nature of radio. Web advertising helps overcome this objection. Visual banner ads allow streaming listeners to click on ads that will take them directly to a client’s webpage.

A spot buy in which the cost is shared by the manufacturer and the local retailer is called:

Co-op advertising involves the cooperation of three parties: the retailer whose business is being promoted, the manufacturer whose product is being promoted, and the medium used for the promotion. In other words, a retailer and manufacturer get together to share advertising expenses.

Describe a trade-out for advertising.

Stations commonly exchange airtime for goods, although top-rated outlets, whose time is sold at a premium, are less likely to swap spots for anything other than cash. Rather than pay for needed items, such as office supplies and furnishings, studio equipment, meals for clients and listeners, new cars, and so forth, a station may choose to strike a deal with merchants in which airtime is traded for merchandise.
Chapter 5: News

Overview

News and information represent the most-listened to formats in radio. This chapter will outline the following topics: news from the start, news and today’s radio, the newsroom, the all-news station, the electronic newsroom, the news director, what makes a newsperson, preparing the news story, organizing the newscast, the wire services, radio network news, radio sportscasts, radio news and the FCC, news ethics, traffic reports, and news in music radio.

Student Objectives: Students will have acquired the following competencies in preparing and presenting the news:

- News gathering: sources
- News writing: specific styles
- News announcing techniques
- News audio production: acquiring and editing audio cuts
- Informational specialties such as weather, traffic, and sports
- Editorial responsibility and ethics

Discussion Topics

- Should the FCC reinstate its requirement that all stations devote a certain percentage of programming to news and public affairs programs?
- If possible, have a local station’s News Director address the class about how to break into broadcast news.

Class Activity: Studio drill

- Write and perform a 3-minute newscast: Headlines: world, national and local; sports and weather, with intro and outro billboards. Read for style and timing; turn in copy.
- Newscast #2: with audio cuts. Add sound with intros and outros.
- Optional: do a sportscast, as above.
- Write and deliver a “station editorial” commentary.

Assignment

Have students monitor an all-news outlet. Assign them to make specific suggestions about programming changes that would better attract an audience their own age.
QUIZ: Chapter # 5  News

1  A historical benchmark in radio news is the broadcast of the election results in 1920: who were the candidates?
   __ a. Wilson-Bryant
   __ b. Harding-Cox
   __ c. Roosevelt-Coolidge
   __ d. Laurel-Hardy

2  The deregulation of the medium since the 1980s has had what effect on local radio news service?
   __ a. no effect whatsoever
   __ b. has increased the coverage of local news
   __ c. has mainly focused on traffic reports
   __ d. has decreased local radio news

3  What is meant by the news term “rip ‘n read”?
   __ a. you must destroy all news copy after reading it
   __ b. a very scathing editorial
   __ c. news copy read live without rewriting it
   __ d. a network newscast read by broadcast journalists

4  How does the operating cost of an all news format compare with other formats?
   __ a. less expensive
   __ b. more expensive
   __ c. about the same
   __ d. varies by market size

5  Computers in newsrooms are used as:
   __ a. links to the various wire and Internet information services
   __ b. search-by-word or topic search
   __ c. word-processors for writing and editing news copy.
   __ d. all of the above.

6  The news director is usually under the supervision of which department head?
   __ a. the music director
   __ b. the program director
   __ c. the sales manager
   __ d. the business manager

7  Unlike a print journalist, a radio newsperson must possess what additional skill?
   __ a. the ability to type well
   __ b. must also be a performer
   __ c. proper punctuation, spelling, and syntax
   __ d. have a college degree

8  What is meant by “writing for the ear, not for the eye?”
   __ a. elaborately constructed sentences
   __ b. the luxury to move along at his or her own pace
   __ c. radio writing is more conversational and informal
   __ d. highly sophisticated language
In what order are news stories usually arranged?
__ a. always local news stories first
__ b. always world news stories first
__ c. always by their rank of importance
__ d. always national news stories first.

Which are the two most prominent news wire services?
__ a. Reuters and the BBC
__ b. the wire services (AP, UPI)
__ c. TV and cable news networks
__ d. the internet and podcasting

By the mid-1960s, the majority of the nation’s stations used which one of the four major networks for news programming?
__ a. ABC
__ b. NBC
__ c. CBS
__ d. Mutual

What are some of the ways a sportscaster can establish credibility with his audience?
__ a. by sounding austere and serious
__ b. by just relating the straight facts and statistics
__ c. by reading the wire copy in the manner of a trained announcer
__ d. by speaking in a casual and even opinionated manner

Broadcasters making false or reckless statements are usually subject to what kinds of legal action?
__ a. curtailment of their 1st amendment rights
__ b. civil lawsuits for libel and slander
__ c. FCC violations
__ d. both civil suits and FCC action

What quality is considered to be the ethical cornerstone of good reporting?
__ a. to maintain one’s objectivity in reporting a news story
__ b. to be able to create the news event
__ c. to inspire a disturbance or agitate a volatile situation
__ d. to initiate a disturbance for the sake of gaining publicity

Why are traffic reports important on many metropolitan stations?
__ a. they are not very important, and cost more than they earn back in advertising
__ b. they can help strengthen a station’s community service image and generate substantial revenue
__ c. they are especially important during middays and evenings
__ d. they are required by the FCC

FCC’s deregulation of news and public affairs programming the 1980s initially had what reaction?
__ a. fears that radio news service service would be in decline
__ b. more and better radio news coverage
__ c. radio news with fewer commercials
__ d. radio news with more interesting in-depth coverage
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<td>d. has decreased local radio news</td>
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<td>c. news copy read live without rewriting it</td>
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<td>d. by speaking in a casual and even opinionated manner</td>
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Chapter Review  Chapter #  5  News

On a separate sheet, write your answers to the following questions.

1  A historical benchmark in radio news is the broadcast of the election results in 1920: who were the candidates?

2  The deregulation of the medium since the 1980s has had what effect on local radio news service?

3  Describe the practice of newscasting known as “rip n’ read”.

4  How does the operating cost of an all news format compare with other formats?

5  What are some of the ways that computers are used in newsrooms?

6  The news director is usually under the supervision of which department head?

7  Unlike a print journalist, a radio newsperson must possess what additional skill?

8  What is meant by “writing for the ear, not for the eye?”

9  In what order are news stories usually arranged?

10 Which are the two most prominent news wire services? What do they provide?

11 By the mid-1960s, the majority of the nation’s stations used which one of the four major networks for news programming?

12 What are some of the ways a sportscaster can establish credibility with his audience?

13 Broadcasters making false or reckless statements are usually subject to what kinds of legal action?

14 What quality is considered to be the ethical cornerstone of good reporting?

15 How important are traffic reports on most radio stations, and why?

16 FCC’s deregulation of news and public affairs programming the 1980s initially had what reaction?
A historical benchmark in radio news is the broadcast of the Harding–Cox election results in 1920 by stations WWJ in Detroit and KDKA in Pittsburgh, although the first actual newscast is reported to have occurred in California a decade earlier.

The deregulation of the medium since the 1980s has inspired a decline in local radio news service, according to many sources. “Listen to the news on many local stations and you’re hearing announcers from Metro Network’s MetroSource, a linkup of Metro’s local traffic services into a combination newswire and network. Because Metro has operations in 81 markets, covering 2000 radio and TV stations, the system creates a formidable presence.

Some stations do not necessarily ignore news; rather they delegate responsibilities to their deejays to deliver brief newscasts at specified times, often at the top of the hour. Stations approaching news in this manner make it necessary for the on-air person to collect news from the wire service during record cuts and broadcast it nearly verbatim – a practice known as “rip ‘n’ read.” Little, if any, rewrite is done because the deejay simply does not have the time to do it. The only thing that persons at “rip ‘n’ read” outlets can and must do is examine wire copy before going on the air. This eliminates the likelihood of mistakes. Again, all this is accomplished while the records are spinning.

It often costs several times as much to run an effective All-News station as it does to run one broadcasting music. Staff size in All-News stations far exceeds that of formats that primarily serve up music. Although a lone deejay is needed at an Adult Contemporary or Top 40 station, All-News requires the involvement of several people to keep the air sound credible.

Computers linked to the various wire and Internet information services are used to access primary and background data on fast-breaking stories and features. Newspeople access and store data and even activate equipment simply by touching a computer screen, split screen and write stories while searching the wires, file stories, keep archives of copy, record and play actualities, auto-download of wire copy to word processing terminals, as well as search-by-word or topic search, auto-word count and digital archiving of sound bites with a computer database for retrieval.

At most stations, the PD has authority over the news department, since everything going over the air or affecting the air product is his or her direct concern and responsibility. Any changes in the format of the news or in the scheduling of newscasts or newscasters may, in fact, have to be approved by the station’s programmer.
Unlike a print journalist, a radio newsperson must possess what additional skill? 

Unlike a print journalist, a radio newsperson also must be a performer. In addition to good writing and newsgathering skills, the newsperson in radio must have announcing abilities. Again, training is usually essential. “Not only must a radio newsperson be able to write a story, but he or she has to be able to present it on the air. You have to be an announcer, too. It takes both training and experience to become a really effective newscaster. Voice performance courses can provide a foundation.

What is meant by “writing for the ear, not for the eye?”

Since radio news copy is written for the ear and not for the eye, its style must reflect that fact. In contrast to writing done for the printed page, radio writing is more conversational and informal. Necessity dictates this. Elaborately constructed sentences containing highly sophisticated language may effectively communicate to the reader but create serious problems for the listener, who must digest the text while it is being spoken. Although the reader has the luxury to move along at his or her own pace, the radio listener must keep pace with the newscaster or miss out on information.

In what order are news stories usually arranged?

Stories are arranged according to their rank of importance, the most significant story of the hour topping the news. An informed newsperson will know what stories deserve the most attention.

Which are the two most prominent news wire services? What do they provide?

Both large and small stations rely on the news copy fed them by either the AP or the UPI, the two most prominent news wire services. Today, UPI and AP serve over 7500 broadcast outlets. Both news sources supply subscriber stations with around-the-clock coverage of national and world events. Over 100,000 stringers furnish stories from across the globe. The AP and UPI also maintain regional bureaus for the dissemination of local news. Each wire service transmits over 20 complete news summaries daily. In addition, they provide weather, stock market, and sports information, as well as a formidable list of features and data useful to the station’s news and programming efforts.

By the mid-1960s, the majority of the nation’s stations used which one of the four major networks for news programming?

By the mid-1960s, the majority of the nation’s stations used one of the four major networks for news programming: ABC. In 1968, ABC decided to make available four distinct news formats designed for compatibility with the dominant sounds of the day. Each offered a unique style and method of news presentation. ABC’s venture proved enormously successful. In the 1970s, over 1500 stations subscribed to one of ABC’s four news networks.

What are some of the ways a sportscaster can establish credibility with his audience?

Unlike news that requires an impartial and somewhat austere presentation, sportscasts frequently are delivered in a casual and even opinionated manner. “I don’t think sports reports should be treated in a style that’s too solemn. It’s entertainment, and sportscasters should exercise their license to comment and analyze,” says Colletto. Although sports is presented in a less heavy-handed way than news, credibility is an important factor. The best way to win the respect of your audience is by demonstrating a thorough knowledge of the game and by sounding like an insider, not just a guy reading the wire copy. Remember, sports fans can be as loyal to a sportscaster as they are to their favorite team. They want to hear the stories and scores from a person they feel comfortable with.
Broadcasters making false or reckless statements are usually subject to what kinds of legal action?

Stories that defame citizens through reckless or false statements may not only bring a libel suit from the injured party but action from the FCC, which views such behavior on the part of broadcasters as contrary to the public’s interest. Broadcasters are protected under the First Amendment and therefore have certain rights, but as public trustees, they are charged with the additional responsibility of acting in a manner that benefits rather than harms members of society.

What quality is considered to be the ethical cornerstone of good reporting?

Objectivity is the cornerstone of good reporting. A newsperson who has lost his or her capacity to see the whole picture is handicapped. At the same time, the newsperson’s job is to report the news and not create it. The mere presence of a member of the media can inspire a disturbance or agitate a volatile situation. Staging an event for the sake of increasing the newiness of a story is not only unprofessional but illegal. It is the duty of reporters to remain as innocuous and uninvolved as possible when on an assignment. Several industry associations, such as RTNDA and Society of Professional Journalists, have established codes pertaining to the ethics and conduct of broadcast reporters.

How important are traffic reports on most radio stations, and why?

Traffic reports are an integral part of drivetime news programming at many metropolitan radio stations. They can help strengthen a station’s community service image and also generate substantial revenue. Traffic reports are scheduled several times an hour throughout the prime commuter periods on stations primarily catering to adults.

FCC’s deregulation of news and public affairs programming the 1980s initially had what reaction?

In 1980s, the FCC saw fit to eliminate the requirement that all radio stations devote a percentage of their broadcast day to news and public affairs programming. Opponents of the decision argued that such a move would mark the decline of news on radio. In contrast, proponents of the deregulation commended the FCC’s actions that allow for the marketplace to determine the extent to which nonentertainment features are broadcast. In the late 1980s, RTNDA expressed the concern that local news coverage had declined. This, they said, had resulted in a decrease in the number of news positions around the country. Supporting their contention they pointed out that several major stations, such as KDKA, WOWO, and WIND, had cut back their news budgets.
Chapter 6: Research

Overview:
Chapter topics include: who is listening, the ratings and survey services, qualitative and quantitative data, in-house research techniques, research deficits, how agencies buy radio, careers in research, the future of research in radio, Arbitron’s glossary of terms.

Student Objectives:
Upon completing the study of this chapter, the students should have acquired the following skills and competencies:

• A thorough knowledge of the terminology of research.
• A knowledge of the Arbitron diary method of gathering statistics.
• How to read a “ratings book.”
• How the numbers are used in sales.
• What the ratings are for stations in your market area.

Discussion Questions
• When is it reasonable for a station to allow ratings figures to precipitate changes in personnel and programming?
• Because stations are so vulnerable to ratings numbers, should ratings services be more stringently regulated?

Class Activities
• Divide students into collaborative learning groups. Have each group answer the question, “In the absence of ratings figures, how would you as an advertiser select the station on which to buy time?” Encourage students to be practical, but also innovative.
• Create Arbitron figures indicating that a hypothetical station has dropped with respect to competition for three consecutive months. Select students to act as General Manager, Sales Manager, Program Director, News Director, Music Director, and head of the station personnel’s union. You will act as an outside consultant trying to convince the Station Manager to change format. Give the students a few days to prepare their arguments before holding the round-table discussion.

Key words:
Arbitron Diary
Daypart Demographics
Total Survey Area Metro Survey Area
Average Quarter Hours Share of Audience
Cumulative Audience Total Time Spent Listening
Average Time Spent Listening Audience Turnover
Reach Gross Impressions
Frequency Gross Rating Points
Cost per Thousand Cost per Rating Point
QUIZ: Chapter # 6 Research

1. Radio research initially began in what decade?
   __ a. 1900s
   __ b. late 1920s
   __ c. early 40s
   __ d. early 30s

2. The early survey company using in person interviews rather than telephones was:
   __ a. Hooper
   __ b. Cooperative analysis of Broadcasting
   __ c. Pulse
   __ d. Arbitron

3. In 1963, the Broadcast Rating Council was established to provide what kind of service?
   __ a. monitor ratings companies
   __ b. take audience ratings
   __ c. sell ratings to ad agencies
   __ d. publish ratings in the media

4. The current leader in providing radio ratings is:
   __ a. Accuratings
   __ b. Hooper
   __ c. Arbitron
   __ d. Nielsen

5. The Metro Survey Area (MSA) is defined by Arbitron as the:
   __ a. surrounding suburbs only
   __ b. city, or urban center
   __ c. entire survey area
   __ d. areas of dominant influence

6. Arbitron uses what method to determine ratings?
   __ a. direct telephone calls
   __ b. a “black box” attached to your radio
   __ c. a diary
   __ d. personal interviews

7. What kind of research results in an understanding and appreciation of the lifestyles, values, and behavior of those listeners sought by a station?
   __ a. quantum theory
   __ b. qualitative
   __ c. quantitative
   __ d. quotidian analysis

8. What is the newest approach to measuring listenership introduced by Arbitron?
   __ a. personal interviews
   __ b. a computerized on-line diary
   __ c. PPM- a small mobile device replace the conventional paper diary
   __ d. telephone surveys
9 What are some of the methods used for in-house” surveys?
   __ a. tapping into cable systems
   __ b. monitoring internet use
   __ c. telephone calls, face-to-face, and mail
   __ d. tallying request calls

10 Which groups are mostly likely to be not accurately represented in ratings surveys?
   __ a. Christians and Moslems
   __ b. Blacks and Hispanics
   __ c. Asians
   __ d. Native Americans

11 The most important use of ratings is?
   __ a. by disc jockeys to get raises
   __ b. by account executives to increase their commissions
   __ c. by ad agency media buyers to place client’s advertising dollars
   __ d. by clients to raise prices on products

12 Cost Per Thousand (CPM) means:
   __ a. the salesman’s commission percentage
   __ b. the basic term used to express radio’s unit cost for advertising
   __ c. impressions as a percentage of the audience being measured
   __ d. the cost of advertising per rating point.

13 What is the driving force to increase radio research by broadcast groups with clusters of stations?
   __ a. the ever increasing fragmentation and niching of the listening audience
   __ b. the tendency to fewer formats with wider audience appeal
   __ c. the predominance of talk, news and sports formats
   __ d. the unreliability of in-house research such as callouts
Quiz Answer Sheet  Chapter # 6 Research

1  b. late 1920s  Page # 182

2  c. Pulse  Page # 182

3  a. monitor ratings companies  Page # 183

4  c. Arbitron  Page # 183

5  b. city, or urban center  Page # 184

6  c. a diary  Page # 184

7  b. qualitative  Page # 190

8  c. PPM- a small mobile device replace the conventional paper diary  Page # 190

9  c. telephone calls. face-to-face, and mail  Page # 194

10 b. Blacks and Hispanics  Page # 195

11 c. by ad agency media buyers to place client’s advertising dollars  Page # 198

12 b. the basic term used to express radio’s unit cost for advertising  Page # 198

13 a. the ever increasing fragmentation and niching of the listening audience  Page # 201
Chapter Review   Chapter #   6   Research

On a separate sheet, write your answers to the following questions.

1. Radio research initially began in what decade?
2. Which early survey company began the practice of using in-person interviews rather than telephones?
3. In 1963, the Broadcast Rating Council was established to provide what services?
4. Which research company is the current leader in providing radio ratings?
5. The Metro Survey Area (MSA) is defined by Arbitron as what geographical area?
6. Arbitron uses what method to determine ratings?
7. What’s the difference between “quantitative” and “qualitative” data?
8. What is the newest approach to measuring listenership introduced by Arbitron?
9. What are some of the methods used for in-house” surveys?
10. Which groups are mostly likely to be not accurately represented in ratings surveys? Explain.
11. The most important use of ratings is?
12. What does Cost Per Thousand (CPM) mean, and how is it used?
13. What has been the effect of the trend toward downsizing and clustering on radio research?
Radio research initially began in what decade?

The late 1920s  As early as 1929, the question of listenership was of interest to broadcasters and advertisers alike. That year Cooperative Analysis of Broadcasting (CAB), headed by Archibald M. Crossley, undertook a study to determine how many people were tuned to certain network radio programs. Information was gathered by phoning a preselected sample of homes.

Which early survey company began the practice of using in-person interviews rather than telephones?

Pulse.  As World War II approached, another major ratings service, known as the Pulse, began to measure radio audience size. Unlike its competitors, Pulse collected information by conducting face-to-face interviews.

In 1963, the Broadcast Rating Council was established to provide what services?

Monitored ratings companies.  Ratings companies must be reliable, and credibility is crucial to success. Therefore, measurement techniques must be tried and true. Information must be accurate, since millions of dollars are at stake. In 1963, the Broadcast Rating Council was established to monitor, audit, and accredit the various ratings companies. The council created performance standards to which rating services are expected to adhere. Those that fail to meet the council’s operating criteria are not accredited. A nonaccredited ratings service will seldom succeed. In 1982, the Broadcast Rating Council was renamed the Electronic Media Planning Council to reflect a connection with the ratings services dealing with the cable television industry.

Which research company is the current leader in providing radio ratings?

Arbitron. More stations depend on Arbitron audience surveys than any other. Since the collapse of Birch/Scarborough, broadcasters have had little choice but to subscribe to Arbitron – that or go without the listening estimates on which so many agencies and advertisers rely. Arbitron covers over 250 markets ranging in size from large to small. Arbitron claims over 2700 radio clients and a staff of 3000 interviewers who collect listening information from 2 million households across the country.

The Metro Survey Area (MSA) is defined by Arbitron as what geographical area?

City, or urban center.  To determine a station’s ranking, Arbitron follows an elaborate procedure. First, the parameters of the area to be surveyed are established. Arbitron sees fit to measure listening both in the city or urban center, which it refers to as the Metro Survey Area (MSA), and in the surrounding communities or suburbs, which it classifies Total Survey Area (TSA). Arbitron classifies a station’s primary listening locations as its Areas of Dominant Influence (ADI).

Arbitron uses what method to determine ratings?

A diary.  Upon receiving the go-ahead, Arbitron mails its 7-day survey diary, which requires respondees to log their listening habits. The diary is simple to deal with, and the information it requests is quite basic: time (day/part) tuned to a station, station call letters or program name, whether AM or FM, and where listening occurred – car, home, elsewhere. Arbitron claims that 65 of every 100 diaries it receives are usable. Diaries that are inadequately or inaccurately filled out are not used. Upon arriving at Arbitron headquarters, diaries are examined by editors and rejected if they fail to meet criteria. Those diaries that survive the editors’ scrutiny are then processed through the computer, and their information is tabulated.
Quantitative is how many; qualitative is what kind. In this age of highly fragmented audiences, advertisers and agencies alike have become less comfortable with buying just numbers and look for audience qualities. The proliferation of stations has resulted in tremendous audience fragmentation. There are so many specialized formats out there, and many target the same piece of demographic pie. This has made amply clear the need for qualitative, as well as quantitative, research. Today, a station shooting for a top spot in the ratings surveys must be concerned with more than simply the age and sex of its target audience. Competitive programming strategies are built around an understanding and appreciation of the lifestyles, values, and behavior of those listeners sought by a station.

the PPM: Portable People Meter. Another approach to measuring station listenership has emerged in the form of the PPM created by Arbitron. The plan is to have this small mobile device replace the conventional paper diary method of tabulating audience size. No longer will survey participants take an active role in recording their listening patterns. The PPM does it by detecting codes embedded in radio broadcasts. This cell phone size device will be carried by Arbitron measurement panelists for an agreed upon period of time, and the information it records can be accessed by the company to create timely reports to radio station subscribers.

Telephone calls, computers, face-to-face, and mail. Research data provided by the major survey companies can be costly. For this reason and others, stations frequently conduct their own audience studies. Although stations seldom have the professional wherewithal and expertise of the research companies, they can derive useful information through do-it-yourself, in-house telephone, face-to-face, and mail surveys.

The incidence of nontelephone households among Blacks and Hispanics tends to be higher. The survey companies had to deal with the problem of measuring Spanish-speaking people. Arbitron found that using the personal retrieval technique significantly increased the response rate in the Spanish community, especially when bilingual interviewers were used. The personal-retrieval technique did not work as well with Blacks, since it was difficult to recruit interviewers to work in many of the sample areas.

By ad agency media buyers to place client’s advertising dollars. The primacy of numbers perhaps is best illustrated through a discussion of how advertising agencies place money on radio stations. It is the media buyer’s job to effectively and efficiently invest the advertiser’s money – in other words, to reach the most listeners with the budget allotted for radio use. Of course, this assumes that the station selected delivers the target audience sought. Again, this is the responsibility of the individual buying media for an agency. It should be apparent by now that many things are taken into consideration before airtime is purchased.
What does Cost Per Thousand (CPM) mean, and how is it used?

The basic term used to express radio’s unit cost for advertising. This method used to justify station buys is cost per thousand (CPM). Using this technique, the buyer determines the cost of reaching 1000 people at a given station. The CPM of one station is then compared with that of another’s to ascertain efficiency. To determine a station’s CPM, the buyer must know the station’s average quarter hour audience (AQH persons) estimate in the daypart targeted and the cost of a commercial during that time frame. The following computation will provide the station’s CPM: by dividing the number of people reached into the cost of the commercial, the CPM is deduced.

25 (000) AQH

What has been the effect of the trend toward downsizing and clustering on radio research?

Most experts agree that the role of research in radio will continue to grow despite the trend toward downsizing and clustering. They base their predictions on the ever increasing fragmentation and niching of the listening audience, which makes the jobs of targeting and positioning more complex. Research has been a part of radio broadcasting since its modest beginnings in the 1920s, and it appears that it will play an even greater role in the operations of stations as the new century deepens.
Chapter 7: Promotion

Overview: Topics for this chapter will include past and purpose of promotions, promotions practical and bizarre, the Promotion Director’s job, whom Promotion Directors hire, types of promotion, station and sales promotion, research and planning, budgeting promotions, promotions and the FCC, and broadcast promotion and marketing executives.

Student Objectives: Upon completing the study of this chapter, the student will have acquired the following competencies:

- The purpose of promotions
- On-air and off-air promotions
- Station promotions and sales promotions
- How to design a promotion
- Budgeting promotional campaigns
- The use of trade-outs

Discussion Questions

- What are some of your favorite contests/promotions on local stations. Why do they appeal to you?
- Why are bumper stickers so popular with people your age?
- How do FCC rules affect contests?

Class Activities

- Have students examine station sales packets from local outlets to heighten awareness of how stations self-promote and also directly counter the competition.
- Form work groups and design a promotion package for a new radio station. Include the following points, for both station and sales promotions:
  - On-air promotions: Station ID, slogan/liner, format, air personalities, contests.
  - Off-air promotions: Advertising, public relations, and publicity.

Assignment

- Run a contest for the entire class. Give each student twenty-four hours (or 48) to find as many off-air promotions as possible within the boundaries of your school’s town/city. The students should submit a list indicating the nature of the promo and its location. The student with the longest verifiable list wins a prize (something material, not a grade).

Chapter Quiz: short answers

List seven on-air and off-air ways a radio station can self-promote. Explain how each would function.

Answers: any seven of product giveaways, special activities, personal appearances, bumper stickers, bus cards, newspapers, television, billboards, on-air promos, contests, call letters, deejay stunts, remote broadcasts, charity functions.
QUIZ: Chapter # 7 Promotion

1 How do radio stations know that their promotions are working?
   __ a. by increased listener complaints
   __ b. by increased rating surveys
   __ c. by decreased commercial loads
   __ d. by increased competition from other media

2 Due to greater competition, radio stations must promote themselves:
   __ a. only during quarterly rating periods
   __ b. only during the daytime
   __ c. continually
   __ d. only on special holidays

3 Most successful radio promotions involve what kind of incentives?
   __ a. large cash or merchandise prizes
   __ b. participating in fundraising events
   __ c. running an on-air auction to raise money
   __ d. increasing commercial availabilities

4 What is the preferred way for the promotion director to acquire prizes?
   __ a. the station cannot give out “prizes”, which are forbidden by the FCC.
   __ b. by arranging to give out only cash prizes to winners.
   __ c. through direct purchase and trades
   __ d. by soliciting donations from listeners

5 Which form of radio promotion is the most prevalent: on-air or off-air?
   __ a. off air promotions such as advertising
   __ b. on-air promotions such as contests
   __ c. sales promotions designed to increase the commercial load
   __ d. running a lot of print ads

6 To “bookend” call letters is to position them in what way?
   __ a. Once in the middle of the break
   __ b. voiced over a musical segue
   __ c. at the beginning and end of a break
   __ d. include them with all informational announcements

7 Off air promotions are designed to do what?
   __ a. retain current listeners
   __ b. give away money
   __ c. provide entertainment
   __ d. reach people not tuned in

8 To offset the cost of promotions, stations will do what?
   __ a. collaborate with sponsors to share the costs
   __ b. cut back on off-air promotions.
   __ c. do more on-air promos
   __ d. do more on-air contests
9 What is considered to be the ultimate goal of any promotion?
   __ a. to improve area signal coverage by increasing the power
   __ b. to compete with other media such as newspapers
   __ c. to provide better coverage of news and information
   __ d. to enhance listenership

10 What is the preferred solution to planning the budget for a promotion?
   __ a. to spend no money at all
   __ b. to exchange available airtime for goods and services
   __ c. to spend as much money as possible
   __ d. to increase profits by selling chances to win

11 What are the basic FCC policies governing promotions?
   __ a. may not promote sponsored contests
   __ b. may not operate lotteries, endanger contestants, or mislead listeners as to the nature of the prize.
   __ c. may not disclose the names of winners on the air
   __ d. may not award cash as prizes
Quiz Answer Sheet   Chapter # 7 Promotion

1  b. by increased rating surveys  Page #215
2  c. continually  Page #216
3  a. large cash or merchandise prizes  Page #216
4  c. through direct purchase and trades  Page #220
5  b. on-air promotions such as contests  Page #222
6  c. at the beginning and end of a break  Page #223
7  d. reach people not tuned in  Page #224
8  a. collaborate with sponsors to share the costs  Page #227
9  d. to enhance listenership  Page #228
10  b. to exchange available airtime for goods and services  Page #232
11  b. may not operate lotteries, endanger contestants, or mislead listeners as to the nature of the prize  Page #233
Chapter Review  Chapter #  7  Promotion

On a separate sheet, write your answers to the following questions.

1. How do radio stations know that their promotions are working?
2. Due to greater competition, radio stations must promote themselves how often?
3. Most successful radio promotions involve what kind of incentives?
4. What is a practical way for the promotion director to acquire prizes?
5. Which form of radio promotion is the most prevalent- on-air or off-air?
6. To “bookend” call letters is to position them in what way?
7. Off-air promotions are designed to do what?
8. To offset the cost of promotions, stations will do what?
9. What is considered to be the ultimate goal of any promotion?
10. What is the preferred solution in planning the budget for a promotion?
11. What are the basic FCC policies governing promotions?
### Review Question and Answer  Chapter # 7 Promotion

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<th><strong>Question</strong></th>
<th><strong>Answer</strong></th>
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<tr>
<td><strong>1. How do radio stations know that their promotions are working?</strong></td>
<td>By increased rating surveys. As ratings assumed greater prominence in the age of specialization, stations became even more cognizant of the need to promote. The relationship between good ratings and effective promotion became more apparent.</td>
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<tr>
<td><strong>2. Due to greater competition, radio stations must promote themselves how often?</strong></td>
<td>Continually. Stations that once confined the bulk of their promotional effort to spring and fall to coincide with rating periods now find it necessary to engage in promotional campaigns on an ongoing basis throughout the year, notes Charlie Morriss. “More competition and monthly audience surveys mean that stations have to keep the promotion fire burning continually, the analogy being that if the flame goes out you’re likely to go cool in the ratings. So you really have to hype your outlet every opportunity you get.”</td>
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<td><strong>3. Most successful radio promotions involve what kind of incentives?</strong></td>
<td>Large cash or merchandise prizes. Big prizes, rather than stunts, tend to draw the most interest and thus are offered by stations able to afford them. Cash prizes always have attracted tremendous response. Valuable prizes other than cash also can boost ratings. Promotions that involve prizes, both large and small, spark audience interest, says Rick Peters, vice president of programming, Sconnix Broadcasting. “People love to win something or, at least, feel that they have a shot at winning a prize. A listener usually is thrilled and delighted to win a pair of concert tickets.”</td>
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<td><strong>4. What is a practical way for the promotion director to acquire prizes?</strong></td>
<td>The acquisition of prize materials through direct purchase and trades is another duty of the promotion person, who also may be called on to help coordinate sales co-op arrangements. “You work closely with the sales manager to arrange tie-ins with sponsors and station promotions.”</td>
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<td><strong>5. Which form of radio promotion is the most prevalent- on-air or off-air?</strong></td>
<td>On-air promotions. The on-air category is the most prevalent form of radio promotion. Broadcasters already possess the best possible vehicle to reach listeners, and so it should come as no surprise that on-air promotion is the most common means of getting the word out on a station. The challenge confronting the promotion director is how to most effectively market the station so as to expand and retain listenership.</td>
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<td><strong>6. To “bookend” call letters is to position them in what way?</strong></td>
<td>At the beginning and end of a break. It is a common practice for stations to “bookend” – place call letters and/or frequencies before and after all breaks between music. For example, “WHJJ. Stay tuned for a complete look at local and national news at the top of the hour on WHJJ.”</td>
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<td><strong>7. Off-air promotions are designed to do what?</strong></td>
<td>Radio stations employ off-air promotional techniques to reach people not tuned in. Billboards are a popular form of outside promotion. Bus cards are a good way to reach the public. Newspapers are the most frequent means of off-air promotion. Television is a costly but effective promotional tool for radio. Bumper stickers are manufactured by the millions for distribution by practically every commercial radio station in the country. The primary purpose of stickers is to increase call letter awareness.</td>
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**8** To offset the cost of promotions, stations will do what?  
Collaborate with sponsors to share the costs. To help defray the cost of station promotion, advertisers are often recruited. This way both the station and the sponsor stand to benefit. The station gains the financial wherewithal to execute certain promotions that it could not do on its own, and the participating advertiser gains valuable exposure by tying in with special station events. Stations actually can make money and promote themselves simultaneously if a client purchases a substantial spot schedule as part of a promotional package.

**9** What is considered to be the ultimate goal of any promotion?  
Of course, the ultimate goal of any promotion is to enhance listenership. To effectively promote a station, the promotion director charged with the task must possess a thorough knowledge of the station and its audience. This person must then ascertain the objective of the promotion. Is it the aim of the promotion to increase call letter awareness, introduce a new format, feature, or personality, or bolster the station’s community service image?

**10** What is the preferred solution in planning the budget for a promotion?  
Since promotion directors frequently are expected to arrange trade agreements with merchants as a way to defray costs, a familiarity with and understanding of the station’s rate structure is necessary. Trading airtime for use in promotions is less popular at highly rated stations that can demand top dollars for spots. Most stations, however, prefer to exchange available airtime for goods and services needed in a promotion, rather than pay cash.

**11** What are the basic FCC policies governing promotions?  
Stations may not operate lotteries, endanger contestants, or mislead listeners as to the nature of the prize. Stations are prohibited from running a contest in which contestants are required to pay in order to play. The FCC regards as lottery any contest in which the elements of prize, chance, and consideration exist. Contests must not place participants in any danger or jeopardize property. Stations are expected to disclose the material terms of all contests and promotions conducted. The public must not be misled concerning the nature of prizes. Specifics must be stated.
Chapter 8: Traffic and Billing

Overview: topics for this chapter will include: the air supply, the Traffic Manager, the Traffic Manager’s credentials, directing traffic, billing, the FCC and traffic.

Student Objectives: Upon completing the study of this chapter, the student will have acquired the following competencies:

- The program log: basic layout and terminology
- How the program log affects the programming clocks and playlist
- The “paper trail” from sales to traffic to production and on-air, and to billing.

Discussion Question

- Given your knowledge of advertising sources gained from studying Chapter 4, how would you expect to fill 3000 commercial minutes of airtime for a week?

Class Activity

- Distribute one week of program logs from a local major-market music-oriented station. Divide the class into groups of 5-6 students. Have the groups study the logs to determine:
  - the variety of advertising used to fill commercial airtime;
  - what types of advertisers populate each daypart;
  - how the frequency of spots and spot clusters changes with each daypart;
  - how spots are rotated within a particular daypart.
- Program log exercise: fill out a sample program log, using the handouts in Appendix C of this manual.
- Describe the traffic and billing process for a single advertiser’s series of spots, from the time the salesperson writes the order to the time the billing invoice is sent.

Assignment

For the sake of comparing various media, have the students study a local and a metropolitan area newspaper. Have them determine the percentage of space allocated for advertising (total number of print inches used for ad copy). Have them compare the percentage for the papers from different size markets with the 30% of airtime average full-time stations devote to commercial spots. This exercise could be repeated for a comparison with a television station.
QUIZ: Chapter # 8 Traffic and Billing

1. What constitutes a station’s salable inventory?
   __ a. airplay for certain selected records
   __ b. commercial slots or availabilities
   __ c. promotional items such as t-shirts and bumper stickers
   __ d. public service announcements

2. What is the primary function of the traffic manager?
   __ a. to collect money from delinquent accounts
   __ b. to provide reports on traffic conditions during morning drive
   __ c. to prepare the daily program log
   __ d. to write, voice and produce commercial announcements

3. Who is responsible for the specific scheduling of commercials?
   __ a. the program director
   __ b. the sales manager
   __ c. the traffic manager
   __ d. the business manager

4. What are the traffic manager’s responsibilities regarding ads?
   __ a. ensuring that an ad order is logged as specified
   __ b. that a record of when each client’s spots are aired is maintained
   __ c. that copy and production tapes are in on time
   __ d. all of the above

5. What departments primarily depend on the traffic manager for what functions?
   __ a. programming depends on traffic for the logs that function as on-air scheduling guides
   __ b. the business manager depends on the traffic department for collection of delinquent accounts
   __ c. the news department depends on the traffic manager to provide traffic reports
   __ d. the sales department depends on the traffic manager to process orders onto the air

6. What is the usual source for hiring traffic managers?
   __ a. usually recruited from broadcast training schools
   __ b. mostly trained in-house and are drawn from the administrative or clerical ranks
   __ c. mostly promoted from sales
   __ d. often recruited from the programming department

7. How important are computers to traffic managers?
   __ a. traffic managers must be computer knowledgeable
   __ b. not very important; managing is mostly done on traditional office equipment
   __ c. of no importance; traffic systems are managed at the corporate level
   __ d. only of importance to the sales department

8. How has consolidation of radio ownership affected individual traffic and billing departments?
   __ a. the traffic departments at stations in the cluster are no longer necessary and are typically eliminated
   __ b. traffic is managed at corporate headquarters for all station clusters
   __ c. traffic continues to be managed locally by each individual station in the cluster
   __ d. the need to manage traffic and generate daily program logs has been made unnecessary by computers
9  What is the procedure for sending invoices to clients?
   ___ a. clients are always billed in advance before their spots can run
   ___ b. they are delivered to the client by the account executive
   ___ c. it is left to the client to voluntarily pay without being billed
   ___ d. it is the job of the billing department to notify the advertiser when payment is due

10 How has the FCC elimination of requirements for program logs affected the way stations design logs?
   ___ a. most stations still use the traditional formal log design
   ___ b. most stations now design logs that only show commercials
   ___ c. program logs are only used to schedule music playlists
   ___ d. program logs are now designed to inform programming personnel of what is scheduled for broadcast
<table>
<thead>
<tr>
<th>Quiz Answer Sheet</th>
<th>Chapter # 8 Traffic and Billing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>b. commercial slots or availabilities</td>
</tr>
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<td>2</td>
<td>c. to prepare the daily program log</td>
</tr>
<tr>
<td>3</td>
<td>c. the traffic manager</td>
</tr>
<tr>
<td>4</td>
<td>d. all of the above</td>
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<tr>
<td>5</td>
<td>a. programming and d. sales</td>
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<tr>
<td>6</td>
<td>b. mostly trained in-house and are drawn from the administrative or clerical ranks</td>
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</tbody>
</table>
Chapter Review  Chapter #  8  Traffic and Billing

On a separate sheet, write your answers to the following questions.

1. What constitutes a station’s salable inventory?
2. What is the primary function of the traffic manager?
3. Who is responsible for the specific scheduling of commercials?
4. What are the traffic manager’s responsibilities regarding ads?
5. What departments primarily depend on the traffic manager for what functions?
6. What is the usual source for hiring traffic managers?
7. How are computers important to traffic managers?
8. How has consolidation of radio ownership affected individual traffic and billing departments?
9. What is the procedure for sending invoices to clients?
10. The FCC eliminated program log requirements in the early 1980s; how has this affected the way stations design program logs?
What constitutes a station’s salable inventory?

A commercial slot on a radio station constitutes a station’s salable inventory. A full-time station has more than 10,000 minutes to fill each week. This computes to approximately 3000 minutes for commercials, based on an 18-minute commercial load ceiling per hour. In the eyes of the sales manager, this means anywhere from 3000 to 6000 availabilities or slots – assuming that a station sells 60- and 30-second spot units – in which commercial announcements are inserted.

What is the primary function of the traffic manager?

A daily log is prepared by the traffic manager. This document is at once a schedule of programming elements (commercials, features, and public service announcements) to be aired and a record of what was actually aired. It serves to inform the on-air operator of what to broadcast and at what time, and it provides a record for, among other things, billing purposes.

Who is responsible for the specific scheduling of commercials?

It is the traffic manager’s responsibility to see that an order is logged as specified and that each client is treated fairly and equitably. A sponsor who purchases two spots, 5 days a week, during morning drive, can expect to receive good rotation for maximum reach.

What are the traffic manager’s responsibilities regarding ads?

The traffic manager is also responsible for ensuring that an ad order is logged as specified, that a record of when each client’s spots are aired is maintained, and that copy and production tapes are in on time.

What departments primarily depend on the traffic manager for what functions?

Programming relies on the traffic manager for the logs that function as scheduling guides for on-air personnel; the sales department depends on the traffic manager to inform them of existing availabilities and to process orders onto the air.

What is the usual source for hiring traffic managers?

Although most traffic people are trained in-house and are drawn from the administrative or clerical ranks, they must possess patience, an eye for detail, the ability to work under pressure, and keyboarding skills. A familiarity with computers and word processing has become necessary, because most stations have given up the manual system of preparing logs in favor of the computerized method. Although the traffic manager is expected to handle many responsibilities, the position generally is perceived as more clerical in nature than managerial.

How are computers important to traffic managers?

Most traffic departments have been computerized to enhance speed and efficiency. Therefore, traffic managers must be computer knowledgeable. Computers vastly enhance the speed and efficiency of the traffic process. Computers store copious amounts of data, retrieve information faster than humanly possible, and schedule and rotate commercials with precision and equanimity, to mention only a few of the features that make the new technology especially adaptive for use in the traffic area. Computers are an excellent tool for inventory control. Computers can assist in plotting supply-and-demand curve in determining rates to be charged for various dayparts at any given moment.
8. **How has consolidation of radio ownership affected individual traffic and billing departments?**

In the age of widespread station clustering, it is common for a centralized traffic (and billing) department to handle the work of several outlets that are owned by the same company or group. In this case, the staff of the “hub” department (the one handling all of the work) may be enlarged to accommodate the increased demands. Obviously, this also means that the traffic departments at the various stations in the cluster are no longer necessary and therefore are typically eliminated.

9. **What is the procedure for sending invoices to clients?**

Advertisers are billed for the airtime they have purchased after a portion or all of it has run. Few stations require that sponsors pay in advance. It is the job of the billing department to notify the advertiser when payment is due. Based on the spots aired, as recorded and verified by the traffic department, the billing department sends invoices weekly or biweekly to each client. Invoices are notarized for clients with co-op contracts. Accounts that fail to pay when due are turned over to the appropriate salesperson for collections.

10. **The FCC eliminated program log requirements in the early 1980s; how has this affected the way stations design program logs?**

Although stations no longer must retain a program log under existing rules, some sort of document is still necessary to inform programming personnel of what is scheduled for broadcast and to provide information for both the traffic and billing departments pertaining to their particular functions. A log creates accountability. It is both a programming guide and a document of verification. Stations are now at liberty to design logs that serve their needs most effectively and efficiently. The FCC eliminated program log requirements in the early 1980s as part of the era’s formidable deregulation movement. Before then the FCC expected radio stations to maintain a formal log, which – in addition to program titles, sponsor names, and length of elements – reflected information pertaining to the nature of announcements (commercial material, public service announcement), source of origination (live, recorded, network), and the type of program (entertainment, news, political, religious, other).
Chapter 9: Production

Overview: Topics for this chapter will include: A Spot Retrospective, Formatted Spots, The Production Room, The Studios, Editing, Copy writing, Announcing Tips, Voice-Tracking, and The Sound Library.

Student Objectives: Upon completing the study of this chapter, the student will have acquired the following competencies:
- A thorough knowledge of the production studio and equipment.
- Basic recording, editing, and mixing techniques.
- Copy writing for various styles of formats and clients.
- Voice acting and characterization.
- The basics of computerized non-linear production.
- Preparing and processing the finished production for presentation on the air.

Discussion Questions

- What are the differences between commercials that come to a station from advertising agencies and local retail non-agency sources? How might the two sources be combined?
- The original version of a produced spot must be saved and archived; discuss and design a storage system for computer-produced spots, such hard drives, CD, audio files, etc.

Class Activities

- If at all possible, the primary activity should be a tour and demonstration of a radio production studio. Students should be allowed limited, supervised hands-on experience to pique their interest.
- Have students listen several times to a heavily produced radio commercial. Have them determine how many different elements (e.g. copy, announcer, sound effects, bed music, etc.) contributed to the overall effect.
- If available, demonstrate a computer audio application such as Adobe Audition; record, edit and mix down a simple project. Demos and tutorials may be available at the Adobe website.

Assignment

Have students (teams of 2-3) tape commercials from 8-10 stations using different formats. Have them list apparent production and copy differences in each commercial. Ask them if they could identify a station’s format just by listening to a few of the station’s commercials.
QUIZ: Chapter # 9 Production

1. The first radio commercials, starting in 1922, were presented in what manner?
   __ a. with a live orchestra and singers
   __ b. with just the announcer and no music
   __ c. produced on recording tape with jingles
   __ d. recorded on wax cylinders for airplay

2. On Christmas Eve 1926, the radio jingle was introduced, when four singers gathered for a musical tribute to what product?
   __ a. a New Jersey real estate development.
   __ b. Lux, a popular brand of soap.
   __ c. Wheaties cereal.
   __ d. Camel cigarettes.

3. What type of radio spots became popular during the 30’s?
   __ a. a straight pitch with organ music
   __ b. an announcer reading the copy without music or sound effects
   __ c. dialog spots using drama and comedy
   __ d. commercial messages imbedded in program content.

4. What new technology in the 1950’s replaced live commercials with prerecorded messages?
   __ a. disc-cutting machines
   __ b. wire recorders
   __ c. computerized production
   __ d. magnetic recording tape

5. In creating “formatted” spots, a spot for a music station will be produced in what style?
   __ a. always use comedy
   __ b. standard “hard-sell”
   __ c. voice cold, no music or sfx
   __ d. in a style that fits the format

6. The job to record voice tracks, mix commercials and promos, maintain the production library, and perform basic editing chores is done by whom?
   __ a. the Program Director
   __ b. the Production Director
   __ c. the Sales Manager
   __ d. the Chief Engineer

7. What is the usual arrangement for production studios in a cluster of stations?
   __ a. there is often a single primary production facility
   __ b. each station in the cluster has its own production facility
   __ c. production is all done at corporate headquarters
   __ d. all production is done in the air studio

8. What is the low powered amplifier circuit that enables the operator to hear audio without it being distributed to other points?
   __ a. the cue circuit
   __ b. the program trunk
   __ c. the auxiliary trunk
   __ d. the external or air monitor
9. Computers may be used in the air studio to perform what functions?
   __ a. Audio Vault for automation
   __ b. Selector to program music
   __ c. Pro Tools or Adobe Audition for editing audio files
   __ d. all of the above

10. To alter the amplitude to create the illusion being louder without actually changing level is called:
    __ a. equalizing
    __ b. phasing
    __ c. compressing
    __ d. sampling

11. A routing device, connecting the console with various external devices is called:
    __ a. a patch panel
    __ b. an audio board
    __ c. a digital workstation
    __ d. a DAT recorder

12. Which type of microphone pickup pattern is sensitive to sound from all directions?
    __ a. bidirectional microphones
    __ b. omnidirectional microphones
    __ c. non-directional microphones
    __ d. unidirectional microphones

13. Nondestructive nonlinear editing is done with:
    __ a. a razor blade, by cutting tape
    __ b. a digital workstation with computer
    __ c. a multitrack tape recorder
    __ d. a live announcer and music

14. What is the job title of the station employee who prepares written material?
    __ a. the account executive
    __ b. the traffic manager
    __ c. the copywriter
    __ d. the wordsmith

15. What effect has the consolidation of radio companies had on announcing job opportunities?
    __ a. the radio announcer ranks have dwindled
    __ b. there is more “voice -tracking, creating many more jobs
    __ c. there has been no significant change in jobs
    __ d. only a very few men and women in this country still make their living before the microphone

16. A station’s sound library may consist of:
    __ a. sound effects recordings
    __ b. bed music libraries
    __ c. cuts from CDs
    __ d. all of the above
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>1</td>
<td>b. with just the announcer and no music</td>
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<tr>
<td>2</td>
<td>c. Wheaties cereal</td>
</tr>
<tr>
<td>3</td>
<td>c. Dialog spots using drama and comedy</td>
</tr>
<tr>
<td>4</td>
<td>d. Magnetic recording tape</td>
</tr>
<tr>
<td>5</td>
<td>d. in a style that fits the format</td>
</tr>
<tr>
<td>6</td>
<td>b. The Production Director</td>
</tr>
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<td>7</td>
<td>a. there is often a single primary production facility</td>
</tr>
<tr>
<td>8</td>
<td>a. the cue circuit</td>
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<td>9</td>
<td>d. all of the above</td>
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<tr>
<td>10</td>
<td>c. compressing</td>
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<tr>
<td>11</td>
<td>a. a patch panel</td>
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<td>12</td>
<td>b. omnidirectional microphones</td>
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<td>13</td>
<td>b. a digital workstation with computer</td>
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<td>14</td>
<td>c. the copywriter</td>
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<tr>
<td>15</td>
<td>a. the radio announcer ranks have dwindled</td>
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<tr>
<td>16</td>
<td>d. All of the above</td>
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</tbody>
</table>
Chapter Review  Chapter #  9  Production

On a separate sheet, write your answers to the following questions.

1 The first radio commercials, starting in 1922, were presented in what manner?

2 On Christmas Eve 1926, the radio jingle was introduced, when four singers gathered for a musical tribute to what product?

3 What type of radio spots became popular during the 30’s?

4 What new technology in the 1950’s replaced live commercials with prerecorded messages?

5 In creating “formatted” spots, a spot for a music station will be produced in what style?

6 What does the Production Director do?

7 What is the usual arrangement for production studios in a cluster of stations?

8 What is the low powered amplifier circuit that enables the operator to hear audio without it being distributed to other points?

9 Computers may be used in the air studio to perform what functions?

10 To alter the amplitude to create the illusion being louder without actually changing level is called:

11 What is a patch panel?

12 Which type of microphone pickup pattern is sensitive to sound from all directions?

13 Nondestructive tapeless editing is done with:

14 The station employee who prepares written material is called a ________________; what does the job entail?

15 What effect has the consolidation of radio companies had on announcing job opportunities?

16 A station’s sound library may consist of what kind of sources?
<table>
<thead>
<tr>
<th>Question</th>
<th>Page</th>
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<tbody>
<tr>
<td><strong>1</strong> The first radio commercials, starting in 1922, were presented in what manner?</td>
<td>251</td>
</tr>
<tr>
<td>With just the announcer and no music. Initially, commercials were aired live, due to a lack of recording technology. In the 1920s, most paid announcements consisted of lengthy speeches on the virtues of a particular product or service. Certainly, no snappy jingle or ear-catching sound effects accompanied the episodic announcements.</td>
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<td><strong>2</strong> On Christmas Eve 1926, the radio jingle was introduced, when four singers gathered for a musical tribute to what product?</td>
<td>251</td>
</tr>
<tr>
<td>On Christmas Eve of that year the radio jingle was introduced, when four singers gathered for a musical tribute to Wheaties cereal. It was not for several years, however, that singing commercials were commonplace. For the most part, commercial production during the medium’s first decade was relatively mundane.</td>
<td></td>
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<tr>
<td><strong>3</strong> What type of radio spots became popular during the 30’s?</td>
<td>251</td>
</tr>
<tr>
<td>Dialog spots using drama and comedy. The austere, no-frills pitch, occasionally accompanied by a piano but more often done a cappella, was gradually replaced by the dialog spot that used drama or comedy to sell its product. A great deal of imagination and creativity went into the writing and production of commercials, which were presented live throughout the 1930s. The production demands of some commercials equaled and even exceeded those of the programs they interrupted. Orchestras, actors, and lavishly constructed sound effects commonly were required to sell a chocolate-flavored syrup or a muscle liniment.</td>
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<tr>
<td><strong>4</strong> What new technology in the 1950’s replaced live commercials with prerecorded messages?</td>
<td>252</td>
</tr>
<tr>
<td>The live spot was the mainstay at most stations into the 1950s, when two innovations brought about a greater reliance on the prerecorded message. Magnetic recording tape and 33 LPs revolutionized radio production methods. The adoption of magnetic tape by radio stations was costlier and thus occurred at a slower pace than 33 rpm, which essentially required a turntable modification. Throughout the 1950s, advertising agencies grew to rely on LPs. By 1960, magnetic tape recorders were a familiar piece of studio equipment. More and more commercials were prerecorded. Some stations, especially those automated, did away with live announcements entirely, preferring to tape everything to avoid on-air mistakes.</td>
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<tr>
<td><strong>5</strong> In creating “formatted” spots, a spot for a music station will be produced in what style?</td>
<td>253</td>
</tr>
<tr>
<td>In a style that fits the format: each format has its own distinctive sound, which is accomplished through a careful selection and arrangement of compatible program elements. To this end, commercials attempt to reflect a station’s format.</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong> What does the Production Director do?</td>
<td>253</td>
</tr>
<tr>
<td>The Production Director’s primary duties are to record voice-tracks and mix commercials and PSAs. Other duties involve the maintenance of the bed and sound effects library and the mixdown of promotional material and special programs, such as public affairs features, interviews, and documentaries.</td>
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</tbody>
</table>
What is the usual arrangement for production studios in a cluster of stations?

In cluster operations where stations are co-located, there is often a single primary production facility.

What is the low powered amplifier circuit that enables the operator to hear audio without it being distributed to other points?

The “cue” circuit; a low-power amplifier is built into the console so that the operator may hear audio from various sources without it actually being distributed to other points. The purpose of this is to facilitate the setup of certain sound elements for eventual introduction into the mixdown sequence.

Computers may be used in the air studio to perform what functions?

The on-air computer would also contain automation software, such as Audio Vault. It would also possess Selector, which is needed to tell the Audio Vault system what to play. At my station, we have three computers in production: one is for Audio Vault automation, the second is for Selector music software, and the third is for editing on Pro Tools. All three are networked to the on-air computer.

To alter the amplitude to create the illusion being louder without actually changing level is called:

Some stations alter amplitude to create the illusion of being louder without actually changing level. This is called compressing the signal. Production people use compressors to enhance loudness as well as to eliminate or cut out ambient noise, thus focusing on specifics of mix. Compression often is used as a method of getting listeners to take greater notice of a piece of production and as a remedy to certain problems.

What is a patch panel?

A patch panel consists of rows of inputs and outputs connected to various external sources – studios, equipment remote locations, network lines, and so forth. Patch panels essentially are routing devices that allow for items not directly wired into an audio console to become a part of a broadcast or production mixdown.

Which type of microphone pickup pattern is sensitive to sound from all directions?

Microphones are designed with different pickup patterns. Omnidirectional microphones are sensitive to sound from all directions (360°), whereas bidirectional microphones pick up sound from two directions (180°). The unidirectional microphone draws sound from only one path (90°), and because of its highly directed field of receptivity, extraneous sounds are not amplified.

Nondestructive tapeless editing is done with:

Today the old razor blade approach to editing and splicing tape is all but ancient history, having lost ground to “nondestructive” tapeless digital methods. Computers handle the bulk of editing in the production room. This tapeless approach involves loading audio into a RAM or hard disc and making edits via a monitor (with the aid of a mouse, a keyboard, or a console). Although this technology has been costly in the past, today prices are quite affordable, motivating more and more stations to convert to the tapeless studio. Computerized audio workstations were once perceived as the studio of the future, but they are the studio of today.
The station employee who prepares written material is called a copywriter. A copywriter job consists primarily of writing commercials, promos, and PSAs, with the emphasis on the first of the three. Copywriters must possess a complete understanding of the unique nature of the medium, a familiarity with the audience for which the commercial message is intended, and knowledge of the product being promoted.

Although the radio announcer ranks have dwindled as radio companies consolidate and downsize their staffs and employ voice tracking to serve multiple stations, thousands of men and women in this country still make their living before the microphone. In few other professions is the salary range so broad. A beginning announcer may make little more than minimum wage, whereas a seasoned professional in a major market may earn a salary in the six-figure range. Although announcer salaries can be very modest in smaller markets, the financial rewards tend to be substantial at metro market stations, which can afford to pay more. Of course, competition for the metro market station positions is keener, and expectations are higher.

Sound effects recordings, bed music collections, cuts from CDs. Syndicated bed music libraries are available at a price and are widely used at larger stations. Broadcasting Yearbook contains a complete listing of production companies offering bed music libraries. Similarly, a search of the Internet will yield lists of audio production sources. The majority of stations continue to lift beds from in-house CDs. No production studio is complete without a commercial sound effects library. Sound effects libraries can be purchased for as little as $100, or they can cost thousands. The quality and selection of effects vary accordingly.
Chapter 10: Engineering

Overview: Topics for this chapter will include: Pioneer Engineers, Radio Technology, AM/FM, Digital Audio Broadcasting (DAB), Smart Receivers, Becoming an Engineer, The Engineer’s Duties, Station Log, The Emergency Alert System (Formerly the Emergency Broadcast System), Automation, Posting Licenses and Permits.

Student Objectives: Upon completing the study of this chapter, the student will have acquired the following competencies and a knowledge of:

- The early history of radio technology
- Basic radio technological terminology
- How radio carrier waves transmit information, the differences between AM (Amplitude Modulation) and FM (Frequency Modulation)
- How an “audio chain” carries the signal from the studio to the transmitter
- Analog and digital broadcasting
- Webcasting and podcasting
- Satellite broadcasting
- Automated radio stations

Discussion Questions

- Discuss why an FM station with a much more limited signal range than a competing AM station will nevertheless be more profitable.
- Why would someone want to operate an AM daytimer? Use a local station as an example, if one is operating.
- To what extent will automation ultimately reduce the number of jobs in radio? (The instructor should be prepared to introduce all of the offsetting changes in the medium that will increase job prospects.)
- Compare the differences between broadcast radio, satellite, and web radio.

Class Activity

Take the class to an automated studio to demonstrate how the system operates. Choose a station that will demonstrate the continuing need for humans in the system.

Assignment

- Have the students form work-study groups and do a research project. Identify a group of radio stations in your market area operated by a single broadcasting corporation. The project is to determine the transmitter locations, frequencies, and power for each station in the group. Determine from this information a profile of the group’s signal coverage in your market area.
- Research groups pay a visit to the engineering department of a radio station and learn what kind of systems (such as Audio Vault) are in use for on-air presentation.
QUIZ: Chapter # 10 Engineering

1. Who first transmitted voice over the wireless?
   - a. Marconi
   - b. Fleming
   - c. Fessenden
   - d. Armstrong

2. How do radio stations transmit their signal to radio receivers?
   - a. by a system of landlines
   - b. by satellites
   - c. by a transmitter that sends out radio waves
   - d. by the internet

3. Of AM and FM, which is the type of transmission that is limited to line-of-sight?
   - a. AM
   - b. FM
   - c. FM on cable radio systems
   - d. AM radio on satellites

4. What are the geographical limits of internet radio?
   - a. you will only reach your immediate metropolitan area
   - b. you will only reach the dorms on your campus
   - c. you will reach anyone anywhere with Web access
   - d. you will only reach anywhere that is in the range of the internet satellite system

5. What is the main advantage of Digital Audio Broadcasting over analog AM and FM?
   - a. DAB works better in mobile settings such as a car radio
   - b. DAB uses more power to broadcast, thus improving signal strength
   - c. DAB broadcasts exclusively on the internet
   - d. DAB provides greater frequency response and dynamic range

6. The Radio Data System (RDS) provides what new services?
   - a. keeps your radio tuned to the exact frequency
   - b. changes stations for you whenever commercials are aired
   - c. emergency alerts, traffic announcements, advertisements and music tagging options
   - d. sets your clock radio to wake you up

7. What is the most important requirement to become hired as a radio broadcasting engineer?
   - a. a First Class Radiotelephone Operator’s Permit from the FCC
   - b. hands-on technical experience
   - c. a college degree in electronics engineering
   - d. on-air experience as a disc jockey or newscaster

8. What is one of the primary duties of the Chief Operator?
   - a. to develop computerized systems for billing purposes
   - b. equipment repairs and adjustments
   - c. maintain programming of music systems like Selector
   - d. program the station’s RDS systems
9 The document which keeps a record of information about the tower lights, EAS tests and AM directional antennae systems is called the:
__ a. program log
__ b. station log
__ c. maintenance log
__ d. operating log

10 The system used for communicating with the public during an emergency is currently known as:
__ a. EBS (Emergency Broadcasting System)
__ b. EAS (Emergency Alert System)
__ c. FAS (Federal Alert System)
__ d. EAT (Emergency Action Test)

11 In the Mid-1960s, the FCC required that AM/FM stations in markets of greater than 100,000 must
__ a. originate separate programming for certain AM and FM stations
__ b. simulcast AM and FM programming
__ c. only broadcast either AM or FM
__ d. simulcast TV programming
1. c. Fessenden
2. c. by a transmitter that sends out radio waves
3. b. FM
4. c. you will reach anyone anywhere with Web access
5. d. DAB provides greater frequency response and dynamic range
6. c. emergency alerts, traffic announcements, advertisements and music tagging options
7. b. hands-on technical experience
8. b. equipment repairs and adjustments
9. b. station log
10. b. EAS (Emergency Alert System)
11. a. originate separate programming for certain AM and FM stations
Chapter Review  Chapter # 10 Engineering

On a separate sheet, write your answers to the following questions.

1. Who first transmitted voice over the wireless?
2. How do radio stations transmit their signal to radio receivers?
3. Of AM and FM, which is the type of transmission that is limited to line-of-sight?
4. What are the geographical limits of internet radio?
5. What are some of the advantages of DAB (Digital Audio Broadcasting)?
6. The Radio Data System (RDS) provides what new services?
7. What is one of the most important requirements to become a radio broadcasting engineer?
8. What are the duties of the Chief Operator or Chief Engineer?
9. What kind of document is currently required by the FCC for logging technical information?
10. What is the system used for communicating with the public during an emergency is currently known as?
11. In the mid-1960s, the FCC required that AM/FM operations in markets of greater than 100,000 must do what?
<table>
<thead>
<tr>
<th>Review Question and Answer</th>
<th>Chapter # 10 Engineering</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 Who first transmitted voice over the wireless?</strong></td>
<td>Page # 275</td>
</tr>
<tr>
<td>In 1906, Reginald Fessenden demonstrated the transmission of voice over the wireless from his experimental station at Brant Rock, Massachusetts. Until that time, Marconi’s invention had been used to send Morse code or coded messages. An earlier experiment in the transmission of voice via the electromagnetic spectrum also had been conducted. Fessenden’s method of mounting sound impulses atop electrical oscillations and transmitting them from an antenna proved far more effective. Fessenden’s wireless voice message was received hundreds of miles away.</td>
<td></td>
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<tr>
<td><strong>2 How do radio stations transmit their signal to radio receivers?</strong></td>
<td>Page # 276</td>
</tr>
<tr>
<td>Radio broadcasters utilize use the radio wave portion of the electromagnetic spectrum to transmit their signals. Electromagnetic waves carry broadcast transmissions (radio frequency) from station to receiver. It is the function of the transmitter to generate and shape the radio wave to conform to the frequency the station has been assigned by the FCC. Audio current is sent by a line from the control room to the transmitter. The current then modulates the carrier wave so that it may achieve its authorized frequency. The antenna radiates the radio frequency. Receivers are designed to pick up transmissions, convert the carrier into sound waves, and distribute them to the frequency tuned.</td>
<td></td>
</tr>
<tr>
<td><strong>3 Of AM and FM, which is the type of transmission that is limited to line-of-sight?</strong></td>
<td>Page # 277</td>
</tr>
<tr>
<td>In contrast to AM signal radiation, FM propagates its radio waves in a direct or line-of-sight pattern. FM stations are not affected by evening changes in the atmosphere and generally do not carry as far as AM stations. A high-power FM station may reach listeners within an 80- to 100- mile radius because its signal weakens as it approaches the horizon. Because FM outlets radiate direct waves, antenna height becomes nearly as important as power. In general, the higher an FM antenna, the further the signal travels.</td>
<td></td>
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<tr>
<td><strong>4 What are the geographical limits of internet radio?</strong></td>
<td>Page # 281</td>
</tr>
<tr>
<td>Unlike traditional terrestrial stations, whose reach and operating parameters are limited, there are no geographical limitations in Internet radio. With Web access, anyone anywhere can enjoy the medium. A Web station emanating from Dayton, Ohio, may be heard in Bangkok, Thailand, and tens of thousands of broadcasts are available. Unlike terrestrial and satellite radio, Internet radio has the capability of providing a full range of visual data, such as photos, text, and links.</td>
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<tr>
<td><strong>5 What are some of the advantages of DAB (Digital Audio Broadcasting)?</strong></td>
<td>Page # 284</td>
</tr>
<tr>
<td>Digital provides greater frequency response and dynamic range. Thus, more audio information is conveyed to the listener, who hears more. Another positive feature from the broadcast operator’s perspective is the fact that digital signals do not require as much power as do analog signals. Digital will allow for much more faithfulness of signal reproduction. High-definition (HD) receivers are designed to use reflected signals as alternative sources of information when the primary signal deteriorates. Using receivers that correct the fading and interference problems associated with AM and FM broadcasts, DAB signals that include specific information that can ‘tell’ the receiver how to compensate for information lost between transmitter and receiver can be received.”</td>
<td></td>
</tr>
</tbody>
</table>
6. The Radio Data System (RDS) provides what new services?

It is now possible to get more than just audio from a radio receiver. The new HD sets and satellite radio receivers are programmable and provide visual screens offering copious data. In fact, consumers are able to format scan without actually having to listen to stations. These so-called smart receivers feature emergency alerting capabilities, traffic announcements, advertisements and promos, music tagging options, and other informational services via a built-in LCD display panel.

7. What is one of the most important requirements to become a radio broadcasting engineer?

Most station managers or chief engineers look for experience when hiring technical people. Formal training such as college ranks high but not as high as actual hands-on technical experience; a person with a solid foundation in the fundamentals of radio electronics; someone with a natural inclination for the technical side; a person with a tech history as well as some formal in-class training. The majority are long on experience and have acquired their skills on the job.

8. What are the duties of the Chief Operator or Chief Engineer?

The FCC requires that all stations designate someone as chief operator. This individual is responsible for a station’s technical operations. Equipment repairs and adjustments, as well as weekly inspections and calibrations of the station transmitter, remote control equipment, and monitoring and metering systems, fall within the chief operator’s area of responsibility.

9. What kind of document is currently required by the FCC for logging technical information?

In 1983, the FCC dispensed with its requirement that radio stations keep maintenance and operating logs. In their place the commission created a new and considerably modified document called the Station Log, which stations must maintain. The new log requires that information pertaining to tower light malfunctions, Emergency Alert System (EAS) tests, and AM directional antenna systems be entered. Station Logs are kept on file for a period of 2 years.

10. What is the system used for communicating with the public during an emergency currently known as?

In 1994, the FCC established the EAS, which replaced the old Emergency Broadcast System (EBS). The EBS came into existence following World War II as the nation and the world entered the nuclear age. The system was designed to provide the president and heads of state and local government with a way to communicate with the public in the event of a major emergency. In the 1990s, EBS was viewed as outmoded due to the revolution in technology, and it was significantly revamped. EAS is intended to upgrade the effectiveness of broadcast warnings by employing digital equipment and sophisticated automation. Stations were expected to have the new EAS system fully installed by mid-1997.

11. In the mid-1960s, the FCC required that AM/FM operations in markets of greater than 100,000 must do what?

The FCC’s decision in the mid-1960s requiring that AM/FM operations in markets with populations of more than 100,000 originate separate programming 50% of the time provided significant impetus to radio automation. Before then combo stations, as they were called, simulcast their AM programming on FM primarily as a way of curtailing expenses. FM was still the poor second cousin of AM.


Chapter 11: Consultants and Syndication

Overview: Topics for this chapter will include: Radio Aid, Consultant Services, Consultant Qualifications, Consultants: Pros and Cons, Program Suppliers, Syndicator Services, Hardware Requirements, and Syndicator Fidelity.

Student Objectives: Upon completing the study of this chapter, the student will have acquired the following competencies:

• The role that consultants play in programming.
• How corporate group radio stations utilize standard format programming guidelines.
• The role that syndication plays in radio, both for independent stations and broadcast groups.
• How market research plays a role in consultancies.
• The future of broadcasting as affected by group ownership, syndication, and consulting.

Discussion Question

If you were failing badly in the ratings scramble within your market and your sales were falling, would you spend your last few dollars on a consultant or use the money to make some staff changes? Explain your reasons for the course of action you choose.

Class Activity

• Assemble a composite audio tape of typical programming/sound problems a consultant would seek to remedy. Have the students identify each problem as the tape is played. Then ask them to suggest remedies.

• Form work-study groups: assign a station to each group. They will research that station and get as much information as possible, then formulate a plan to increase the station’s success in the marketplace. This would include the station’s general format, music selection, DJs, news, promotions, production, and sales revenues.

Assignment

Have the students monitor a station for two or three days, listening to all dayparts of the station’s programming (excellent if there is a campus station to be monitored). Have them write a critique. Remind them that they should offer corrective measures for each problem they highlight.
QUIZ: Chapter # 11 Consultants and Syndicators

1. What effect has radio consolidation had on consultants?
   _ a. it has increased their business
   _ b. it has had little or no effect
   _ c. consultants are now working directly for the corporations
   _ d. the field of radio consultancy has shrunk substantially

2. What kind of services do radio consultants currently provide to radio stations?
   _ a. setting up MIS computer systems for billing and collections
   _ b. improve or strengthen their standings in the ratings survey
   _ c. making technical improvements in broadcast equipment
   _ d. developing marketing strategies for the sales department

3. Ideally, a consultant would have a successful background in what area of broadcasting?
   _ a. programming
   _ b. technology
   _ c. music
   _ d. management

4. What is the major objection to using consultants?
   _ a. they charge too much
   _ b. they overemphasize the importance of sports
   _ c. they interfere with co-op advertising
   _ d. the concern that local flavor is lost

5. The widespread use of automation equipment commencing in the 1960s sparked significant growth in what field of programming?
   _ a. syndicated programming
   _ b. satellite transmissions
   _ c. internet webcasting
   _ d. podcasting

6. What is the difference between a network and a syndicator?
   _ a. the type of format
   _ b. whether the participating stations are owned by a corporation
   _ c. the type of technology involved
   _ d. it has more to do with the way spots are sold

7. What is the most widely used means of sending syndicated programming to subscribers?
   _ a. satellites
   _ b. the internet
   _ c. by mail
   _ d. podcasting
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
<th>Page</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>d. the field of radio consultancy has shrunk substantially</td>
<td>303</td>
</tr>
<tr>
<td>2</td>
<td>b. many stations to use consultants for their research expertise on the local station level</td>
<td>306</td>
</tr>
<tr>
<td>3</td>
<td>a. programming</td>
<td>309</td>
</tr>
<tr>
<td>4</td>
<td>d. the concern that local flavor is lost</td>
<td>310</td>
</tr>
<tr>
<td>5</td>
<td>a. syndicated programming</td>
<td>312</td>
</tr>
<tr>
<td>6</td>
<td>d. it has more to do with the way spots are sold</td>
<td>315</td>
</tr>
<tr>
<td>7</td>
<td>a. satellites</td>
<td>318</td>
</tr>
</tbody>
</table>
Chapter Review  Chapter #  11  Consultants and Syndicators

On a separate sheet, write your answers to the following questions.

1. What effect has radio consolidation had on consultants?

2. What kind of services do radio consultants currently provide to radio stations?

3. Ideally, a consultant would have a successful background in what area of broadcasting?

4. What is the major objection to using consultants?

5. The widespread use of automation equipment commencing in the 1960s sparked significant growth in what field of programming?

6. What is the difference between a network and a syndicator?

7. What is the most widely used means of sending syndicated programming to subscribers?
## Chapter # 11 Consultants and Syndicators

### 1. What effect has radio consolidation had on consultants?

Today, the field of radio consultancy has shrunk substantially due to the corporatization of the radio industry. The ranks have dwindled to half of its former number. Says former top radio consultant Kent Burkhart, “Since consolidation many of the small consulting companies have shut their doors. Most of the large consulting companies with lots of assets (meaning an exclusive format, research partners, marketing connections, etc.) have done well financially…but not as well as before. Prior to consolidation our company (Burkhart/Abrams) was charging a certain fee for each station in a group. However since consolidation many groups have hired one chief programming executive for a lot less money than the aforementioned fee per station.”

### 2. What kind of services do radio consultants currently provide to radio stations?

Stations hire program consultants to improve or strengthen their standings in the ratings surveys. An outside consultant may share general program decisions with the station’s PD or may be endowed with full control over all decisions affecting the station’s sound, in-market visits for monitoring and strategizing; ongoing monitors of client competition from airchecks or station ‘listen lines’; critiques of on-air talent, assistance/design of music scheduling and selection; computer programs that assist with promo scheduling, database marketing, and morning show preparation; design of off-air advertising and coordination with production; and design/implementation of market research for programming, image, and music. Program consultants diagnose the problems that impair a station’s growth and then prescribe a plan of action designed to remedy the ills. Following an extensive assessment of a station’s programming, a consultant may suggest a major change.

### 3. Ideally, a consultant would have a successful background in what area of broadcasting?

Ideally a consultant should have a successful background in programming, with expertise in a number of areas, including research, sales, marketing, and promotion. The key word is success – a solid track record in a number of different market situations is invaluable. Consultants also need to have strong communication and tracking skills to best work with a variety of clients in markets around the country.

### 4. What is the major objection to using consultants?

Broadcasters who do not use consultants argue that local flavor is lost when an outsider comes into a market to direct a station’s programming. With a consultant, a station can conceivably lose some of its localness if there isn’t adequate effort to give it a hometown flavor. But the loss of local presence is far more likely with satellite-delivered formats. Consultants need to work closely with station management (and vice versa) to find local ties and signposts, because listeners care most about what’s happening in their town. It’s always important to understand that there are regional differences in taste, personalities, and music.
The widespread use of automation equipment commencing in the 1960s sparked significant growth in the field of programming syndication. Initially, the installation of automation systems motivated station management to seek out syndicator services. Today, the highly successful and sophisticated program formats offered by myriad syndicators often inspires stations to invest in automation equipment. Of course, many of the large radio corporations create programming for distribution to their own stations, and this has had an effect on the number of program suppliers still in operation.

Networks and syndicators are essentially or almost the same. Premiere calls Rush Limbaugh a ‘network’ and Dr. Laura a ‘syndicated show.’ United Stations Radio Network works the same way. (It has more to do with the way spots are sold than the realities of programming.) Westwood One is more of a network, combining CBS News, CNN Radio, long form music programs, Metro Traffic and News with syndicated programming like country music specials. ESPN is networked for all talk shows and live sports (NFL football play-by-play, for example) by ABC.”

The use of satellites by syndicators has grown enormously since 1980. An NAB survey concluded that over three-quarters of the nation’s stations receive some form of satellite programming. The majority of stations with satellite dishes use them to draw network feeds. However, the percentage of stations receiving product from syndicators and other programming services has more than doubled during the past couple of decades, and the use of station hardware (other than computers) for syndicator programming is nearly extinct. It is more cost effective and efficient to catch the digital satellite signals than it is to handle actual product on the local station level. In fact, the majority of program syndicators have ceased to mail material to stations, opting to beam it to them instead.
TESTING AND GRADING

Testing is both a tool for measurement and a tool for learning. As a means of assessment, tests provide a partial indicator of the quality and quantity of knowledge each student has gained. Such differentiation is necessitated by the requirement to assign grades. Most instructors also recognize the educational advantages of carefully constructed and strategically timed testing. A critical aspect of the learning process is repetition, which is integral to a student's reviewing for a test. By placing the tests at close enough intervals throughout the semester, the instructor encourages the students to continually review their class notes and textbook assignments. The result is generally better retention and more accurate recall by the students. The types of test questions constructed should present a balanced appeal to random/abstract as well as concrete/sequential thinkers. In other words, both essay and objective questions should be used in major tests. Since education is a preparation for life, it is not enough to determine what a student has stored in her mental computer file. Data that cannot be sorted, categorized, analyzed, and applied to new situations is useless. Hence, our testing process must stimulate critical thinking, and our course grades should reflect each student's ability to use the knowledge they have gained, not just their ability to store and retrieve data.

**Objective questions** (true/false, multiple choice, matching columns, fill-in-the-blanks, and definitions/identifications) assess a student’s ability to exactly recall specific information given set stimuli. This is mostly a test of the student’s memorization and recognition skills. Objective questions can be drawn from the chapter quizzes, which are entirely objective in content. Additional questions can be obtained from the captions under each figure, from within the industry expert quotation and feature boxes, and from the terms and data included in appendices and the glossary.

**Essay questions** (short answers, cause/effect, case study analysis, process analysis, problem solving, etc.) assess a student’s ability to apply information in a variety of new situations. This is mostly a test of a student’s reasoning and analytic abilities and critical thinking skills. Essay questions can be derived from the Chapter Highlights, the Discussion Questions, and the Class Activities. Essays should encourage students to interrelate information, analyze or evaluate information, or reason through to conclusions. A few examples of essay questions are:

1. Explain Co-op Sales.
2. Describe a News Director’s typical day.
3. Describe a format clock for an Adult Contemporary radio station, reflecting the morning drive time of 7:00 AM to 8:00 AM.
4. Why is FM fidelity superior to AM?
5. What is the purpose of Focus Group testing?
6. Why is managing a radio station “like running a business that is a combination of stage and store”?
7. What is “narrowcasting”? 
Grading

Grades are neither punishment nor rewards; they are objective indicators of an individual’s position on a measurement scale. As such, they can be misleading. Students with test anxiety, learning disabilities, or physical disabilities may score much lower on a test than their actual proficiency level. Apart from accommodating all testing adjustment requests from handicapped students, an instructor can best assure accurate grading by having many grades from which to average the final grade. Aberrations of testing or test-taker are minimized with several varied testing experiences.

A typical distribution of testing/grading for a semester might be:

- 20% 5 quizzes
- 20% 2 1–hour tests (1/4 and 3/4 of the way through the semester)
- 15% 1 midterm exam (comprehensive review of first half of semester)
- 20% 1 final exam (2–3 hour comprehensive review of entire semester)
- 15% 1 term project (involving research and writing)
- 10% class participation (preparation, attention, involvement)

This is a typical rubric for interpreting grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>(93–100)</td>
<td>Excellent to Very Good: comprehensive knowledge and understanding of subject matter; marked perception and originality. Excellent demonstration of critical thinking skills.</td>
</tr>
<tr>
<td>A–</td>
<td>(90–92)</td>
<td>Good; moderately broad knowledge and understanding of subject matter; noticeable perception and originality. Above average critical thinking skills.</td>
</tr>
<tr>
<td>B+</td>
<td>(87–89)</td>
<td>Satisfactory; reasonable knowledge and understanding of subject matter; some perception and originality. Average critical thinking skills.</td>
</tr>
<tr>
<td>B</td>
<td>(83–86)</td>
<td>Marginal; minimum knowledge and understanding of subject matter; limited perception and originality. Below average critical thinking skills.</td>
</tr>
<tr>
<td>B–</td>
<td>(80–82)</td>
<td>Failing; unacceptable, low level of knowledge and understanding of subject matter. Severely limited perception and originality; very poor critical thinking skills; absences in excess of limit.</td>
</tr>
</tbody>
</table>

F   (< 60) | Failing; unacceptable, low level of knowledge and understanding of subject matter. Severely limited perception and originality; very poor critical thinking skills; absences in excess of limit. |
NOTE TO INSTRUCTORS: OTHER COURSES
Instructors have also incorporated *The Radio Station*, either as primary text or as a secondary text, into a number of other basic communications courses. For example, in Programming and Production several chapters are blended with a text on audio production. Chapter 3 is used to introduce basic programming principles; chapters 4, 6, and 7 explain the factors that influence programming decisions; while chapters 9 and 10 introduce the basic electronics and production skills needed to begin audio production.

For Broadcast Sales and Management, *The Radio Station* serves as the primary text. Chapters 2, 4, 6, 7, and 8 are amplified to provide more detailed instruction. Several of the texts listed in the chapter bibliographies are assigned as collateral reading.

A typical syllabus for this type of course would use *The Radio Station* as follows:

**INTRODUCTION TO BROADCASTING**

(courtesy of Hope Daniels, Radio Department, School of Media Arts, Columbia College, Chicago)

Course Rationale:
To be successful in any career one needs a wide base of knowledge plus a solid foundation in an industry’s history and up-to-date business practices. This course gives students that base of knowledge and solid foundation in radio broadcasting plus industry trends, and explains the career positions available including their interactions with the various station departments.

Course Description:
This introductory radio course deals with the language and concepts of radio broadcasting. Students will be introduced to an overview of radio broadcast history, station organization & operations, past and present technologies, format development, career opportunities and terminology through the use of lectures, class speakers, projects, films, quizzes, exams and group exercises.

Course Goals & Objectives:
- Students will have knowledge of FCC Rules & Regulations plus radio history and terminology.
- Students will understand radio station job descriptions, prerequisites of various positions and department responsibilities and operations.
- Students will be familiar with radio research & ratings methods plus the development of sales campaigns.
- Students will be able to analyze the use of radio consultants, syndicators and promotions.
- Students will be able to comprehend the program elements of various radio station formats.
- Students will be able to identify various radio station production equipment plus past, present and future technologies.
Week 1  ORIENTATION, RADIO HISTORY & EARLY FORMAT DEVELOPMENT
Class introductions, an overview of the syllabus, class procedure, the semester report, plus an examination of the early days of radio & early format development
Reading Assignment- Due Next Class: Forward, Glossary & Chapter 1
Writing Assignment - Due Next Class:
Broadcast Terminology Crossword Puzzle & “The Late Paper”
Semester Report Due: Week 13

Week 2  BASIC TERMINOLOGY/OVERVIEW OF FCC RULES & REGULATIONS
A discussion of broadcast terminology and FCC Rules & Regulations
In Class Quiz
Reading Assignment - Due Next Class: Chapter 2
Writing Assignment - Due Next Class: Broadcast Positions & Organizational Structure

Week 3   STATION ORGANIZATION & MANAGEMENT
Development of a station organizational chart and a review of unions, broadcast departments/positions & responsibilities
Review Writing Assignment: Positions & Organizational Structure
Reading Assignment - Due Next Class: Chapter 3
Writing Assignment - Due Next Class: Programming & Formats

Week 4: PROGRAMMING & FORMATS
An examination of radio formats and their impact on demos and economics
Reading Assignment - Due Next Class: Chapter 11
Writing Assignment - Due Next Class: Consultants & Syndicators

Week 5 CONSULTANTS/SYNDICATORS
A review of the pros & cons of broadcast consultant & syndication services
Reading Assignment - Due Next Class: Chapter 7
Writing Assignment - Due Next Class: Promotions & Marketing

Week 6 PROMOTIONS/MARKETING
An examination of the uses of radio promotions and contests for audience growth
Reading Assignment - Due Next Class: All Reading Assignments & Handouts to date

Week 7  MIDTERM REVIEW
Semester Report – Due Week 13
Writing Assignment: Due Week 9: ARBITRON DIARY

Week 8  MIDTERM EXAM   (IN CLASS)
Reading Assignment - Due Next Week: Chapters 9 & 10
Writing Assignment - Due Next Week: Radio Equipment, Engineering & Production
Week 9  EQUIPMENT/ENGINEERING/PRODUCTION
   Return & Review Midterms
   An overview of past, present and future radio technologies
   Reading Assignment - Due Next Week: Chapter 6
   Writing Assignment - Due Next Week: Ratings & Research

Week 10  RATINGS & RESEARCH: ARBITRON DIARY DUE TODAY
   An analysis of radio research & rating method
   Reading Assignment - Due Next Week: Chapter 4
   Writing Assignment - Due Next Week: Sales & Advertising Case Studies

Week 11 SALES & ADVERTISING
   An understanding of the techniques used in the development of a radio sales campaign
   In Class Quiz
   Reading Assignment - Due Next Week: Chapter 8
   Writing Assignment - Due Next Week: Traffic, Continuity & Billing

Week 12  TRAFFIC/CONTINUITY/BILLING
   A review of the financial flow and broadcast time inventory
   Reading Assignment - Due Next Week: Chapter 5
   Writing Assignment - Due Next Week: News & Public Affairs

Week 13 NEWS & PUBLIC AFFAIRS
   A review of the news and talk show elements in radio programming; also the importance
   of identifying terms and procedures in a radio station’s news and public affairs depart-
   ment, plus a review of ethics and FCC Rules & Regulations

Week 14  REVIEW FOR FINAL and ORAL SEMESTER REPORTS
   Semester Report: Profile of a Radio Station DUE TODAY

Week 15 FINAL EXAM (IN CLASS)
   RETURN ALL ASSIGNMENTS and ORAL SEMESTER REPORTS
The following version of the course is based on both radio operations as well as the production of several projects, but does not include on-air performance projects.

**RADIO OPERATIONS AND PRODUCTION**  
(Courtesy of Dr. Michael C. Keith. Communications Studies Department, Boston College.)

PURPOSE OF COURSE: The primary purpose of this course is to introduce students to the language of radio, as well as to the many facets constituting radio operations (business, programming, technical, and management) and production. Students will be expected to operate all the equipment used in the process of audio mixdown necessary for the preparation of specific on-air elements (commercial, psa, drama, etc). By learning this facet of radio, students will be able to write, produce, and perform for on-air application. The industry itself will serve as model and paradigm for all course work and discussions. Individual visits to radio stations are encouraged and can be arranged. Guest lectures by area broadcasters will be scheduled if possible. Listening to radio stations and analyzing content will be an ongoing experience.

COURSE OBJECTIVES: Upon completion of this course, you should be able to:

- Define the terminology related to the operation of equipment in the average size radio station and relate the equipment to the facets of radio production discussed during the course.
- Name the functions of, describe, and properly operate every piece of equipment found in the studio lab.
- Produce a radio feature given the limitation of time, cost, and facilities available.
- Edit audio tape.
- Develop the major historical trends which have caused radio to be as it is presently.
- Outline the operation of a radio station, including the personnel and procedures used in the department.
- Discuss the economics of the radio industry.
- Discuss the organization and management of a radio station.
- Explain the technical aspects of broadcasting (in simple language).
- Discuss the future role which radio will play in American society.
- List and describe at least four radio formats and describe the audience and functions of each.
COURSE SCHEDULE (meetings twice weekly)

Week
1 a  Intro to Class/Lab Procedures  
    Lecture: Radio Today  
    Read: Ch. 1. (Keith)
1 b  Lab: Radio Lab Orientation #1
2 a  Lecture: Audio Processing and Transmission  
    Read: Ch. 9. (Keith)
2 b  Lab: Radio Lab Orientation #2
3 a  Lecture: Microphone Basics and Applications  
    Read: Ch. 9. (Keith)
3 b  Lab: Radio Lab Orientation #3
4 a  Lecture: Elements of the Console  
    Read: Ch. 9. (Keith)
4 b  Lab: Radio Lab Orientation #4
5 a  Lecture: Records, Tape Recording, Levels, Balance, and Operating Techniques
5 b  Lecture: Editing/Cueing  
    Read: Ch. 9. (Keith)
    Lab: Work on PSA 1
6 a  Lecture: Production Setup and Mixdown  
    Read: Ch. 9 (Keith)
6 b  Lab: Work on PSA 1
7 a  MIDTERM EXAMINATION
7 b  Pass Back Midterms/Discuss Next Assignment and Aspect Paper  
    Lab: Work on PSA 1
8 a  Lecture: The Technology of Radio  
    Read: Ch. 10. (Keith)
8 b  Lecture: Programming  
     Read: Ch. 3. (Keith)  
     Lab: Work on Spot 2  

9 a  Lecture: Programming continued: News  
     Read: Ch. 5,7. (Keith)  

9 b  Lecture: Music and Formats  
     Read: Ch. 5. (Keith)  
     Lab: Work on Spot 2  

10 a  PSA DUE  
     Lecture: Ratings  
     Read: Ch. 6. (Keith)  

10 b  Lecture: Ratings, continued  
     Discuss Final Projects  
     Week ten Lab: Work on Spot 2  

11 a  Lecture: Sales  
     Read: Ch. 4. (Keith)  

11 b  Lecture: Sales, cont.  
     SPOT DUE  

12 a  Lecture: Management and Economics  
     Read: Ch. 2, 8, & 11. (Keith)  

12 b  Lecture: Management and Economics cont.  

13 a  ASPECT PAPER DUE  
     Lecture: Broadcasting and the Job Market.  

13 b  Lecture: Radio, the Internet, and the Future  
     Exam Review  

14 a  PRESENT FINAL REEL- PORTFOLIO  

14 b  FINAL EXAM
The **Radio Performance** version of the course emphasizes various types of performance, including disc jockey, news, and production announcing. In schools with a fully-developed radio curriculum, this serves as a prerequisite for continuing courses in production, programming, sales, news, and more. The radio performance course would require that your school have a lab in the form of a fully-equipped radio studio. This should include a standard 8 to 12 channel console, 2 mics, 2 (digital) cart machines, 2 CD players, plus various recording devices. It is also suggested that a computer with applications such as Adobe Audition and Wave Cart be incorporated into the studio as well. (Note: refer to the Appendices B and C for supplemental material such as handouts, format sheets, sample logs, workshops and research projects. Weekly review of text may be lecture, demonstrations, workshops and quizzes; a chapter review in the form of a written vocabulary review may also be assigned and turned in each week.)

**INTRODUCTION TO RADIO:**
(Courtesy of Larry Miller, Asst. Professor, New England Institute of Art, Boston)

**COURSE OBJECTIVES**
This course is designed to teach the fundamentals of radio broadcasting, with emphasis on the operation of equipment and performance. You will learn about disc-jockeying, news, commercial announcing and production. We will discuss various radio formats, ratings and on-air programming. We will use a combination of textbook review, lectures, handouts and practical hands-on training to achieve our goals. Your performances will be critiqued on a regular basis to help you improve your technical and announcing skills. You will learn equipment operation; disc jockey, news and commercial production announcing styles, and learn how different music, talk and news formats are structured and presented. You will practice performance skills in the studio on a regular basis.

Upon completing this course, you will be able to demonstrate the following competencies:

- A working knowledge of radio broadcasting procedures.
- Understanding of programming techniques and format elements.
- The operation of broadcast equipment.
- Basic announcing and performing techniques.
- Writing and preparation of program and performance material.
- Basic production techniques.

Weekly assignments will include:

- Review of the assigned textbook chapter.
- Lectures and demonstrations by your instructor.
- Written assignments relating to the text topic for the week.
- Preparation and presentation of studio projects.
- Regular use of studio time outside the class to prepare projects and presentations.
- Quizzes on the material being covered.
- Written Midterm and Final Exams.
Intro to Radio: LESSON PLAN

Each week, you will turn in a written review of key questions to both texts–The Radio Station (TRS), and The Focal Press Easy Guide to Adobe Audition (AA).

Week 1

- **Topic**: Introduction to course; handout syllabus and lesson plan.
  - **TRS**: Read Chapter 1: write an answer sheet for the take-home review.
  - **AA Text**: Assign Chapter 2: The Interface.
  - **Project**: Portfolio Project: Handout and review series of performance projects.

Week 2

- **Topic**: Overview and history of Radio: review text.
  - **TRS**: Chapter 1: the 5th Estate; Assign Ch. 10: Engineering.
  - **AA Text**: Review and demonstrate Ch. 2; assign Ch. 3: Importing, Recording, Play back.
  - **Project**: LAB: Demo computer recording; Adobe Audition 2.0.

Week 3

- **Topic**: Engineering: Review Ch. 10 and the Introduction to the studio.
  - **TRS**: Chapter 10: Engineering; Assign Ch 3: Programming.
  - **AA Text**: Review Ch. 3: Importing, Recording, Play back.
  - **Project**: LAB: Spot: live :30: record and playback.

Week 4

  Programming elements and the role of the disc jockey in music programming.
  Handout: FORMAT ELEMENTS.
  - **TRS**: Chapter 3: Programming; review text questions, handouts, discussion.
  - **AA Text**: Review Ch. 4: Editing.
  - **Project**: LAB: Record and playback :60 commercial copy.

Handout News format and assignment for next session.
Week 5

**Topic** News: This class deals with news preparation and delivery; text review and discussion. Read and record 1 minute news headlines; playback and critique.

**TRS** Chapter 5: News review text questions, handouts, discussion. Assign Ch. 9 on Production.

**AA Text** Review Ch. 5: Multitrack View.

**Project** LAB: News: Record exercise #4: Short Newscast– See assignment sheet for details; assign produced spot.

Week 6

**Topic** Radio Production: review text– Handout on Production procedure. Assign MT tape: All work for portfolio project done to date.

**TRS** Chapter 9: Production; review text questions, handouts, discussion.

**AA Text** Review for Midterm.

**Project** LAB: Produced: read over music bed. Assign Midterm Tape for next week.

Week 7

**Topic** MIDTERM EXAM: questions from Chapters 1, 10, 3, 5, and 9. MIDTERM PORTFOLIO: the set of performances done so far– :30, :60, News, Produced spot.

**TRS** Assign Ch. 6

**AA Text** Assign Ch. 6: Looping

**Project** MIDTERM TAPE: The set of performances done so far– :30, :60, News headlines, Produced spot. Handout format sheet and discuss Sweeper break.

Week 8

**Topic** Research: Arbitron and the ratings: how they work and how they affect radio. Breaks: sequence and structure; positioning on clock.

**TRS** Chapter 6: Research; review text questions, handouts, discussion. Assign Ch 7: promotion.

**AA Text** Review Ch. 6: Looping

**Project** LAB: Sweeper break Handout format sheet for Stopset break.
**Week 9**

**Topic** Promotion and Marketing: how to promote your radio station in the various media.
Stopset Break: DJ break with weather, :30 Ct spot.

**TRS** Chapter 7: Promotion; review text questions, handouts, discussion.
Assign Ch. 4: Sales

**AA Text** Review Ch. 7: Restoration
Assign Ch. 10: Mastering

**Project** LAB: Stopset Break
Handout format sheet for DJ break with a live commercial.

**Week 10**

**Topic** Chapter 4: Sales: How the sales department sells airtime to advertisers.
Do a DJ break with a live commercial.

**TRS** Chapter 4: Sales: assign Ch 2: Station Management.

**AA Text** Review Ch. 10: Mastering
Assign Ch. 11: Exporting

**Project** LAB: Break w/ Live :30 spot
Handout format sheet for Donut spot.

**Week 11**

**Topic** Station management: discuss and then do a flow chart; the donut spot.

**TRS** Chapter 2: Station management; assign Ch 8: Traffic and Billing.

**AA Text** Review Ch. 11: Exporting
Assign Ch. 12: Making a CD

**Project** LAB: Produced: Donut spots
Handout format sheets and assign Newscast.

**Week 12**

**Topic** Chapter 8: Traffic and Billing– The Business of Radio.
Handout and discuss program logs– do exercise.

**TRS** Chapter 8: Traffic and Billing; Assign ch 11– Consultants and Syndication.

**AA Text** Review Ch.12: Making a CD

**Project** LAB: 3 min. sponsored newscast.
Handout and discuss DJ vs. News break.

**Week 13**

**Topic** Consultants and Syndication: satellites, the web and more. The Media conglomerates: who owns what; handouts and discussion. The Morning Drive Show: 2 voice Break, with DJ and News.

**TRS** Chapter 11: Consultants and Syndication

**AA Text** Review Surround Sound, etc.

**Project** LAB DJ vs. News: 2 voice breaks.
ASSIGN FINAL TAPE.
Week 14

**Topic**  FINAL TAPE: Portfolio of all work done for this class; review for Final Exam.

**TRS**

**AA Text**


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Week 15

**Topic**  FINAL EXAM

Final deadline for all work.

**TRS**

**AA Text**

**Project**
INTRODUCTION TO RADIO
PORTFOLIO PROJECT

For part of your grade, prepare and present a portfolio of your work for this class. Your portfolio will consist of the audio recordings of the projects themselves. It is imperative that you save all your recordings, as they will be edited into your presentation. The long term goal is to learn how to edit performances together for producing an effective audition tape. The list of projects is as follows:

1. MIDTERM TAPE: Due (Date)
   1. Spot: live :30
   2. Spot: live :60
   3. News: headlines
   4. Produced: :30– read copy over music bed

2. FINAL TAPE: Due (Date)
   1. Sweeper Break: ID/BS/FP/FS/Liner/ID
   2. Stopset Break: ID/ BS/ FP/ WX/ Spot (Ct)/FS–Liner–ID
   3. :30 spot– break with live spot
   4. Produced: Donut spots
   5. 3 minute Newscast: Sponsored
   6. 2 voice– News vs DJ

INSTRUCTIONS:

• Each of these projects will have been recorded and archived.
• Using Adobe Audition, open all your files, then edit them for presentation.
• Save the finished audio file to your folder on the hard drive.
• You may present your portfolio from the hard drive, or burn the finished edit to CD.
• Arrange the exercises in the order in which they were performed.
• If any of the projects is missing, you may re-record it.
• If you think that you can do better than the original performance, you may re-record it, but be sure to save the original for comparison.
• The presentation should be 90% your voice; edit out music and other voices.
• Edit or “Telescope” the following:
  • Whatever music you played in and out of the break.
  • Any produced spots by someone other than yourself.
  • Lengthy news segments- edit down to 20–30 seconds.
  • Any voice other than yours- edit the 2 voice break to feature yourself.

This project must be presented on the due date; no late work will be accepted. This presentation is your ticket to the Exam– no portfolio, no exam. If you have any questions, see your instructor.
INTRODUCTION TO RADIO
HOW TO PASS THIS COURSE

1. Be here on time every time, ready to participate in class and present your work. Refer to the syllabus for rules regarding attendance and tardiness.

2. Always have your work with you! Bring your textbook, binder, headphones, flash drive and written work to class.

3. Read and study the text. Look up the vocabulary.

4. Be prepared to be called on. Know the material.

5. Get a 3-ring binder; use it to save handouts.

6. Learn how to archive and save your work.

7. Practice using Adobe Audition on the computers in the radio lab.

8. No late projects or written work will be accepted. Period. If the project is not done on time, you will get an F.

9. Read the handouts! The assignment sheets explain the projects.

10. If you miss something, you must contact your instructor asap and get the assignments.

11. Do not plan on doing produced projects in class, except as noted. Get studio time and do them on your own time.

12. If you do not understand something, ask questions.

13. Read the syllabus and lesson plan for the schedule of projects and due dates.

14. Your email address is your mailbox. Check it daily.
INTRODUCTION TO RADIO
GUIDELINES FOR PROJECTS AND PRESENTATIONS

• As part of your work, you will have regular projects to prepare for this class; most of these are live in-class presentations, others will be produced in advance for presentation.

• For the live projects, be sure that you have read the assignment sheet and have done all the writing and preparation.

• For the produced projects, you will need to sign up for and utilize radio studio time outside of class time.

• You must be sure to abide by the rules for studio use; violations will mean fines and loss of time.

• You will have been given handouts explaining how to use the studios—be sure to have them with you.

• Record your projects on the computer hard drive.

• Make a back-up copy on your Flash Drive, cassette or Minidisc.

• You can also save your work by burning it to a cd.

• Use the ‘buddy’ system—work with a partner, who may know more than you.

• Always be sure to bring your work to class with you.

• If writing is part of the assignment, be sure to turn in your copywriting for part of your grade.

• Late work will not be accepted. All work must be turned in on the assigned date.

• If you miss an assignment due to an absence, you must contact the instructor to get the assignment. See the syllabus for phone numbers and email addresses.
INTRODUCTION TO RADIO
FORMAT ELEMENTS

**Breaks:** A “break” is an interruption in the flow of music by adding the live mic or other non-musical events, such as commercials on cart. There are 2 kinds of breaks: **Sweepers** and **Stopsets.** Both are nearly the same, except the Stopset (stop and do a set of spots) includes commercials and the Sweeper does not. A Sweeper break is so-called because it usually occurs during a music sweep, an otherwise uninterrupted set of music which is positioned to “sweep” listeners past the quarter-hour points.

A typical Sweeper would include: **ID/BS/Ad-lib/FP/FS/Liner-ID**
- **ID**: Station Identification (call letters, dial position)
- **BS**: Back Sell (Back Announce) Identify the music just played.
- **Ad Lib**: Personal comments; optional.
- **FP**: Forward Promo: Mention something coming up soon (a tease to keep listeners tuned in, such as “later this hour, we’ll -------”)
- **FS**: Front Sell: Identify the next piece of music.
- **Liner**: A short slogan which identifies the station/format, ending with another ID.

A typical Stopset would include most of the above, but with the addition of spots.

**ie:** **ID/BS/WX/FP/SPOTS/BUMPER**
- **WX**: Weather; a brief forecast and current temp.
- **SPOTS**: Commercials, usually on CT (Cart); no more than 4 at a time.
- **BUMPER**: A produced Liner-ID with music, SFX, etc. (Called a Bumper if positioned last in a Stopset; called a Sweeper if it runs as an ID in a music sweep.)

Note that each break begins and ends with the ID; a liner may be added to the first ID. In some Stopsets, the Bumper takes the place of the live FS/Liner--ID. The FP may be positioned before the spots. Every break should always include not only the IDs, but some kind of forward promo and a liner. when doing a forward promo to an event outside your shift, it is called a cross-plug.

A Legal ID must be positioned as close as possible to the top of the hour without interrupting programming, and must include the full call letters and city of license.

Commercials: usually :30 or :60; may be LV (live) or produced on CT (cart); may need live copy added as in a Tag or Donut spot. Sponsorship announcements are run as open and close BBs (Billboards). Other format elements: **PSA**: Public Service Announcement: for a tax-exempt non-profit organization.

News includes regular Newscasts as scheduled, plus WX (weather), TX (traffic), and Sports. A News promo or Tease is also logged as News.

Utilize these Format Elements whenever you are planning, diagraming and doing breaks; prepare for breaks by making an outline of the events you plan to do as shown above, then script as necessary to add the necessary content for artist ID, liners, weather, etc.

**ALWAYS REMEMBER: ID/STUFF/ID!!**
INTRODUCTION TO RADIO ANNOUNCING TECHNIQUES

The primary goal of the announcer is the communication of the ideas contained in the copy. First read the copy carefully to be sure that you comprehend those ideas. Then utilize all these techniques to express those ideas effectively. Work on interpretation, mood and emotional coloring to enhance the process. You must always strive to create interest in the ideas being expressed.

- All announcing is characterization or playing a role.
- Strive to create the “illusion of conversationality”.
- Correct standard American English will become one of a number of different dialects you may choose to use in announcing.
- One of your goals in Voice and Articulation is to develop these performance skills.

The following are the key points to use in proper voice production in RADIO ANNOUNCING:

1. PROJECTION: The breath is pushed up from the diaphragm against the larynx. Breathe deeply and evenly; do not just speak to the mic, but to an imaginary listener across the room. Work to develop a full, resonant voice.

2. TEMPO: The speed or rate of delivery; varies for overall timing; according to style of format; for specific timings such as fitting copy into a :30 or :60 spot. Vary tempo (speed up or slow down) for dynamics.

3. PITCH: Tone range; low, middle and high notes. Avoid monotone, singsong, repetitious phrasing. Find the most resonant point in your pitch range and learn to work with it as a starting point. Vary pitch for dynamics.

4. VOLUME: Loudness: speak louder to emphasize key words in a phrase; as above, vary to create dynamics in a reading.

5. STRESS/EMPHASIS: Do not read all the words with an equal amount of stress; add extra stress to key words in a phrase.

6. STYLE: There are three styles you should try to develop in radio announcing: Live Adlib; Produced/Commercial; and News. Live adlib announcing should sound natural and conversational. Produced commercials call for characterization in a more exaggerated style, and news delivery should be more informational.

7. PRONUNCIATION: Learn to form the sounds of American English correctly, as well as the most commonly encountered foreign languages. Practice enunciation and articulation. Extra practice may be required to eliminate the New England regional accent.
INTRODUCTION TO RADIO:
INTRODUCTION TO PRODUCTION

The term Production refers to any program material prerecorded for presentation on the air: this most often includes: commercials, IDs, bumpers, promos, and news sound cuts. The usual process is to record the material from the board to the computer, edit by mixing and then preparing the finished work for presentation. Radio stations usually have at least 2 main studios: Air and Production. The production studio duplicates the air studio so that in an emergency the operator can broadcast from the production room. Production will therefore have a board, with a computer or digital work station, 2 CDs, at least 2 mics, and a digital cart record and playback unit. This studio may also double as a news room.

Commercials come into a radio station from 2 sources- advertising agencies or directly from local retail clients. In the case of agency spots, your job as producer may be only to dub them to cart; sometimes you may also add a tag or donut copy as well. Local retail spots may often require that you be able to write and produce original spots.

There is a specific set of steps to be followed in producing a spot. The first step is the production order form. This will have been filled out by an account executive or a sales secretary. It is a somewhat standard form which will usually include the following information: the title as shown on the program log; running time, start and stop dates and other pertinent information which will be put on the cart label; the name of the A.E.; who is assigned to voice and/or produce the spot; what production music to be used; blanks to fill in indicating the commercial ID #; and any other relevant information. Each radio station generates its own unique version of the production order, and no two are exactly the same. The script or copy for the spot should be attached to the production order.

Once you have read and understand the tasks to be done, then you are ready to begin.
1. Check the board carefully to be sure that it is set up properly for the work you plan to do. Set levels; be sure to turn off any function you do not want to use.
2. Select your production music for the bed. Check it for timings and levels. Do not read copy over vocals! Find instrumentals; if necessary, edit to create a purely instrumental bed.
3. Turn on the mic and do a reading for levels, timing and mix. You may want to get into the habit of recording your rehearsal takes-- sometimes you get lucky and get it right the very first try!
4. Activate your recording device in a record mode and record the spot. Always billboard your work (ie: “This is Fred’s #2, take 4...”) at the head of each take, leaving a pause before you begin. Be sure that the device’s playback is not up on the board or you will get feedback.
5. After you have done a reading, stop and listen to what you have on playback to be sure that it is recording all right. You don’t want to waste a lot of time laying down takes when you aren’t actually recording.
6. In the computer, it is easy and fast to record the music bed first, edit it, and then record the voice track to fit, and then do a mixdown.
7. At this point, after you have finished recording, you will do whatever editing or mixing is required. Remember that you can only edit a voice track if there is no music bed under it. Edit the voice track first, then mix in the music bed.
8. A more advanced approach may be required for more complicated production involving computerized production. Record the tracks, then, move them into multitrack. Put the two voices on channels 1 and 2; then add music and sound effects (sfx) on channels 3 and 4; then mix the whole works down to 2 channel stereo.

When you have finished your production, save the audio file to the hard drive, in your own folder or a designated “Save” folder. Be sure that you have properly titled the project as you save it. You should copy the file to your personal removable media for your own archives.

You may now move the finished spot into the Wave Cart application for presentation. Go to My Computer, and find the folder marked BSI. In that folder, you will find a folder marked “Audio”. All you need to do is drag and drop your finished spot in to the folder. An alternative is to burn the spot to CD for playback on the digital cart machine.

If using Wave Cart, open the application, and you will see your new spot on the menu. Double click on the spot and you will see Label. Open this and add your info to the cart label. Follow these guidelines for making a cart label: (Most of this information is in the production order.)

<table>
<thead>
<tr>
<th>File #</th>
<th>Title</th>
<th>Time (:30, :60)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start/Kill dates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q: “...last words!”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- File # is a numerical coding system used by the computer which makes up the Program logs. This will be the primary means of identification.
- Title is the name of the client as shown on the program log as well as the copy book.
- Time is the exact running time of the spot. if there are several spots on the cart, you should show scheduled time, ie: 3 x :60.
- Start and Kill dates: indicates the dates the spot will air; if no kill date, use the letters TFN, which means Till Further Notice.
- Q: is the outcue; the last words or sound on the cart.
- You must clearly indicate if the cart needs a tag or is a donut spot which needs live copy read over it.

There is a lot more to working in radio than just doing an on-air shift as a disc jockey. Many people in radio enjoy doing production as a means of expressing their creativity and technical skills. If you view production as an unpleasant chore, then you are limiting your potential usefulness to an employer. It is always best to approach production work with a positive attitude of professionalism and pride in a job well done.
APPENDIX B: PERFORMANCE COMPONENTS

This a set of handouts and exercises designed to be used with the version of the syllabus which includes performance as part of the Introduction to Radio.

You will find explanatory sheets, practice copy and specific performance assignments; supplemental material such as handouts, format sheets, sample logs, workshops and research projects.

This version of the course will require that your school have a well-equipped radio studio, which should include the following: a standard 8 to 12 channel console, 2 mics, 2 cart machines, 2 CD players, plus recording devices such as a cassette deck, Minidisc, DAT, and/or reel-to-reel deck. It is also suggested that a PC computer with applications such as Adobe Audition and Wave Cart be incorporated into the studio as well. Turntables are optional.

To accompany and augment the text, we have provided additional handouts on format elements, announcing technique and production procedures. A suggested set of performance projects start with a simple copy read of :30 and :60 second spots. There are sets of practice copy included; however, you may want to research and write your own, or have students research and write copy. A key element in copy is that it should be for “local retail” businesses. You will also find a news reading exercise; a format sheet is provided; students should write the copy and provide the content for a short simple set of news headlines. The performance projects increase in complexity and multitasking, culminating in DJ breaks, full-length newscasts, production projects and a live DJ show modeled after a typical AM drive segment.

The suggested sequence for performance projects:

- Record and playback Intro copy
- Spot: live :30
- Spot: live :60
- News: headlines
- Produced: :30– read copy over music bed
- MT TAPE: portfolio of all work done to date
- Sweeper Break
- Stopset Break
- Break with live :30 spot
- Produced: Donut spots
- Complete Newscast: Sponsored, 3 minutes
- 2 voice– News vs. DJ
- FINAL TAPE: Portfolio

What follows are a set of handouts for students.
EXERCISE FOR RADIO:
LIVE COMMERCIALS (:30 or :60)

1. Be sure to prepare for this exercise by pre–reading the copy in advance. Mark up the copy, check pro-
nunciation and vocabulary. Rehearse the script before going into the studio.

2. Open the application Adobe Audition in the computer.

3. There is a copy stand over the board– use it! You will need both hands free to run the board.

4. Put on your headphones.

5. Turn on the mic and test for levels. Go by what you see on the VU meters, not what your hear. If neces-
sary, adjust your headphone levels.

6. When you are ready, record yourself. (Note: be sure that the computer is NOT turned up on the board
while you are recording, as it cause feedback!)

7. Billboard your recording by identifying yourself, the project and take number (ie: “This is (name), live
:30 #1, take 3”). Then pause and begin your performance.

8. If you stumble, pause and pick it up from the point where you stopped.

9. When you are finished, turn off the mic, then stop the recording.

10. Make any necessary adjustments to the audio file, such as Trim or Amplitude.

11. Play it back in class for purposes of critiquing.

You are building a portfolio of your performances. Be sure to save the finished audio file to your personal folder
in the Documents folder. Also, copy it to your Flash drive.

These procedures will usually be followed for all performance projects for this class.
RADIO EXERCISE: NEWS HEADLINES

1. Write news copy; use a newspaper or online sources and write a set of short news stories 3 to 5 lines each.

2. Sports is optional. End with a brief weather forecast. Total running time is about 2 minutes.

3. Double space, ALL CAPITALS, short declarative sentences.

4. Refer to chapter 5 in the TRS text for further guidelines on news writing.

5. Use your headphones; set mic level.

6. Open Adobe Audition in the computer and record as before.

7. Trim and adjust levels on the audio file; SAVE with your initials into your folder.

8. Save a backup copy to your flash drive.

9. Playback and a critique will follow.

FORMAT:

ANN: “IT'S TIME NOW FOR THE WAIR NEWSWATCH…”

(READ NEWS COPY)

WX: TODAY: _______________________________ HIGH: __

TONIGHT: _______________________________ LOW: __

TOMORROW: ____________________________ HIGH: __

“CURRENT BOSTON TEMPERATURE: ____ DEGREES.

THIS HAS BEEN THE WAIR NEWSWATCH– NOW BACK TO MORE MUSIC ON WAIR– ALL INDEPENDENT RADIO!”
1. This project is to produce a :30 spot with a voice track over a music bed.
2. You will be given a set of copy; select one for the project.
3. The music bed is provided; it is :30 seconds in length. There is a set of beds to choose from.
4. The procedure is as follows:
   1. Open Adobe Audition and open a NEW mono file in Edit View.
   2. Put your copy on the COPY STAND– you will need both hands free to run the board!
   3. Put on your headphones, turn on the mic and set mic levels.
   4. Start recording.
   5. Read the copy in the appropriate style– sell it!
   6. Turn off the mic and then stop the recording.
   7. Trim the audio file, adjust levels.
   8. It should time out to :27 or :28 seconds so that it will fit over a :30 music bed
   9. If the timing is not right, then do either use Effect>Stretch> to adjust it, edit it by removing a line
      or two, or do it over.
10. Go to the folder for this exercise and find a :30 music bed to use.  Move it to Edit view.
11. If needed, trim and adjust levels, and length to :30 seconds.
12. Move both tracks to Multitrack View.
13. In MT, activate Envelope Editing, and Volume Envelope.
14. Position the voice track in track 1, and the music bed in track 2, all the way to the left.
15. Move the voice track so that it is centered over the music bed.
16. Use the volume envelope to lower the music under the voice.
17. When the balance sounds right, do a mixdown (Bounce to new MT track). Double click on the re-
      sult and open it in Edit View.
18. Do a Save As and save it with your initials to the folder for this project. Save your own backup
      copy on your flash drive.
19. Be sure that you play the result for the instructor so that he can evaluate your performance.
RADIO EXERCISE: SWEEPER

• FORMAT: ID/ BS/ FP/ FS/ Liner–ID (see below)

SWEEPER:

ID: “This is WAIR…”

BS: “That was __________________________” (Last song)

FP: “Stay tuned for more music by____________________” (Later)

FS: “Right now, here’s _______________________” (Next)

Liner–ID: “On the Home of the Hits, WAIR!”

1. Get up your copy and format sheet on the copy stand; you will need both hands free to run the board!
2. Fill in the blanks: last song/ song to be played later/ next song.
3. Cue up the last :30 seconds of the music you will be coming out of on CD 1.
4. Cue up your next song on CD 2.
5. Put on headphones.
6. Turn on mic; check levels.
7. Record the break on the computer in Adobe Audition.
8. Roll CD 1: as music ends, turn up mic fader.
9. Do the break as shown above.
10. Turn down the fader on CD 1 or it may track into the next song!
11. Start next CD. (Be sure the fader is turned up as you start the song!)
12. Turn off the mic.
13. Fade music after 5 seconds.
15. Edit and trim the audio file.
16. Listen to playback for evaluation in class.
17. Save the finished break to your archives.
RADIO EXERCISE: STOPSET BREAK

FORMAT: ID/ BS/ FP/ WX/ SPOT (Ct)/ FS–Liner–ID

(ID:) “HERE ON WAIR, THAT WAS ___________________;”

(FP) JUST AHEAD, STAY TUNED FOR MORE MUSIC BY ____________.” (Next song)

(WX) “HERE’S THE WAIR WEATHER WATCH:

TODAY: ___________________________________________ HI_____
TONIGHT: ___________________________________________ LOW____
TOMORROW: _________________________________________ HI_____

CURRENT BOSTON TEMPERATURE IS ___, HERE AT ‘WAIR.”

(Spot: play :30 second Commercial from Digital Cart Machine)

(FS) “NOW HERE’S ______________________ , (Next song)

(Liner–ID) ON ALL INDEPENDENT RADIO, WAIR!”

• Get up your copy and format sheet on the copy stand; you will need both hands free to run the board!
• Fill in the blanks: last song played/ song to be played next/ intro to next song.
• Cue up the last :30 seconds of the music you will be coming out of on CD 1.
• Put on headphones.
• Turn on mic; check levels.
• Cue up to the last :30 seconds of the song.
• Record the break on the computer in Adobe Audition.
• Roll CD 1: as music ends, turn up mic fader.
• Do the break as shown above.
• Turn down the fader on CD 1 or it may track into the next song!
• Play the :30 spot from the Digital Cart Machine.
• Finish the break- be sure to include the Liner/ID!
• Start next CD.
• Turn off the mic.
• Fade music after 5 seconds.
• Stop recording.
• Listen to playback for evaluation in class.
RADIO EXERCISE: LIVE STOPSET BREAK WITH :30 LV SPOT

FORMAT: ID/ BS/LIVE SPOT :30 SEC/ FP/ :30 CT/ FS/ Liner–ID (see below)

ID: “THIS IS WAIR, ALL INDEPENDENT RADIO.”

BS: “THAT WAS __________________________.”

(DO :30 SECOND LIVE SPOT HERE)

FP: “STAY TUNED FOR MORE MUSIC BY________________.”

(PLAY :30 CART SPOT HERE)

FS: “RIGHT NOW, HERE’S ______________________

(LINER–ID) ON ALL INDEPENDENT RADIO, WAIR!”

PRODUCE THE BREAK AS FOLLOWS:

1. Select copy from your practice copy set for this exercise; pre–read and rehearse it!
2. Get up your copy and format sheet on the copy stand; you will need both hands free to run the board!
3. Fill in the blanks: last song/ song to be played later/ next song.
4. Cue up the last :30 seconds of the music you will be coming out of on CD 1.
5. Put on headphones.
6. Turn on mic; check levels.
7. Cue up to the last :30 seconds of the song.
8. Record the break on the computer in Adobe Audition.
9. Watch your levels! All elements must run at 0 (zero) on the vu meter!
10. Roll CD 1: as music ends, turn up mic fader.
11. Turn down the fader on CD 1 or it may track into the next song!
12. Do the break as shown above.
13. After the live spot, FP, then play the :30 spot from the Digital Cart Machine
14. Finish break: FS/ Liner/ ID.
15. Start next CD.
16. Turn off the mic.
17. Fade music after 5 seconds.
18. Stop recording.
19. Listen to playback for evaluation in class.
RADIO EXERCISE: DONUT SPOT

(Note: Your instructor will supply you with the produced music bed and copy for this exercise.)

Spot is structured as follows:

<table>
<thead>
<tr>
<th>OPEN</th>
<th>INSERT LIVE COPY</th>
<th>CLOSE</th>
</tr>
</thead>
</table>

OPEN: Music bed and Announcer

MIDDLE: insert live copy over the instrumental music bed

CLOSE: Music bed and Announcer

Procedure:

1. Choose which spot you are doing: Boston Herald or Diet Coke.
2. Select the file and open it in EDIT VIEW. Check the timing on the music bed.
3. Open a NEW file in Adobe Audition EDIT VIEW.
4. Put on your headphones, turn on the mic and set mic levels.
5. Record the voice track, activating the record function as you do so.
6. Read the copy in the appropriate style—sell it!
7. Time the reading so that it fits into the instrumental bed in the middle, not too long or too short—see the script for exact timing.
8. Turn off the mic and then stop the recording.
9. Once you have recorded the script, move it to Multitrack.
10. Move the Donut bed to multitrack.
11. Position the voice track over the instrumental portion of the Donut bed.
12. Adjust the level of the music bed by using the volume envelope.
13. Select Bounce Track from the Edit menu and do the mixdown.
14. Double click on the mixdown track and open it in Edit View.
15. Review the final mix for levels and timing.
16. Save it to the desktop, then move it to the folder for this class.
RADIO EXERCISE: 3 MINUTE SPONSORED NEWSCAST

OPEN: “IT’S TIME NOW FOR THE WAIR NEWSWATCH, BROUGHT TO YOU BY______________”

(LEAD STORY; WORLD, NATIONAL AND LOCAL NEWS.)

(1:45 TO 2:00) CUE TO BREAK

“SPORTS AND WEATHER AFTER THIS.”

(PLAY :30 CART SPOT)

(LEAD SPORTS AND WEATHER)

(WX): TODAY_____________________________HIGH____
TONIGHT______________________________LOW____
TOMORROW_____________________________HIGH____
“CURRENT BOSTON TEMPERATURE ___DEGREES.

THIS WAIR NEWSWATCH HAS BEEN BROUGHT TO YOU BY
_______________________; NOW BACK TO MORE MUSIC
ON WAIR, BOSTON!”

Instructions:

1. COPY: Write an original newscast: do not do “rip n’ read” out of the newspaper.
2. Fill in the blanks above.
3. Select a :30 Spot as news sponsor; see CD in digital Cart player.
4. Record it in Adobe Audition.
5. The finished newscast must time out to exactly 3:00 minutes! (Use timer built in to board.)
6. Playback in class for critique.
7. Save to your archive folder and flash drive.
RADIO EXERCISE: STOPSET/ NEWSBREAK : DJ VS NEWS

FORMAT:

[DJ] ID–LINER–BS/ FP/ (ADLIBS/ HANDOFF TO NEWS) OPEN BB
[NEWS] NEWS HEADLINES/ HANDOFF TO DJ...
[DJ] CLOSE BB/FP/ CART SPOT/ADLIBS/FS–LINER–ID

SCRIPT:

DJ:  “HERE ON WAIR, THE HOME OF THE HITS, THAT WAS MUSIC BY ____________.”

(Optional ADLIBS....)

(NEWS OPEN BB:) “THIS IS THE WAIR NEWSWATCH, BROUGHT TO YOU BY FRED’S FRIED FISH.”

NEWS: (1 MINUTE NEWS HEADLINES)

DJ: (NEWS CLOSE BB:) “THIS WAIR NEWSWATCH IS BROUGHT TO YOU BY FRED’S FRIED FISH– FEAST ON THE FRIED FISH FRENZY, FRIDAY’S AT FRED’S, 5455 FRESH POND FREEWAY IN FRAMINGHAM– CALL 454 5545 FOR FRED’S FRIED FISH!”

STAY TUNED– JUST AHEAD, ____________________________________________________________________________.”

( PLAY :30 SPOT)

DJ AND NEWS: (OPTIONAL ADLIBS)

DJ: “NOW HERE’S MORE MUSIC BY ____________________________________________________________________________

HERE ON ALL INDEPENDENT RADIO, WAIR”

INSTRUCTIONS:

• Each of the two participants will play either the role of DJ or News.
• The context for this exercise is morning drive; do time signals as if between 6 and 9 am.
• Play brief music in and out of the break.
• Plan outcues, handoffs and bits.
• Newscaster needs to write :60 seconds of news copy, including a brief weather forecast.
• Add time signals, jock id, and whatever adlibs you want to this format.
• ONLY adlibs are optional; you must do all other events in the format.
• This is a LIVE exercise; record for playback.
• Each performer must save a copy of the aircheck for your OWN portfolio.
INTRO TO RADIO: MIDTERM PORTFOLIO PROJECT

As part of your portfolio development, please prepare a presentation tape of your work in this class to date.

This tape should include the following:

- :30 commercial
- :60 commercial
- News cast (this may be excerpted—use only the best :30 seconds)
- :30 commercial—produced over music bed.

The suggested procedure is to go through the archives for this class, or your personal storage device, and find the performances. If you have lost the original performances, you should redo them.

- Open AA; then open a NEW file in EDIT VIEW.

- Use FILE>OPEN APPEND to find your files and then move them in sequence into the open file.

- Once you have moved all the files, do a SAVE AS and save the finished file to the your personal folder for presentation next week.

- Be sure to save these performances for inclusion in your Final tape project at the end of the term.

- This presentation, along with the Midterm Exam, the weekly text reviews and performance projects and attendance will comprise your Midterm grade.

- This project is due: (Date)
INTRO TO RADIO: FINAL PORTFOLIO PRESENTATION

For part of your FINAL grade, prepare and present a portfolio of your work for this class. Your portfolio will consist of the audio recordings of the projects themselves. It is imperative that you save all your recordings, as they will be edited into your final tape presentation. The long term goal is to learn how to edit performances together for producing an effective audition tape. The list of projects is as follows:

The first 5 exercises were presented on your Midterm Tape; you don’t need to put these on your Final Tape. On the second set of breaks for your Final tape, excerpt :15 – :20 seconds from the newscast. On the DJ vs News break, present only your part of the break.

1. Sweeper Break: ID/BS/FP/FS/Liner/ID
2. Stopset Break: ID/BS/FP/WX/Spot (Ct)/FS–LINER–ID
3. Produced: Donut spots
4. 3 minute sponsored Newscast (Excerpt)
5. 2 voice– News vs DJ (Excerpt)

INSTRUCTIONS:
• Each of these projects will have been recorded and saved on your 7-inch reel of work tape.
• You may also have some of these in the computer as an audio file.
• Dub these exercises to your medium for final presentation.
• Record from reel-to-reel to cassette or minidisc.
• Dub these in the order in which they were performed.
• The presentation should be 90% your voice; edit out music and other voices.
• Edit or “Telescope” the following:
  • Whatever music you played in and out of the break.
  • Any produced spots by someone other than yourself.
  • Any voice other than yours– edit the 2 voice break to feature yourself.

This tape must be presented on the due date; no late tapes will be accepted. This presentation is your ticket to the Final Exam– no tape, no exam. If you have any questions, see your instructor.

DATE DUE: (Date)
APPENDIX C: RADIO WORKSHOPS

In addition to the quizzes and exercises, there are also in-class workshops that do not rely on broadcast equipment or technology to be instructive when used with *The Radio Station*.

What follows next is a set of ideas for group activities. These can be done as in-class projects, or in some cases, as projects for preparation outside class time. These can also be reworked into individual project assignments.

As group projects they have the feature of utilizing collaborative problem-solving techniques. It is good practice for polishing public speaking and presentation skills as well.

The individual components are:

1. **Selection:** you may select groups, or let natural selection take it’s course. Sometimes it’s best to mix things up by using a random selection process, such as drawing names out of a hat. This allows students to interact with students they might not ordinarily get to know. You can use this process to select a group leader, or let the group itself elect someone to take charge.

2. **Research:** in some cases, the necessary information is readily available in the text and can be accessed in the classroom. In other cases, students will use the internet to gather facts relating to the project.

3. **Preparation:** when applicable, learning to use PowerPoint or other presentation media can be an important component in the learning process. In the case of out-of-class preparation, be sure that students turn in their written work. You can then evaluate how skilled they are at organizing information.

4. **Presentation:** This is a component of public speaking and gives students a chance to demonstrate their communication skills.

5. **Follow-up:** The outcomes from many of these projects can be integrated into other workshops and projects through the course, in and out of class, and as group or individual projects. Hopefully, instructors will be inspired by these examples to develop their own workshops and projects as well.
PLACE THE FOLLOWING JOB TITLES ON THE CHART

OWNER
NEWSCASTERS
ACCOUNT EXECUTIVES
SALES MANAGER
MUSIC DIRECTOR
SALES SECRETARY
PROMOTION DIRECTOR

PROGRAM DIRECTOR
TECH/COMPUTER
GENERAL MANAGER
RECEPTIONIST
ACCOUNTS/BILLING
CHIEF ENGINEER

AIR PERSONALITIES
TRAFFIC MANAGER
CONTINUITY
BUSINESS MANAGER
NEWS DIRECTOR
PRODUCTION DIRECTOR
RADIO WORKSHOP:
ORGANIZE A RADIO STATION

1. Form work groups of 5-6 people.
2. Plan on doing the research and preparation for your group outside of class time.
3. Choose a radio station in your market.
4. 1 of the group will serve as **General Manager**.
5. The project is to assign the remaining group members to positions as Department heads.
6. These include: Program Director, Sales Manager, News Director, Music Director, Promotion Director, or Business Manager.
7. For the presentation, the GM will describe his/her job, then introduce each of the Department heads, and they will explain their job and their department.
8. Refer to the text, especially chapters 2 on Management, 3 on Programming, 4 on Sales, 5 on News, 7 on Promotion, 8 on Traffic and Billing, and 9 on Production.
9. Utilize graphics such as PowerPoint, along with handouts and any other applicable aids for your presentation.
10. Each member of the workgroup will be graded individually.
11. Turn in individual written preparation for part of your grade.
RADIO WORKSHOP:
DESIGN A FORMAT

Form groups of 5-6 people; address the following points and devise a format for a commercial AM or FM radio station.

• SELECT
  • Call Letters
  • Dial Position
  • Slogan

• FORMAT:
  • Music: what format description?
  • OR: Non-Music: Talk, news, sports, other?
  • Target Demographic?
  • Programming: general style of format?
  • News: how much, how often?
  • Advertisers: what types of products?

• PROMOTIONS:
  • On Air: internal: On air
  • Off Air: external: Advertising, PR

• STAFF: Each person in the group pick one of the jobs from the list and describe what you do.
  • General Manager
  • Program Director
  • Sales Manager
  • News Director
  • Music Director
  • Promotion Director
  • Business Manager
  • Production Director

• PRESENT RESULTS TO CLASS
RADIO WORKSHOP
SALES PRESENTATION

• The class will divide into groups (of 4 or 5). Plan on preparation time outside of class. Get contact information for your group.
• Each group will prepare a Sales presentation.
• Use a real local radio station.
• Research both the client and the station by actual contact, and by the internet.
• The presentation will be to the class, as if to a local retail client.
• Plan on using graphics such as PowerPoint.
• Each member of the group will participate in the presentation.
• The group must decide on the following:
  • Select your client—local retail business.
  • Research the client and pitch specifically to that business.
  • Are you pitching a straight spot buy, program sponsorship package, or both?
• If program sponsorship, what kind of program: Entertainment or News?
• The group must devise a rate card.
• You must support your rate card with statistical evidence, i.e. the ratings.
• You should put together a package of station promotional material; signal coverage, etc.
• What are some good reasons to advertise in general?
• What are some good reasons to advertise on radio or TV?
• How does radio or TV compare to other forms of advertising media?
• What are some good reasons to advertise on your station?
• In planning the actual buy, how would you devise a schedule that would be beneficial to the client?
• What sort of discounts can you offer for frequency or length of contract?
• What kind of client/station promotions can you offer?
• Are there any other ideas from the Sales chapter in the book that you can also utilize?
• Turn in all written work for part of your individual grade.
RADIO WORKSHOP:
FCC RULES AND REGULATIONS

• Form workgroups of 4 people.
• Find the applicable rules for the following topics:
  • Group A:
    • Public inspection file
    • False or deceptive advertising
    • Station logs
    • Payola and Plugola
  • Group B:
    • Obscene and indecent programming
    • EEO
    • Advertising of alcohol and tobacco products
    • Emergency Alert System
  • Group C:
    • Broadcast of hoaxes
    • Political broadcasts
    • Broadcasts of lottery information
    • Station identification
  • Group D:
    • Broadcast of promotions and contests
    • License renewal
    • Sponsorship identification
    • Broadcast of telephone conversations

• Note:
  • Each person in the group should select a portion of the topic for discussion and prepare a presentation.
  • This a group exercise; utilize all your team members in your presentation.
  • In addition to other resources, your primary source will be http://www.fcc.gov/mb/
RADIO WORKSHOP
PROMOTION

Form a group and design a promotion package for a new radio station:

ID:

SLOGAN (LINER):

FORMAT:

1. ON-AIR PROMOTIONS:

   CONTESTS:

   SALES PROMOTIONS:

2. OFF-AIR PROMOTIONS:

   ADVERTISING: WHICH MEDIA?

   PUBLIC RELATIONS/PUBLICITY:

   PUBLIC SERVICE:

   OTHER:
RADIO WORKSHOP
PUBLIC RADIO: PROGRAM SCHEDULE

- Form a workgroup.
- Position the following programs on the grid.
- Do not break up shows with other shows interspersed in between.
- Weekend shows such as Prairie Home Companion or Car Talk may run twice.
- Music shows are a good filler if you run out of special programs.

### DAILY: NETWORK

<table>
<thead>
<tr>
<th>Program</th>
<th>Block Size</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning Edition</td>
<td>2–1 hr blocks</td>
<td>News (a.m.)</td>
</tr>
<tr>
<td>All Things Considered</td>
<td>2–1 hr blocks</td>
<td>News (p.m.)</td>
</tr>
<tr>
<td>BBC News Hour</td>
<td>2–1 hr blocks:</td>
<td>International News</td>
</tr>
<tr>
<td>Marketplace</td>
<td>1 hr block</td>
<td>Business News (p.m.)</td>
</tr>
<tr>
<td>Talk of the Nation</td>
<td>2–1 hr blocks</td>
<td>Call-in talk show</td>
</tr>
<tr>
<td>The World</td>
<td>1 hr block</td>
<td>International News</td>
</tr>
<tr>
<td>The Connection</td>
<td>2–1 hr blocks</td>
<td>Talk</td>
</tr>
<tr>
<td>Fresh Air</td>
<td>2 hr block</td>
<td>Talk, interviews</td>
</tr>
</tbody>
</table>

### DAILY: LOCAL

<table>
<thead>
<tr>
<th>Program</th>
<th>Block Size</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here and Now</td>
<td>1 hr block</td>
<td>Local News</td>
</tr>
<tr>
<td>Classics in the Morning</td>
<td>4–1 hr blocks</td>
<td>Classical Music</td>
</tr>
<tr>
<td>Classical Performances</td>
<td>2–1 hr blocks</td>
<td>Classical Music</td>
</tr>
<tr>
<td>Music Today</td>
<td>2–1 hr blocks</td>
<td>Contemporary music: AAA</td>
</tr>
<tr>
<td>Jazz in the Evening</td>
<td>4–1 hr blocks</td>
<td>Jazz</td>
</tr>
<tr>
<td>Kaleidoscope</td>
<td>2–1 hr blocks</td>
<td>World Music</td>
</tr>
<tr>
<td>Wooden Music</td>
<td>2–1 hr blocks</td>
<td>Folk and Acoustic</td>
</tr>
</tbody>
</table>

### WEEKEND (Only): NETWORK AND SYNDICATED

<table>
<thead>
<tr>
<th>Program</th>
<th>Duration</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Car Talk</td>
<td>2 hrs</td>
<td>Talk about cars: Humor (2x)</td>
</tr>
<tr>
<td>A Prairie Home Companion</td>
<td>2 hrs</td>
<td>Variety (2x)</td>
</tr>
<tr>
<td>Celtic Sojourn</td>
<td>1–2 hr block</td>
<td>Irish Music (1x)</td>
</tr>
<tr>
<td>Sound and Spirit</td>
<td>1 hr block</td>
<td>Music variety and culture (1x)</td>
</tr>
<tr>
<td>From the Top</td>
<td>1 hr</td>
<td>Classical music (1x)</td>
</tr>
<tr>
<td>Health Desk</td>
<td>1 hr</td>
<td>Health News (1x)</td>
</tr>
<tr>
<td>Living On Earth</td>
<td>1 hr</td>
<td>Ecology News (1x)</td>
</tr>
<tr>
<td>Only a game</td>
<td>1 hr</td>
<td>Sports news feature (1x)</td>
</tr>
<tr>
<td>Says You!</td>
<td>1 hr</td>
<td>Game show (1x)</td>
</tr>
<tr>
<td>Sound &amp; Spirit</td>
<td>1 hr</td>
<td>Music variety (1x)</td>
</tr>
<tr>
<td>Studio 360</td>
<td>1 hr</td>
<td>Arts and culture (1x)</td>
</tr>
</tbody>
</table>

### WEEKEND (Only): LOCAL

<table>
<thead>
<tr>
<th>Program</th>
<th>Block Size</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Folk Heritage</td>
<td>3–1 hr blocks</td>
<td>Folk and acoustic</td>
</tr>
<tr>
<td>The Blues Project</td>
<td>3–1 hr blocks</td>
<td>Blues</td>
</tr>
<tr>
<td>Weekend Classics</td>
<td>4–1 hr blocks</td>
<td>Classical</td>
</tr>
<tr>
<td>Weekend Jazz</td>
<td>4–1 hr blocks</td>
<td>Jazz</td>
</tr>
<tr>
<td>Time</td>
<td>Monday Through Friday</td>
<td>Saturday</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------</td>
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<tr>
<td>6 to 7 am</td>
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<td>7 to 8 am</td>
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<td>9 to 10 am</td>
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<td>10 to 11 am</td>
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<td>11 to 12 pm</td>
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<td>12 to 1 pm</td>
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<td>1 to 2 pm</td>
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<td>2 to 3 pm</td>
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<td>3 to 4 pm</td>
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<td>4 to 5 pm</td>
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<td>5 to 6 pm</td>
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<td>10 to 11 pm</td>
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<tr>
<td>11 to 12 am</td>
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</tr>
</tbody>
</table>

Overnights: PRI: Jazz 12 M to 6 AM
RADIO WORKSHOP: RADIO RESEARCH PROJECT

The objective of this project is to research the effect that corporate ownership has had on the Boston radio market by examining the groups of jointly owned stations. Some of the groups in this market may be: CBS, Clear Channel, Entercom or Greater Media; research other groups for local ownership. There will an additional “wild card” set of locally owned stations. This project will involve research both online and through contact with the stations.

1. Form a work-study group of 4-5 people
2. Select a group of radio stations by owner from the list provided.
3. Research the corporate group owner.
4. Assign individual stations to report on within the local group of stations.
5. Research topics for presentation:
   1. The Corporate Radio Group
      1. Number of stations owned
      2. History of company
      3. Parent media corporation
      4. Radio stations in your market
         1. Call letters
         2. Format
         3. Station’s ratings, market position
         4. Brief station history
         5. Sales and promotion
         6. General information
6. Plan in-class presentation: handouts, graphics, PowerPoint.
7. Save and turn in all individual written preparation for individual grade.
## PROGRAM LOG EXERCISE

Select the correct spots from the commercial master list and fill in the blanks on the log. Match CT/LV and Length.

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>CT#</th>
<th>Length</th>
<th>CT/LV</th>
<th>Type</th>
</tr>
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<td>__:00</td>
<td>STATION ID</td>
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<td>CT</td>
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<tr>
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<td>:30</td>
<td>LV</td>
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<tr>
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<td></td>
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<td>CA</td>
<td></td>
</tr>
<tr>
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<td>CA</td>
<td></td>
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<tr>
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<td>LV</td>
<td>O</td>
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<tr>
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<td>LV</td>
<td>Pmo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>______________</td>
<td></td>
<td>CT</td>
<td>CA</td>
<td></td>
</tr>
<tr>
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<td>______________</td>
<td></td>
<td>CT</td>
<td>CA</td>
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</tr>
<tr>
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<td>LV</td>
<td>O</td>
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<tr>
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<td>LV</td>
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<td>______________</td>
<td></td>
<td>CT</td>
<td>CA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>______________ Donut</td>
<td></td>
<td>CT/LV</td>
<td>CA</td>
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</tr>
<tr>
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<td>______________</td>
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<td>LV</td>
<td>CA</td>
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</tr>
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<td></td>
<td>______________</td>
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<td>CA</td>
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### COMMERCIAL MASTER LIST

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<thead>
<tr>
<th>Time</th>
<th>Advertiser</th>
<th>Sponsor</th>
<th>Time</th>
<th>Advertiser</th>
<th>Sponsor</th>
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<tbody>
<tr>
<td>:30 LV</td>
<td>D. Law-Cars</td>
<td>Swift’s</td>
<td>:60 LV</td>
<td>Bruce’s Clothing</td>
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<td>BSO/Nynex</td>
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<td>Star Market</td>
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<td>American Express</td>
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<td>Guaranty Bank</td>
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<td>Jordan Marsh-Furs</td>
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<td>Duddie ford</td>
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<td>Washington State Apples</td>
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<tr>
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<td>BSO/Nynex</td>
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<td>CWT</td>
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<td>London rec./Figaro</td>
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<td>Silver Lake Dodge</td>
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<td>Mass Electric</td>
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### DONUTS

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<td>Uniglobe Travel</td>
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<td>Uniglobe Travel :60</td>
<td>Trailways :60</td>
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<tr>
<td>Herald :30</td>
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