

**THE COLLEGE
RADIO HANDBOOK
BY BILLY G. BRANT**

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BY BILLY G. BRANT

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Dedication
to
John Bob Hall

a teacher and friend whose guidance and encouragement has been a positive influence on those studying the broadcast media.

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Preface

The radio station on the college campus, whether it be AM, FM, or carrier current, is potentially the best public relations tool for the college as well as a vital communications service to its local community. Past history has shown that with few exceptions this potential is rarely realized. The reasons for this discouraging fact are many: lack of sufficient funding, limited manpower, antiquated equipment, lack of a basic operational philosophy or a goal.

The college radio station has always been looked upon with contempt by commercial broadcasters. Many think of a college radio station as a place where "kids play at being broadcasters." In isolated instances this might be an honest estimate but it is definitely not an accurate evaluation of all radio stations operated by colleges and universities.

For too long, those in "educational" and college broadcasting have accepted the scorn heaped on them by their commercial counterparts. By not making their achievements known and not fighting this humiliating and distorted concept, they have been giving tacit approval of the lowly status given to college radio. Whether they realize it or not, college radio stations have, to borrow a phrase from a popular advertisement, "come a long way, baby!" And it is time everyone realized it.

This book is designed to investigate and provide a guide to college radio broadcasting. Throughout this work reference will be made to "college radio." The term is used to include AM, FM, and carrier current stations that are operated by colleges or universities. Although all three of these types of broadcasting stations have specific problems and advantages, they all face certain kinds

of obstacles and barriers. Of course each will be discussed separately when necessary. Also references will be made to "educational" and "non-commercial" broadcasting. These two terms will be used synonymously throughout the text of this book.

In short, the purpose of this book is twofold. First, to survey the history and development of college radio in the United States. Secondly, to provide practical suggestions concerning programming, promotional work, public support, management and operations, thus giving the reader a foundation to base his own creative and unique genius upon.

The above may sound like a crusade than a purpose, but the writer firmly believes that college radio is a potent force that has been ignored and left somewhat undeveloped. Development is essential for growth and, without it, college radio will wither and die.

I am indebted to numerous people and organizations for the information, material and pictures that are included in this work. Some of them are: Dave Dary, at the University of Kansas; John W. Pettit, General Counsel, and William A. Kehoe, Chief of the Administrative Law and Treaties Division, both at the Federal Communications Commission; Jack Deskin of IBS; Lawrence Myers, Jr., Chairman of the Television-Radio Department at Syracuse University; Dr. John Bittner, Director of Broadcast Communications and General Manager, WGRE-FM; National Association of Broadcasters; Association of Public Radio Stations; National Public Radio; Intercollegiate Broadcasting System; the Corporation for Public Broadcasting; stations WHA, University of Wisconsin; WGRE, dePauw University; WEAR, Syracuse University; WCCR, Purdue University; and KANU, University of Kansas; National Center for Audio Experimentation; and EARPLAY. Special thanks must be given to Thirk Holland who took many of the photographs in this book and whose advice on all of the illustrations for this book was greatly appreciated.

Perhaps the one who has contributed most to this endeavor has been my wife Patty. She has advised me in the writing of this book, edited it and typed the manuscript. She has been the backbone of this project and without her encouragement and confidence in me, this book would never have been finished. Patty and my son Arthur have also been my source of diversion from the burdensome task of continuous writing. To these two very special people I owe more than can be said.

Billy G. Brant

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Introduction

"You want to be a *WHAT?*", demands an outraged father.

"A Disc Jockey, Dad . . . a D.J.", his son replies in a rather tentative voice.

"Aw son, wouldn't you rather be something worthwhile like a doctor or a lawyer or even a grocer? But not a D.J. All they do is play records and make insane chatter. You've got more inside your head than a voice. Where's your ambition!"

"But Dad, D.J.'s make money . . . a lot of money. And there are girls who go crazy over you. People recognize you on the street. You have glory and excitement and money."

While the foregoing scene is imaginary, it no doubt resembles real life for those individuals who announced one day that they wanted to become a broadcaster. The scene also dramatizes two misconceptions about broadcasting in general and radio in particular.

The first misconception is that working in the broadcasting field is not work at all but play . . . a time consuming hobby not worthy of a sane person's consideration. In recent years this misconception has diminished but it still persists. Of all the industries and professions in the world today, none makes as great or as lasting an impact on the lives of every individual as does broadcasting. Think about it. The living room is usually centered around the television set. People arrange their work schedule to listen or to view their favorite programs. Fifty six per cent of all Americans get their morning news from radio. Most cars are at least equipped with AM radios and many have AM/FM stereo units. A few even have television sets built in. Ninety eight per cent of the households in America have at least one radio and almost as many have television sets. Day in and day out the broadcast media entertain, inform and instruct the American populus. What could be more

worthwhile than serving the public in such a diverse manner? Communicating ideas, facts and opinions to be ingested, evaluated and judged by the public is the corner stone of American democracy and that is precisely the function of the broadcast media. In those terms broadcasting becomes one of the most worthwhile of all professions.

The other misconception is usually held by the neophyte who thinks he or she wants to get into the broadcasting field. To them, broadcasting is simply being a "D.J.," one who plays the latest records and has tantalizing tidbits to say between commercials. These "babes in the woods" see the D.J. as a symbol of success. They see his recognition, hear of his fabulous salary and are overwhelmed by the supposed attraction with the opposite sex. In short they are overcome with the glamour of broadcasting. But the glamour is only a thin veneer that covers the grueling work and study necessary to be a broadcaster. There is much much more to broadcasting than being a Disc Jockey. In fact, in most radio stations the D.J. does a lot more than spin records. He sells time, covers and writes news stories, helps produce commercials and even helps clean up the station when necessary.

In radio broadcasting, which is the scope of this particular book, there are numerous positions open in addition to that of the Disc Jockey. There are sales positions, news, management, production, programming, traffic and engineering. All require different skills and all demand *hard work*.

Probably the most frequent question asked of a professional radio broadcaster is "how do I get into radio?" The answers to that question are as diverse as those to whom it is asked. But there seems to be three main avenues used by most professionals to break into the field.

The first and the simplest is to go to the nearest radio station and apply for a job doing anything. The local radio station is always open to local talent. By applying, one expresses his interest and desire to work in the field of radio. Usually the Program Director or Station Manager will interview the applicant, have them fill out an application and do an audition tape. The audition tape is extremely important. It consists of a recording of the applicant reading some news and commercial advertisements. The main thing being considered by the Program Director is the applicant's voice . . . how he sounds. If the Program Director likes what he hears, he may offer the applicant a job consisting of almost anything. The important thing is that not the job itself but taking an important step toward

learning about the inner workings of the station. By getting the job, he gets a chance to be around the equipment and the people who use it and to see how it all operates together. This enables the novice to practice and to concentrate on doing other things at the station, eventually moving up to bigger and more responsible duties.

A second avenue is to enroll in one of the many trade schools for broadcasting such as the Columbia School of Broadcasting (not affiliated with the CBS network). For a fee these schools give concentrated training on how to be an announcer. After the course is completed some of these schools even help the individual find their first job. It is important to remember that these schools only teach how to become an announcer. They do not claim to prepare for any other type of duty.

The final avenue and perhaps the most prevalent one today is that of attending a college or university that offers a major in Mass Communications or Radio-TV-Film. This is a four year academic program that only gives the basic training in announcing and audio board operation but also delves into the history, current trends and theories involved with the broadcasting industry. In addition, most of these programs require or at least encourage every student to participate in an internship for a semester. The internship is a program wherein the student receives academic credit for working at a professional broadcast station performing duties under the direction of a professional broadcaster. The internship allows the student to experience the pressures, demands and joys of being a broadcaster prior to his emergence into the field on a full time basis. At the end of the four years, the student receives a Bachelor's Degree.

Regardless of which of the above three avenues an individual pursues, there are no guarantees of a job in the broadcasting industry. Only one thing will really help to land a good job and that is hard work. Anyone really interested in the profession of radio broadcasting continuously tries to polish and refine what talents he possesses. These talents are what interest an employer, not a degree or a certificate neatly framed.

There are a number of things that can be done to help in this refining process. One is to read books about broadcasting in general and the specific area of individual interest. Many of these books are in the local library and offer helpful hints on how to accomplish tasks efficiently and easily. The second and most important thing is to seek professional criticism. Ask professional broadcasters for a personal critique of your voice and other talents. Then consider their criticism no matter how blunt or abrasive it

may be. The professional critique will pinpoint, usually objectively, many of the flaws and will suggest ways of overcoming them.

The one prerequisite for the individual seriously considering professional radio is commonly referred to as the third class tickets. Officially called "The Third Class Radiotelephone License". This is a license issued by the Federal Communications Commission which enables the holder to operate most of the broadcast equipment at the average radio station. The license is issued after an individual has successfully completed a test given by the FCC. The test covers information presented in elements one, two and nine of the FCC rules and regulations.

In order to obtain a third class FCC license the following steps should be taken:

- Write the nearest FCC office and ask for a license application blank and schedule of exam dates in your particular area. The address can be obtained from your local radio station.
- When the FCC replies, fill out the application indicating your wish to take the tests for the third class Radiotelephone license and Broadcast Endorsement. Return the application to the FCC office.
- Study elements one, two and nine. A number of study guides are on the market and the Government Printing Office also issues one. It might be wise to ask the engineer at the local radio station which study guide he recommends. He might even be willing to supervise the study sessions.
- The FCC will send a notice stating where, when and at what time the test will be offered. On that date, take the test. A score of 75 percent is necessary in order to pass. The FCC will issue the license by mail within four weeks.

In many instances the possession of the third class ticket can prove the final determining factor in the decision of whether to hire an individual or not. Anyone planning to work in radio should invest the time and money necessary to obtain this license.

The radio broadcasting profession, while demanding a lot in terms of energy, skill and hard work, is extremely rewarding and challenging. Many individuals get a taste of the profession at the radio station on the college campus. That is often the place where the challenges and the rewards as well as the hard work begin.

Chapter 1

In The Beginning

Attempting to trace the history of college radio is like trying to follow the classic "Who's on First" comedy routine of Bud Abbot and Lou Costello. In general the early stations were established by the electrical engineering or other physical science departments on the college campus. Radio being a rather new development, it seemed natural for science-oriented personnel to take charge of it. After this initial splash, it is apparent that the interest waned on the part of engineering departments but increased by the speech, journalism or extension departments. The assumption can be made that it took scientific-minded people to build and operate a radio station, but as soon as the operation began to stabilize, other departments on the campus wanted access to this new electronic marvel. The challenge for engineering students ceased after a station was constructed. It then passed to those who saw still other areas in which radio could be an effective branch of their teaching process.

Speech and journalism departments saw opportunity to expose their students to a new and potentially expanding profession called "broadcasting." Students could utilize the skills they had learned in other courses of the department to polish their own personal ideas and theories. In these cases, little thought was given to the audience. The radio station was considered a working laboratory for use by students. College extension offices saw that through radio, college courses could be broadcast to many people

over large geographic areas. This started a tendency to use broadcasting for strictly educational or instructional purposes. Many colleges and universities had "School of the Air" type of programs that were extremely beneficial both to the listener/student and to the reputation of the sponsoring college or university.

Today some of these tendencies still remain. Most college radio stations are operated under the auspices of a speech, journalism or extension department. Some of these radio stations are still considered working laboratories and a number of stations continue to broadcast educational or instructional materials for students. But the main emphasis of the majority of college radio stations, whether AM, FM, or carrier current, is to serve their respective audiences. The word "serve" is interpreted to mean supplying the audience with the entertainment they demand and the information they need. The programming of these stations is diverse and, at times, unique, but this will be dealt with in a later chapter. The important thing to remember is that all college radio stations sprang from and exist in an educational environment which has either enhanced or retarded the stations' growth.

AM STATIONS

Experimental broadcasting in one form or another was conducted as early as 1908. In most cases it was curious individuals or experimenters who first became involved with this new gadget called "radio." It wasn't long until faculty members and students of different colleges tried their hands at radio broadcasting. Cornell University at Ithaca, New York, first began radiotelephone experiments in 1910. In 1912 after the adoption of the Radio Act of 1912, St. Joseph's College of Philadelphia, Pennsylvania, began operating station 3XJ. This station was granted the first experimental license issued by the United States Department of Commerce and the license bore the serial number 1. 3XJ was permitted to use 2,000 watts of power and continued operation until 1924.

In 1915, 9XM was licensed to the University of Wisconsin. 9XM was the forerunner of WHA, considered by many to be the first educational radio station in the United States (Fig. 1-1). The University of Iowa at Iowa City was granted an experimental license in 1919. The station, 9YA, is believed to be the first radiotelephone transmitting station broadcasting on a regular schedule west of the Mississippi. Of course these were not the only experimental stations in the United States. Numerous ones fol-

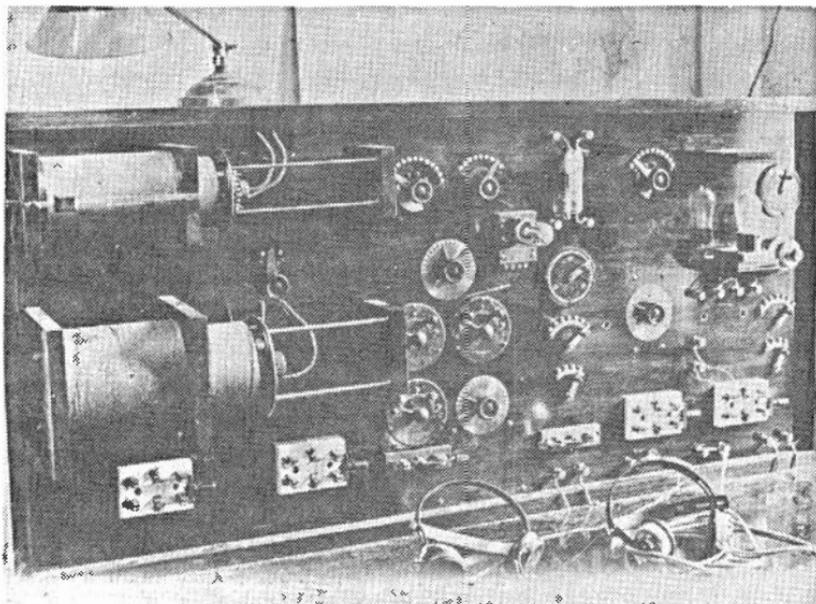


Fig. 1-1. Radio receiving equipment used at W9XM, the forerunner of WHA, in 1917 and 1918 (courtesy of WHA).

lowed: 9XJ operated by the University of Illinois at Urbana, 9YI at the University of Iowa, Ohio State University, Purdue University and Tulane University, to name only a few.

Experimental broadcasting bore little resemblance to what is commonly known today as radio broadcasting. Much of this early experimentation was point-to-point communication, like ship-to-shore messages. But it points out the fact that colleges and universities were literally on the ground floor of the development of what is now referred to as radio broadcasting.

On November 2, 1920, KDKA began "regular" radio broadcasting and thus fertilized the ground from which sprang a multimillion dollar industry. A fact that has become hazy in the modern commercial concept of broadcasting is that regular radio broadcasting from 1920 until sometime in 1925 was virtually all non-commercial. In fact, it was originally thought that to gain money from broadcasting was prostitution of the media. Commercialism is a departure from the original concept of radio broadcasting. The educational noncommercial stations are continuing in the tradition of broadcasting that dates back to the second day of November, 1920. But as we will see, it was economic conditions, primarily, that caused many of those early stations licensed to colleges or universities to be released to commercial ventures.

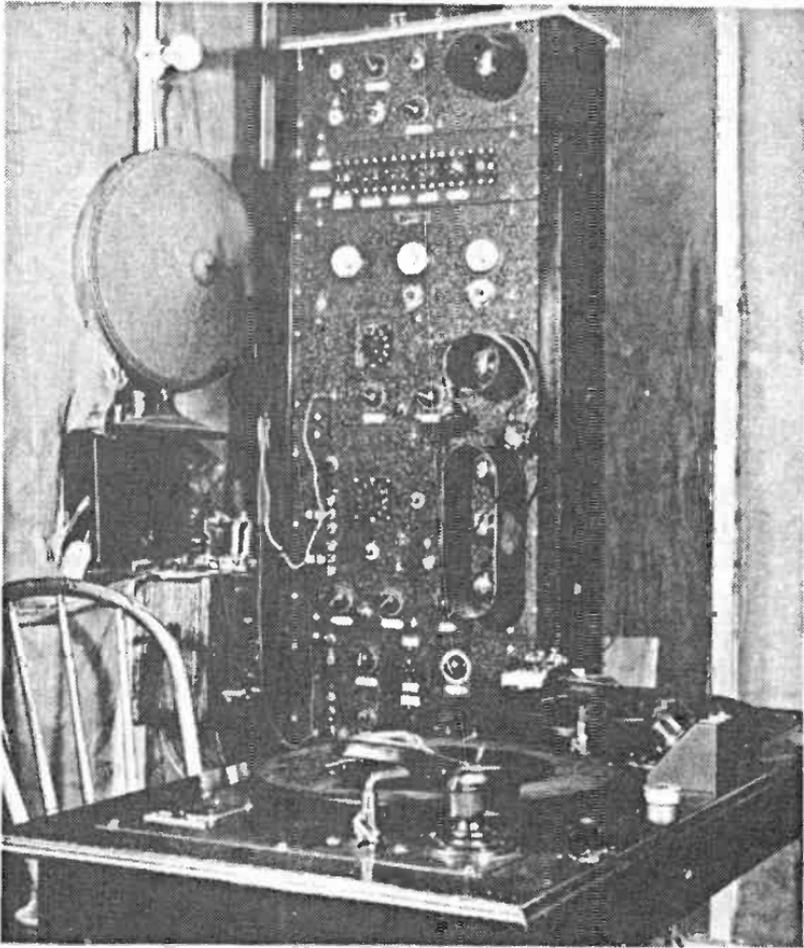


Fig. 1-2. WHA's combined studio-control room office in Sterling Hall, 1932 (courtesy WHA).

As noted earlier, WHA, licensed to the University of Wisconsin at Madison, is considered by most authorities to be the first educational non-commercial radio station in America. As S.E. Frost in his book *Education's Own Stations*, published in 1937, stated, "On January 13, 1922, some four years after the first successful telephonic broadcast, the University was granted a license to operate a broadcast transmitter on 360 meters (834 KC) with 4,000 watts power for unlimited time. Call letters WHA." However, there seems to be a discrepancy about which station was actually first licensed to broadcast as an educational station. It seems that files held at the Latter Day Saints College of Salt Lake City, Utah, revealed that this college was granted a broadcast

license by the Radio Division of the Commerce Department sometime in 1921. The station was assigned the call letters KFOO. Interestingly enough no corresponding data appears in the Radio Division files now part of the Federal Communications Commission files. There has yet to be any supportive evidence that challenges the KFOO documents. The only other information bearing on this is that KFOO, although licensed for unlimited time, actually only broadcast periodically on an intermittent basis (Fig. 1-2).

WHA can still claim to be the first officially licensed educational noncommercial radio station to broadcast on a full-time regular schedule. It is the oldest such station still in existence. Since its beginning WHA has led the field in the development of programming ideas and technical equipment for both commercial and noncommercial radio stations. Today WHA is considered the mecca for noncommercial educational broadcasting professionals (Fig. 1-3).

WHA was one of 202 AM broadcast stations licensed to educational institutions from 1920 until 1936. However by January 1, 1937, only 38 stations were operating on college campuses. The other 164 licenses were allowed to expire, were revoked, or were



Fig. 1-3. Master Control Room of WHA-AM-FM housed in Vilas Communication Hall, 1973 (courtesy WHA).

transferred to commercial interests. The primary reason for this abandonment was economic in nature. The colleges and universities considered the cost of operating a radio station too high for the public relations value derived from it. This, by the way, is a controversy that stations must confront today as well. But the economic factor was not the only reason for the decline of campus AM stations. It must be remembered that during this period, 1921-1937, the regulations governing all forms of radio broadcasting were very tenuous. Up until 1927 very little regulation of radio broadcasting was done aside from the licensing of stations. When the Federal Radio Commission was formed in 1927 it attempted to sort out the mess that had resulted from a laissez-faire attitude toward broadcasting. In essence the FRC was interested in technical matters. Seven years later in 1934 the Federal Communications Commission was formed. Although these regulatory agencies were needed by radio broadcasting in general, they held no sympathy for the educational radio stations. During this fluctuating time, educational stations were shuttled from frequency to frequency. Time allotments and power seemed to change with the whim of some bureaucrat in Washington. The educational station was fair game when looking for a frequency to repossess. Many of these non-commercial stations were forced to share time on the same frequency with a commercial station. In most cases the educational station had the frequency first but was commandeered by the commercial enterprise. This constant shifting and bickering were two other reasons why so many colleges gave up their stations. The paper work and general harassment were too much to bear.

It became obvious early in the game that the educational broadcasters were and would be in the minority as far as the field of radio broadcasting was concerned. In order to survive and compete with the growing commercialism in the industry, representatives from colleges with radio stations banded together. It was during the Fourth National Radio Conference held in 1925 that the Association of College and University Broadcasting Stations was formed. This organization was to act somewhat like a lobby group and a mediator between government agencies, commercial broadcasters and the stations owned by colleges. It must have been depressing for the members of the Association to watch their stations fall before the all-mighty dollar and governmental insensitivity. The association struggled on until 1934 when it regrouped its forces. In September of that year the reorganized group adopted the name "National Association of Educational Broadcasters." The NAEB,

Table 2-1. Primary Variables of College Radio.

Carrier Current	—	AM/FM Broadcasting
Commercial	—	Noncommercial
Student Staff	—	Professional Staff

which is noncommercially run by professionals and the second is the AM station run by professionals on a noncommercial basis.

Each variable has something to offer which the others do not. Each variable contains drawbacks not inherent in the others.

CARRIER CURRENT

As mentioned in the first chapter, a carrier current station is limited strictly to the campus. Its signal is carried throughout the area by means of the college electrical system and it can be picked up by a radio only within a few hundred feet of the electrical circuits. This, of course, limits the potential audience of the carrier current station to those people who live on campus, usually in the dormitories. There is no guesswork involved in who or what demographic categories the carrier current station's audience fits into. This provides for immediate identification of the audience and their problems and needs.

Since the carrier current station is not bound to operate according to the FCC guidelines as far as programming is concerned, formats and general programming policies can be assembled without regard to the "public interest." The carrier current facility can, in effect, do whatever it wants to do to service its youthful college audience.

In addition to the other advantages of carrier current, it allows local or college involvement with the local or carrier current radio medium without affecting other people or businesses nearby. The carrier current station can cater to its audience in every means possible without interfering with other stations or their respective audiences. As a related point to this, most carrier current stations are used as "laboratories" or "training areas" for students in broadcasting. The idea is that the students can learn the rudiments of the profession, produce programs, serve an audience and, most important, make mistakes without serious repercussions. Quite frankly, this is wise thinking because students need a place where the equipment and means are available for applying what is learned in the classroom. A carrier current facility satisfies this purpose and

also, as an added incentive, entertains and informs its small audience.

There are two main problems or disadvantages associated with carrier current stations. First, these stations have not been allowed to reach their potential as a viable campus information source. They have been cast in the "training area" stereotype and not allowed to expand. A carrier current facility is run by people just like AM and FM stations are—people who go out and report news stories and produce documentaries. The same can be done by carrier current personnel. Usually all they need is the encouragement. The potential is there and all that is required to see it realized is the guidance and encouragement of teachers and faculty advisors. A carrier current station could be as dynamic and progressive among its limited audience as any award-winning AM or FM station among its almost unlimited audience.

The second problem deals with the freedom from FCC regulations. This can be a good thing because of the reasons noted previously in this section. But it can also have a detrimental effect. By not having to "toe the line" the managers or staff of these radio stations start programming what they themselves want to hear. The station becomes their own radio set where they decide what happens, ignoring their audience completely. It is for this reason that a few colleges closed down their carrier current stations and the administrations of other colleges threatened similar actions unless drastic changes were seen immediately. Without governmental rules and regulations it is easy to lose the perspective and purpose for the creation of a campus limited station—or any radio station for that matter.

Even if this does not occur, there is also the point that carrier current broadcasting is not the way it is in the "real" world. When a student begins working in a professional station, he comes to grips with all sorts of FCC, NAB, advertising codes, rules and regulations. If he has not had any exposure to these principles prior to his first job, he may become shocked and totally confused. To instill some sort of simulated acquaintance with required items set forth by the FCC and other organizations, most carrier current stations keep some type of program log, prohibit the use of profane or obscene language, and give time to opposing viewpoints. Some stations adhere strictly to the NAB Radio Code. Others combine common sense with college administrative policy. To be totally free from restrictions would, in a very real sense, cheat the student in his preparation for a career in broadcasting. He should be aware of the real situation.

Carrier current broadcasting combines all types of formats with all types of music attempting to satisfy all kinds of purposes. It accomplishes this on a relatively low budget with a minimum of equipment involved.

AM/FM BROADCASTING

The major advantage to AM or FM broadcasting is that the signal is sent through the "airwaves" and anyone within the coverage area can tune in. The coverage area is several miles as compared to carrier current's few hundred feet. As a result of the large coverage area, the audience is larger and more diversified. The audience is now primarily the local community and not strictly the residents of the campus. Out of necessity to satisfy the needs and desires of this audience, more and different types of programs must be created. Constant attention must be given to the local community which proves, at least in most cases, to be a stimulus to the broadcasters.

Being a "broadcast" station, AM and FM facilities must by law operate in the "public interest, convenience and necessity." The rules and regulations of the FCC are binding on these stations and give them a minimum standard that their programming and operation cannot slip below. These standards and regulations, though a headache at times, provide incentive for quality programming.

Also only FM stations can offer their audiences stereo which, in the high-quality minded society of today, is an excellent selling point.

A college that has an AM or FM station sees it more as a public relations tool. Every time some accomplishment is mentioned or the name of the college is mentioned—as in a station identification break—the college's image is enhanced either directly or indirectly.

The AM/FM station also gives the student the opportunity to test his ideas and skills with the critical analysis of a vast audience. It gives him a chance to polish his abilities and be ready to go to work in a totally professional radio station.

While there are numerous advantages to AM or FM stations on the college campus, there are also some disadvantages. The major disadvantage is that broadcast stations of this nature cannot consistently program for one specific audience. The programming must be directed to a large share of the potential audience and take into consideration the problems facing the minority groups as well as the general public of the local community. This is a problem

when one cannot direct his attention on a group that may be of primary importance to him, to the management of the station, or to the college which owns the station. If a specific audience was all that a station broadcast for, it would not be serving the public interest, but would be serving the interests of a small segment of the public. The stations are licensed to serve the needs of a local community, not just the needs of a small (though influential) group. With carrier current stations, this problem does not exist.

Also implied in this "public interest" concept is the limitation of using the AM or FM station as a student laboratory. Using a broadcast station as a training center can be disastrous if that is its exclusive purpose. The American audience has come to expect the highest quality sound from radio. Students, as they are developing their skills whether it be in announcing news or disc jockeying, are bound to make mistakes. This is not to say that professionals do not make errors. If the audience consistently hears these blunders, they will turn the station off and not listen to it again. One cannot serve the public interest if the public is not listening. In addition mistakes made on the air transmitted to a large audience can humiliate a beginning student and cause him to lose his confidence. Students as they develop their talents need encouragement and guidance, not embarrassment and ridicule. Some colleges have developed programs and courses that allow the students to work in a professional station under the supervision of a professional broadcaster. This will be discussed in more detail later on in this chapter. There is, of course, no magic formula or method to overcome this obstacle but ways can be worked out to the satisfaction of all involved.

COMMERCIAL

Most of the carrier current stations and some AM stations on the college campus are operated on a commercial basis. The obvious advantage to this is the potential of the station to be self-supporting rather than depend on the college to shoulder the burden of expense incurred by a radio station. With revenue from advertisers coming in, the stations can generally plan their own destinies. They do not succumb quickly to the pressures exerted by the college administration. Necessary items like equipment, tapes and records can be bought with fewer hassles than the noncommercial counterpart. Unlike most other departments or enterprises on the college campus, the commercial radio station

has the opportunity to pay for itself and even make a profit for the college (a factor that the administration smiles upon).

Another point in favor of a commercially run station is that the majority of radio stations in this country are also commercial operations. By allowing students to get first-hand experience in this type of broadcasting, they become more aware of the way professional commercial stations and networks are run. They are, in fact, better prepared to enter the broadcast industry. They understand how the station makes its money and how that income is handled once it is in the station's budget. This is invaluable training because, most often, the top managerial positions of commercial stations are filled by people from the sales department.

There are two drawbacks to commercial stations. The first is that although the stations, whether carrier current or AM, have the potential to raise enough money to be self-supporting, only a few of them actually succeed. In the majority of cases it is the station with a professional sales department that does make money. This is understandable because students no matter how enthusiastic do not have the time or depth of experience needed to adequately sell enough time to cover the station's expenses. Most, if not all, student run stations rely on the college or university to pick up all or a portion of their bills.

The other drawback is that though the commercial station is not necessarily dependent upon the college for money, it is dependent on local advertisers. Thus commercial stations have to develop programs that satisfy both the listeners and the advertisers. The most successful type of program is the music-disc jockey where the announcer chitty-chats and plays records, occasionally interrupted by a short news bulletin or PSA. All the other time is taken up with the announcer's verbage, music and commercial after commercial. This type of radio programming is on just about every commercial radio station in the United States. It sells advertising and keeps the listeners apathetically happy.

NONCOMMERCIAL

A very few carrier current stations, even fewer AM stations and most FM stations licensed to colleges and universities are noncommercial. This simply means that these stations cannot or do not air commercial advertising announcements.

The arguments in favor of noncommercial broadcasting center around the fact that there exists no pressure from advertisers for certain kinds of programs or for larger shares of the audience. This

lack of pressure is credited with the stimulation of creative programming in a multitude of areas. Some of these programs could not be done on commercial radio because of the man-hours put into them and their comments would not be appreciated by the regular listeners for one reason or another. This is especially true in what is now referred to as instructional radio where college classes like "French I" or high school classes like "American History" are broadcast by the noncommercial stations. Only a small percentage of the listening audience—those enrolled in the classes—would be interested in such programs. If this kind of program was aired on a commercial station for any length of time, its audience would dry up like a prune and so would its advertising revenue. Then, too, noncommercial broadcasters seem to be less structured in their approach to program development. They are willing to try new things at least once. This has not always been true, but in the last few years the noncommercial broadcaster has begun to experiment and test new theories. Some have failed, while others like EARPLAY and National Public Radio's "All Things Considered" have been highly successful. There is more opportunity for challenge and innovation in noncommercial broadcasting. This is the main selling point for noncommercial broadcasting and it's a legitimate one.

Noncommercial broadcasting in the most part attempts to serve the public interest by providing an "alternate service" to the public. This could be to present a different form of music such as in the case of stations that are in markets that have country and western music stations, rock stations and jazz stations. The noncommercial station might choose to be a classical station or possibly an all news and public affairs station. The trend in noncommercial broadcasting is to program predominantly a particular form of music such as classical and also broadcast numerous news and public affairs programs throughout the day. The whole purpose is to give the listeners a choice of entertainment and information. Thus the noncommercial stations are not competing but rather supplementing the programs and duties performed by the local commercial station. It is rational to realize that there are things the commercial stations can do better than noncommercial stations and vice versa.

The largest single problem of the noncommercial broadcasting station is money. The major source of funds for a noncommercial station comes from the college or university to whom the station is licensed or associated. The funds received from the

colleges have been notoriously low, at best barely enough to cover operating expenses. Things like records and recording tape are "extras." The college radio stations have to almost beg for money from the administrator of the college and ultimately have to make do with the meager pennies they do get. A few—very few—noncommercial stations are given ample funds. The majority are considered expendable. This has been the situation since 1921, and indications point to a continuation of this unfortunate attitude.

Money is not the only thing noncommercial stations do not receive from the college administration. There is a deafening silence when it comes to verbal support and plans for development of the potential each station has. The attitude toward noncommercial college radio stations is passive tolerance. As one station manager said, "The college has one word for my station, 'blah!'" It is hard to determine what the real atmosphere is: apathy? lack of understanding? *laissez faire*? Whatever, it is taking its toll and crippling an asset to the college. Those in noncommercial radio need feedback and advice from the administrations for whom they work. If for no other reason than to let the broadcasters know that they are being heard. Noncommercial stations are now at a crossroads where they have the ability to expand their services and do more. But very few station managers know what they can do or how far they can go before the college says "no." In many cases because of the lack of direction or guidance by the college, stations are simply wasting away.

Silence can also be descriptive of the majority of the listeners of a noncommercial station. With no feedback from the listeners, a station does not know if it is serving or even affecting the audience. At times the station is programming in a vacuum. The programs presented are aired because the staff of the station thinks that is what the audience needs and desires. Of course, the staff is not always right, and it is here that the comments from the listeners are helpful. Presently, efforts of all types are being made to encourage the audience to comment, and they are gaining some needed response.

STUDENT RUN STATIONS

A student run station is exactly what the name implies: it is a station whose operation is set up and controlled by students. All the carrier current facilities and a majority of the 10 watt FM stations are run by students. Even though the stations are student

staffed, most have a faculty advisor whose duties are to make sure nothing outlandish happens and to provide guidance to the students who work at the station. The faculty advisor is a safety valve between students and the administration of the university. Through the advisor comes directives and requests from the administration to students and vice versa. It is common for the faculty advisor to have some knowledge or interest in radio broadcasting that can be transmitted to his students.

The students' role in this situation is ideal because he or she can get the feel of managing or working in a radio station without much training. Most of these students are given air shifts or department positions with little or no prior experience. It is usually a trial and error system, but most learn from their mistakes. There is also an emphasis on diversification. Everyone learns to do everything. This varied experience will give the student an idea of exactly what area (news, production, announcing) he wants to specialize in.

Looking at it from the college's perspective, a student run station is desirable because it is inexpensive. There are no fulltime professionals to pay and little demand for vast improvements because the students are not involved with a station for any extended period of time. The status quo is good enough.

There are two problems that most student run stations face. The largest of these is the fact that many of the faculty advisors are "advisors" in name only. These faculty members do not have the time nor the interest to spend the required time assisting the students. Some student station managers say that the only time they see the faculty advisor is when he comes to reprimand the staff. Often this is for something he himself did not hear (since he does not listen to the station) but was heard by some college official. To be of help to the students, a faculty advisor should be involved with the campus radio station for which he is responsible. He should be on hand to advise and help develop an effective communications medium.

The second problem with student run stations can be attributed to a lack of direction by faculty advisors. Without any guidance or feedback from an advisor or listeners, the students program what they think is proper. They use the station as their personal radio station, programming what they want to hear regardless of the audience. When asked what his audience thought about his programming, a student station manager replied, "Who cares? They leave us alone, and we leave them alone." That is an

interesting statement from someone who is supposedly learning how to eventually serve the public interest.

Another problem to be considered in a student run station involves vacation schedules. The station ceases operation during all college holidays and semester breaks, as well as during the entire summer for some stations.

PROFESSIONAL OPERATIONS

All of the AM stations and most of the FM stations using more than 10 watts are professionally operated. This means that they have full-time paid personnel running the different departments of the station. The biggest advantage, of course, is the professional sound of the station. More things like promotional announcements and programs can be produced with a consistently high quality factor. A professionally run station does not close down for holidays, and it is bound by law and ethics to serve the public.

In commercial radio a professional staff is necessary for selling advertising and keeping the station in the black. In noncommercial radio a professional staff can devote all its time to building a high quality station. A professional staff is more dependable and more experienced than the student run counterpart.

But professionally run stations also have problems like salaries to cope with. Whether commercial or noncommercial, the staff is underpaid for what they do. Because of this, there is a great turnover of staff members at the station on the college campus. Some personnel go to commercial stations away from colleges and universities; others go to networks, and still others get into related fields like public relations primarily because the salaries are better. The average length of time an individual stays at any one campus radio station in a professional capacity is four to six years.

As if this were not enough, the professional staffs are usually small (four to five people) and work long hours. There is so much to do and not enough people or time to do it all. To help relieve the manpower problem, some radio stations use students as interns or apprentices.

STUDENT APPRENTICES

The concept of apprenticeship is not new, but it is a new innovation for the broadcasting industry. Now commercial and noncommercial stations both on and off campus are using student apprentices or interns to supplement their professional staff.

Depending on the arrangement between the college and the station, the student can get academic credit or an hourly wage or both. The students are then placed under the direct supervision of the head of a particular department. The student begins to do minor things assigned by the department head such as splicing audio tape or making phone calls. As the student's proficiency skill increases, he is given bigger and more complicated tasks. This is on the job training at its best. This internship arrangement is beneficial to the students and to the college. It adds a practical perspective to support the academic and theoretical courses taught. It is beneficial to the radio station because it supplies manpower at little or no cost. This manpower is usually extremely efficient because only students really interested in the broadcasting profession will want to spend time as an apprentice.

COMMERCIAL PROFESSIONALS VS. NONCOMMERCIAL PROFESSIONALS

The "professionalism" of a professional staff is a nebulous concept. The term professional is a title given to an individual by his peers because of success in his particular area. In broadcasting this success has been translated into dollars and cents. In the past if a person or a department or even a station had produced a program that earned high advertising income, then that individual or group was considered professional. Another measurement that has been used is the amount of salary earned by a person. If his salary was high he was considered a pro. If not, then he was considered an amateur. By these two methods of testing those in commercial operations, stations or networks, were dubbed professionals while most noncommercial full-staff personnel were considered amateurs. Possibly in the past the educational broadcasters have been amateurs, following the lead of the commercial broadcasters.

This condescending attitude toward educational broadcasting is slowly changing. "Professionalism" is now beginning to be equated with high quality production rather than advertising revenue or salaries. This "professionalism" is a feeling of self-satisfaction and peer recognition based on a job well done. The professional is constantly striving to do better and he is never satisfied with his final product. The title of "pro" is earned rather than just given out. It is a sign of maturity when commercial broadcasters and noncommercial or educational broadcasters can respect each other as professional in their own right and learn from

each other to provide their respective audience programming available.

In such an atmosphere of mutual respect, educational broadcasters find that they can talk without any hint of hostility. Peaceful co-existence is possible with commercial broadcasters as it is with the and Russia.

Where once it was commercial broadcasters *versus* noncommercial broadcasters, it is now becoming common to look at it as commercial broadcasters *and* noncommercial broadcasters.

"EDUCATIONAL RADIO" BECOMES "PUBLIC RADIO"

The term "educational radio" was coined sometime in the early 1920's to describe radio stations whose primary duty was to broadcast educational courses to the public. Most of these radio stations had some type of program called "The School of the Air" like the "Jayhawk School of the Air" in Kansas and the "Wisconsin School of the Air" in Wisconsin. These stations were using broadcasting for educational purposes. Because these stations were noncommercial operations, the two terms "educational broadcasting" and "noncommercial broadcasting" became synonymous. Even the FCC, noted for fine legal distinctions, considered the two terms to mean the same. Then the nature of the programming changed on these stations. They began to disassociate themselves with the purely educational or classwork type of programs. The stations started to initiate more and more music, news, sports and public affairs programs. However, the name of "educational broadcasting" remained intact even after most stations did not have any classroom lectures or programs on the air. The name remained until the sixties when the terms "public radio" and "public broadcasting" were applied to these stations. In 1967 the Public Broadcasting Act of 1967 was passed and the new names began to take hold. The implied meaning of "public radio" is a public radio station which gets its funds from state or federal agencies like a college, university, or CPB grant and is ultimately paid for by the general public. To modify a famous saying, public broadcasting is communication of the people, by the people and for the people. Highly idealistic and somewhat vague for most noncommercial station managers to understand (much less the general public), it was up to the local noncommercial stations to create an image for the term of public radio. These stations are still involved with building this image which is different at every station. It seems that no one can

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ate exactly what public radio or public broadcasting is. The only thing that can be agreed upon is that public radio is what the local noncommercial stations make of it by being responsive to the needs and desires of the local community and by presenting their information and entertainment with the highest quality possible. We are dealing with three synonymous terms: "educational radio," and "public radio." All three terms refer to the same type of broadcasting. But what about those stations that still broadcast some forms of classroom courses to their audiences? Well, this has a new name to distinguish it from "educational radio." The new name is "instructional radio" which refers to any program that is primarily broadcast for school credit. Some noncommercial stations still broadcast instructional programs either as part of their regular AM or FM programming or on their sub-carrier facility. Instructional radio is still alive and well—and so is educational radio/noncommercial radio/public radio.

Everything discussed in this chapter exists on the college campus in one combination or another, but when evaluating the college radio station the six variables mentioned must be considered individually and in combination with each other to determine the formation most suitable for the college and its students. Only then can an effective communications medium be developed to serve the particular audience in mind.

Chapter 3

Why College Radio?

The American culture in comparison with other countries and cultures is materially wealthy, technologically brilliant and constantly demanding new innovations. The television set, commonly known as the "boob tube," has literally taken over the lives of the American public. It is now the age of television (a big box that transports the audience to anywhere in the world, past or present). Audiences can now witness all sorts of events both aurally and visually. As a result of this emphasis on the television medium, the question is raised by college administrations, teachers and students, "Why bother with a secondary electronics medium? Why not concentrate all the efforts in the medium of the present day . . . television?"

To some radio is a secondary medium and has much less to offer than its glamorous counterpart. But the fact remains that even with the overshadowing by television, radio continues to be an effective and dynamic entertainment and information source. If present indications and predictions hold true, radio will be around for many more decades to come.

However, the questions asked by those on the college campus are legitimate. Why should college radio stations exist? What purpose do they serve? Why should precious funds be allocated to support such stations? Every college and university that has a radio facility on its campus asks these questions and gets satisfactory answers to justify the expenditures and obligations associated with these stations.

In an attempt to shed light on answers to these questions, it is necessary to examine the three basic principles or purposes that have been the cornerstones of college radio broadcasting. Not only do these purposes give reasons for the existence of college radio stations, they also correlate the outlook, programming and general format adopted by each individual station.

The first purpose is to provide the listener with an entertainment and informational service. The second is to train future broadcasters, and the third is to provide educational or instructional material for use by schools and interested individuals. Very few stations are exclusively dedicated to accomplishing or satisfying only one of these purposes (Table 3-1). The majority of college radio stations try to do at least two or all three. In most situations it is impractical if not impossible to broadcast with only one purpose. The average college radio station will emphasize one of the principles but will not ignore the other two. Something is done in each area.

To gain an insight as to the role each purpose plays and how a station's format, programming and outlook are affected by it, each principle will be examined separately. This is like dissecting in a totally sterile atmosphere which does not happen in the actual practical world.

ENTERTAINMENT AND INFORMATIONAL SERVICE

Among college radio broadcasters this is the most popular of the three purposes. By performing a recognizable service to the general audience there is satisfaction for the ego—an element that is vital to broadcasters. Coupled with this ego satisfaction is the fact that public service is inherent in the ethical nature of the broadcaster. The ethics that broadcasters live by are grounded in the foundation of public service. If a profit can be made, all the better, but money is generally a second priority (a close second, maybe, but still second). It is generally accepted that most college radio stations, as well as radio stations in the United States, concentrate primarily on providing an entertainment and information service to the public. Going a step further, the bulk of the programming on these stations is usually music in one form or

Table 3-1. Basic Purposes for College Radio Stations.

To provide the listener with an entertainment and informational service.
To train future broadcasters.
To provide educational or instructional material for use by schools.

another which is relatively inexpensive to broadcast. These are some of the reasons why the college radio broadcasters use this particular rationale for the justification of their existence. But just exactly what is an "entertainment and informational service"? How would one define it in an objective manner?

Definitions are accepted as being too general to make any sense or too specific to be applicable in more than one or two situations. Any definition of what an entertainment and informational service is, should, out of necessity, not be applicable to every radio station. In rather general terms, this type of service is one designed and constructed to seek out and cater to the needs and wants of the audience in the local community (or campus) in which the station is located. The wants or demands of a particular audience are relatively easy to determine. By walking around the community and talking to the citizens, one can ascertain what type of music is preferred (classical, jazz, rock, or country and western). Normally the audience that the station reaches will be very verbal about their likes and dislikes concerning the station's programming. With these two forms of criticism and commentary by the local community and the audience that the station draws, it is not all that difficult to produce programs with good solid entertainment value for the listeners.

The production of programs that meet the needs of the community and the audience is difficult at best. The needs go deeper than likes and dislikes. The needs are identified by searching for those areas, situations or events that trouble the community, things that bother the local citizenry. This has been commonly called "ascertaining the community needs." Once these needs are pinpointed, the station then begins to investigate all the facts and ramifications involved. The results of this research are then compiled and produced in programs that are intended to inform the public. Such programs are usually produced by the news or public affairs departments of the station. The FCC requires all commercial radio stations in the United States to conduct ascertainment surveys which focus on the problems or needs of the community. In addition, the FCC encourages public radio stations to conduct similar surveys. Carrier current stations are exempt from this type of survey altogether, but to effectively serve their audience, some steps should be taken to find out what troubles their listeners. The programs that concentrate on the community needs include interviews with experts as well as creatively produced programs that incorporate many different elements such as music, speeches,

news actualities and even dramatizations. Obviously programs that deal with community problems need not be dull and boring.

Summed up, the programming of a college radio station might be something like this: a large percent (65% to 75%) of an average week's programming would be music; news programs ranging in length from two to thirty minutes would constitute 5% to 10%; sports programs such as play by play of games or daily sports news programs, 5% to 10%; and public affairs programs including community needs, 5% to 15%. Other programs such as religious, instructional or minority oriented would be 1% to 5%. These are very general figures. Some stations' programming would vary greatly in certain areas but these percentages can be used as a loose guide. Each station theoretically knows its audience better than anyone else and is in the best position to serve it. As long as people listen to radio there will always be the necessity for college radio stations to act as an entertainment and informational service. Without this service the public would be partially crippled.

TRAINING FUTURE BROADCASTERS

This is the reason for the existence of college radio stations most generally advocated by those of an academic or instructional viewpoint. They view the station as an extension of the classroom, as a laboratory similar to those used in the biological sciences. By having a station equipped with the instruments of the broadcasting trade, the student is more likely to be able to apply the techniques and skills written about in textbooks. A radio station whose sole purpose is to be a laboratory or training center can be an asset in that it provides a place and time for the student to practice the basic skills of radio broadcasting, specifically the operation of an audio board. This type of laboratory setting usually has little or no supervision. The students are on their own to learn for themselves. It is at this point that the limitations of this method of training show themselves. Once the student has mastered the basic operations there is no mechanism to develop the potential of the student's skills. Things like writing, directing, producing and managing are closed to the student because the station is considered only a laboratory. There is more to radio broadcasting than spinning records and pushing buttons. The student of such a program will find himself poorly trained for a career in broadcasting.

The other means of training students is to allow them to work under close supervision at a station which is broadcasting to an audience. This supervision can come from either a professional or a

faculty advisor. The important thing is that the student have the opportunity to grow in his skills and abilities. He is not left to fend for himself; he is guided through every step of operation by someone who is experienced and who knows the problems and their solutions. In most cases this type of situation begins with a novice. He is trained step by step until he has become acquainted with and is able to handle everything he is required to do. By giving the student close supervision, the "tricks of the trade" (which rarely appear in textbooks) can be passed on to him, as well as a sense of professionalism. By working with a station that is attempting to serve an audience the student will garner first hand knowledge of how programs are conceived and produced, and how a station operates. By allowing the student to develop at his own rate and in the areas that interest him, he will be more apt to learn quickly and more readily apply whatever creative talent he might have.

The training of future broadcasters can be handled in either of the two ways mentioned or a synthesis of the two. The synthesis would have beginning students practice in the laboratory situation and have those who have advanced past that stage to continue their development in a supervised situation. Regardless of the means employed to accomplish the task, the training of future broadcasters is a valid reason for the existence and continued support of a college radio station. As noted previously in this section, this particular purpose of a college radio station is espoused by those in the academic field. This is not unusual because it is this group of people who do the actual instruction. They provide the theoretical or textbook basis for things but they also rely on the campus radio station to help the student take what he learns in a classroom and use it in a practical sense. Broadcasting is dependent upon people putting theory into practice. Without either, broadcasting would not survive. The teacher and the radio station consolidate forces to more effectively teach and train the student to be the broadcaster of the future.

PROVIDE EDUCATIONAL OR INSTRUCTIONAL PROGRAMS FOR SCHOOLS

This was the primary purpose for the establishment of radio stations of the college campus in the 1920's and 1930's. As was noted in the first chapter, education carried to the public by the medium of radio was heralded as the means by which all people could advance themselves. During the first decades of radio, educational broadcasting was thought of only as a means for airing

classes or lectures. Slowly but methodically, radio began to turn away from programs that were of the instructional nature. This retreat from broadcasting school or educational material was accelerated when television became prominent. Educators switched their efforts to the newly created educational television stations. Today only a small percentage of college radio stations make some attempt to provide instructional programs for college, high school or elementary classes. This type of programming is valuable to the specialized audience to whom it is directed. Such programs may be a lecture by a professor on special education, the basics of the French language or the reading dramatization of short stories studied by an English class. The courses that can be taught by radio broadcasting are almost limitless. Contrary to popular belief, instructional programs need not be dull, boring, and without challenge. If used effectively and creatively, radio programs can be of great help to the teacher and can provide encouragement to the students. In many cases college radio stations are providing instructional programs to schools that do not have the financial capability to purchase the equipment necessary for such a program using television. A few of the other reasons that college radio stations broadcast instructional programs are that in a highly urban area where a teacher might have to travel from school to school to attend classes, a broadcasted lecture would save time and traveling expense. In a situation such as a community college where students commute and juggle times and classes, it has been found that the radio station can broadcast a lecture or regular class session sometime during the evening while the students are at their homes. This enables more students to participate in the class. More reasons could be discussed but the fact is plain that there can be tremendous utilization of radio for instructional programming which would serve the public just as much as a newscast or a public affairs program. Possibly the managers of college public radio stations have overreacted to the trends of the 20's and 30's. It seems now that college radio stations are generally not interested in providing instructional programs. This is too bad. A station can be of service to the community by broadcasting this type of material. The instruction and education of its listening audience is an important reason for the existence of any college radio station.

A STATION'S PRIMARY PURPOSE

Each of the basic principles of a college radio broadcasting is justification enough for the existence of a radio station. However,

most stations attempt to incorporate at least two of the purposes, making it even more worthwhile for the college or university to support a radio station.

While some stations might try to satisfy all three purposes, they do not serve all three equally. One is the station's primary reason for operation and the others are secondary. A major misconception is that a radio station on a college campus should satisfy all three purposes on an equal basis with consistently high quality. In order to accomplish this, the station would be going in three directions at once, creating disjointed and unorganized programs. The result would be poor quality and a large amount of energy expended without any service being given to the public. Everyone would suffer.

It is important that a college radio station determine what its primary responsibility is. After making the choice among the three purposes, the station's personnel must develop programs that reflect this purpose. Programs and procedures are initiated to deal with the other two purposes as well, but on a subsidiary level. All of this is important because the primary purpose of the stations determines in which areas the station's programming will be developed. Without a clear first priority purpose, the station's programming will be impotent, affecting no one and cheating everyone. Effectiveness is the desired result.

Chapter 4

Programming for College Radio

The programming of a college radio station is what the audience hears whether it be music, news or instructional material. These programs are the vehicles by which the station serves its listeners and satisfies its purpose. Most stations seem to be plagued with poor programming because of the lack of funds, manpower, ideas or a combination of all three. Obviously this acknowledges the fact that the majority of college radio stations are not even half-way reaching their full potential. To a large extent these limitations are self-imposed. By saying that one does not have all that is needed to do a job, he defeats himself without trying. It is amazing what can be accomplished with almost nothing. It is not easy to make do with less than ideal but things can be done and done well. The handicaps of insufficient funds and manpower can either be an excuse to do less or a reason to do more. By not having enough of what is needed, a challenge exists to overcome this obstacle. Ways and means are found to bypass the barrier and still do a credible job.

A prime example of this is a case in Tennessee where a small 10 watt FM station wanted to tape a five-day lectureship and sell copies of each lecture to the public. It was estimated that to tape, duplicate and sell copies of fifteen to twenty minute lectures and associated events, it would take at least five people, three microphones, three tape recorders and a five slave duplicator. With such equipment, the station estimated the copies would not be ready until two to three hours after each lecture.

The station went ahead with the project and found that in reality all they needed was three people, one microphone, one tape recorder and the five slave duplicator to have five copies of each lecture ready for sale thirty minutes to an hour after the lecture was given. Not only that, but after the raw materials had been paid for and the three people doing the work had received payment for their time, the station still made \$1,000 profit. The station was not discouraged by what seemed an impossible task. As a result they surprised themselves by doing a credible job and made a handsome profit.

It comes down to the fact that having all the equipment, money and manpower is nice, but the lack of such things should not paralyze a station. The limitations are challenges that need to be met. College radio stations should not be inhibited in the avenues they take to meet these challenges. One thing that a college radio station needs is creative minds and enthusiastic support whether it be from students or professionals. If a problem arises, think of ways to overcome it. The worst thing that can happen to a college radio station is for it to accept the status quo. If the station should surrender to the situation, there is no hope. Do not give up without a good fight; be as bold as common sense and good taste allow. Look for and consider new methods to replace the old ones; innovations and new developments may prove worthwhile even if they have to be slightly modified for the situation.

The programming on a college radio station can be more creative and experimental than anywhere else. By testing new ideas and techniques, those involved with the radio station will benefit in the long run. In most cases there is more freedom at a college radio station than at its counterpart in commercial or network radio. This freedom stimulates creativity which is one of the most valuable resources college radio has. If this creativity could be cultivated, college radio would be leading the industry instead of following it. Give it a chance; it works!

LOCAL ORIGINATION OF PROGRAMS

The programming heard on a radio station is either prepared by the station's personnel or it is obtained from an outside source. Some of these programs are free for the asking while others must be purchased. There is much in favor of programs produced by outside agencies. In most cases they sound more professionally done than the local variety. The voices and material used within the programs are of higher quality. In some cases the material or

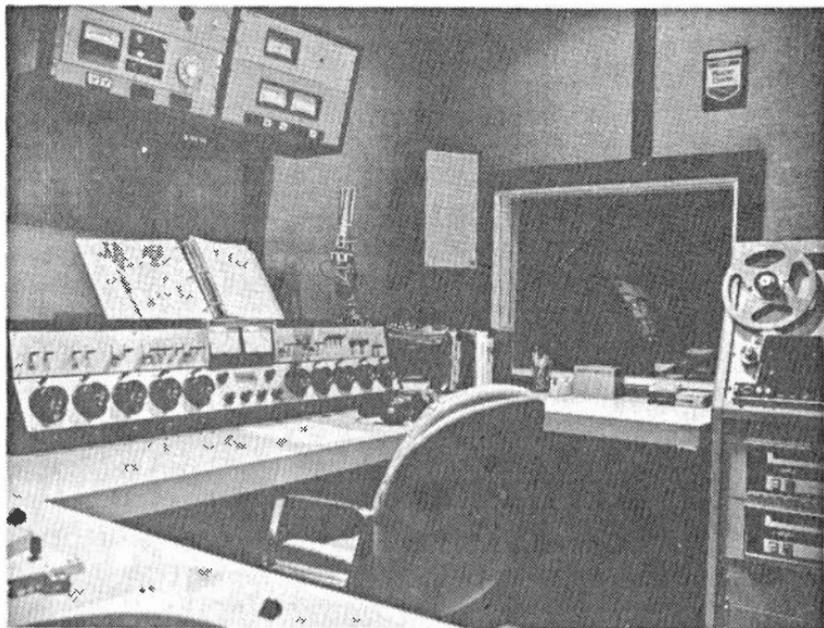


Fig. 4-1. Every station has an on-the-air studio from which the station's daily programming is broadcast (photo courtesy Thirk Holland).

information included in the programs are not available to the local station and thus, without the programs, the listeners would never have been able to hear the material. The major drawback of syndicated material played by college radio stations is that the programs cannot deal directly with the programs or specific interests of the local audience (Fig. 4-1). Providing information, news and entertainment directed to the local community is the single most important reason for the programming on a college radio station. With four national television networks, the news and information for the general public is pretty well taken care of. Only the local station is in a position to direct its offerings specifically to the local audience. Usually the more local origination of programs the better it is for the audience and for the broadcaster.

The audience comes to depend on the station for items that concern them whether it be in music selections or news of what transpired at school board meetings. Once a station gains the reputation of being active in its service to its audience, it will be respected and relied upon. The audience will know it can always get information and news about the local community from the station.

Local origination also helps the broadcaster in two ways. First, most of the programs taken from outside sources involve

some type of fee payments. By producing its own local programs, the station will not have to expend this money. Even if staff people must be hired to produce these programs, the salaries of the staff would be less than what the same number of hours of programming produced would cost from an outside agency. The second and biggest reason is that to provide local programs the station must become aware of the actual needs and interests of the community. The theory is that the broadcaster has to be aware of what is going on in his community, has to be aware of his audiences' dislikes and likes and then has to come up with programs that can affect the two groups. It is the challenge that the local origination of programming brings to the college radio broadcaster that encourages and stimulates him to do more local programming. Such programming entails much more than just playing records or doing an occasional newscast and weather report. It means getting out and focusing attention on the local community, seeing the problems, possible solutions and ways of getting the information to the public. In short, local origination of programs means involving the community with the radio station and vice versa. This community involvement has been the salvation of many stations. It shows that when the station cares about its community, eventually the community will begin to show that it cares about the station.

Some ideas for community programs include taping for delayed airing all or highlights of the local school board meetings, county and city government meetings and special commission or committee meetings. The coverage of local elections and bond issues are important, as well as coverage of state laws and regulations that will be enforced on the local community (Fig. 4-2). An easy but effective means of community programming is the production and broadcasting of public service announcements on behalf of a local non-profit agency such as the local Red Cross chapter or community service organizations. Another type of community programming would be the presentation of programs to a specific sector of the audience such as programs discussing items of concern to the aging, young people and minority groups present in the community. A final form of community program to consider would be the human interest feature such as a series on famous local people or even on the history of the area and its uniqueness. All it takes to develop community oriented programs is a responsiveness to the community needs and a sense of how best to present the information. It is really a matter of thinking how best to serve the station's listeners and following through.



Fig. 4-2. No matter how small or financially deficient a station is, it has to have at least one small production studio. A studio like this can be used to cut commercials or promotional announcements or even tape programs where one person is both engineer and announcer (photo courtesy Thirk Holland).

A whole area that is seldom explored by the majority of college radio stations is the idea of community volunteers helping at the stations. Some stations have opened their doors to the volunteers and found that their aid is invaluable. Volunteers can time records, type letters, file, edit audio tape and even organize and conduct fund raising campaigns. There is also the possibility of volunteers taking the responsibility of producing some of the station's programming. In a situation like this, the volunteer could arrange for the guests or whatever material is needed to be at the station on a certain day at a certain time and the volunteer would be responsible for everything except the actual operation of the audio equipment—and could even do that if properly trained. An example of this is a program produced by a volunteer at a Kansas public radio station. The program, directed to those of retirement age, is a fifteen minute weekly series that features a guest who speaks on a specific topic followed by a panel of senior citizens who direct questions to the guest speaker. This program is taken care of by the volunteer. She arranges for the guest speakers to come, chooses the panel, and acts as the moderator for the program. The only thing the station has to do is have the staff production director run the audio board and tape recorders. Similar things can be done

Table 4-1. Producers Check List for Locally Produced Pro

- | | |
|---|---|
| ✓ | What is the program going to be like? |
| ✓ | What is the basic purpose of the program? |
| ✓ | Why is it worthwhile to do? |
| ✓ | How will the program fit into the station's overall programming philosophy? |
| ✓ | What audience is the program directed to? |
| ✓ | What time during the station's broadcast day would be the best to reach the desired audience? |
| ✓ | Is there access to all necessary materials such as records and sound effects? |
| ✓ | What are the foreseeable problems? |
| ✓ | Can these problems be overcome? |
| ✓ | How many programs are in the series? |
| ✓ | How long will each program be? |

with other volunteers in other kinds of programs. The only stipulation is that the program director of the station sit down with the volunteer and outline what the station wants to do with the program and what the volunteer will be responsible for. This gives the volunteer an idea of what the philosophy of the station is and what the program should do to reflect the philosophy. The more volunteers that get involved with the station, the more the word will get around that the station wants to be of service to the community. Community involvement may be the key to the survival of all college radio stations in the future.

Before any program is produced locally, the producer should know what the purpose of the program is, the length of the program, and who will be responsible for its quality. All producers should have some sort of check list to aid in the evaluation of the proposed program (Table 4-1).

PROGRAMMING FROM STRENGTH

Programming produced locally should be developed just as any other business would develop a particular line of merchandise. The station should begin by producing programs that reflect the expertise of the staff. Survey and evaluate the station's staff to determine in what areas each staff member has knowledge or expertise. This is called finding the station's strengths, and the station should be programming from its strengths. The reason for this is obvious: programs are easier to deal with when one has personal knowledge of the subject or knows where resources on the subject can be obtained. The program resulting from this combination of resources and knowledge would be of a higher

ity than if no one knew anything about the subject. The emphasis on the strengths of the station's programming will also gain it a reputation of being a station of quality and its local listenership will grow. It is like anything else: one puts his best effort, foot, or face or programming forward when dealing with the public. For the college radio broadcaster, that is an everyday thing. While programming from strength, there must also be a coordinated effort to develop good programs in the station's weak areas. Naturally the creation of programs where there is no one with readily available knowledge or expertise will take longer to research and eventually realize than a program where there is information at one's fingertips. The trouble involved in the production of programs in the station's deficiency areas can be time consuming and frustrating, but it must be taken. A station cannot broadcast only those programs that are easy or relatively easy to produce because they are within the expertise of the station's staff. Other programs must be aired whether they be minority programs or newscasts or instructional programs because a station must *serve* its audience and the community. The programs developed in the weak areas of the station's programming support the station's strengths.

For local origination of programming the college station should have a plan of development or plan of emphasis. First thing that must be ascertained is what strength does the station have. In what types of programs does the station's staff have a knowledge and interest to do a credible job of informing and entertaining the audience. It must then be determined in what areas the station is lacking, where its weaknesses lie. Once all of this has been researched, the first step in actually programming would be to develop and produce programs in the areas in which the station has its strengths. As soon as these programs are being produced on a regular basis and are established with the audience, programs in the station's weak areas should be developed.

Since it takes longer to produce these programs, it is wise to take only one area at a time (such as news or minority affairs or community involvement) and concentrate efforts to produce quality programs. As soon as programs are developed in one area, go on to another. The total result will be a stair-step effect of total programming with the programs that are considered the station's strong areas being the platform or foundation for the stair-step. The station's total programming will be balanced, effective, and will provide a service to the listeners and the broadcasters as well. Local origination of programs requires planning and development if it is to benefit anyone.

Few, very few, college radio stations are in a position to have the entire broadcast day composed of locally produced programs. The majority of the college stations must rely to some extent on programs obtained from outside sources. Some of these programs are distributed to the college radio station free of charge while other programs cost the station money. In both categories the quality of the programs varies widely. With this variance in quality, the college radio broadcaster must be extremely cautious when he is considering a program series for his facility.

FREE PROGRAMMING FROM OUTSIDE SOURCE

Free programs for radio stations are distributed by agencies or organizations who want media exposure so that the public will identify their name with a particular program. This is not to imply that anything is wrong with this practice. If a group or company or even a country produces an informational and entertaining program and mentions their name, it benefits all. The broadcaster has a good quality program that cost him nothing; the listeners enjoy the program, and the group becomes identified with the program and its high quality. The psychological forces are in play here. If the listener considers a program to be of high quality and that program is identified with an organization, then the listener will make a cross reference and assume that because a program supported or sponsored by a group is of high quality, then the group or organization itself must also be of high quality. Instead of guilt by association, this is a case of favor by association. A less subtle but still valid reason that programs are distributed is to acquaint the public with the action of a group or company. This type of program tells about situations or events in which the agency sending out the program was involved and how this involvement proved helpful to all. This kind of program is at times little more than glossy public relations stories created to enhance the public image of the particular agency. This public relations approach is giving way to the more basic informational ("helping hand") type of approach in radio programs. This program gives factual information about how the company or organization is helping the average citizen in its everyday operation. More low key than the previous public relations extravaganza, it is also more down to earth and believable. These are the two main reasons why some organizations or groups are willing to distribute programs free of charge to radio stations around the country.

College radio stations can avail themselves of this opportunity to acquire good programming at no cost to themselves. The

type, format and length of these programs are as varied as the agencies that offer them. Numerous departments and agencies of the federal government give free programming to radio stations. The military services do musical programs; the Environmental Protection Agency has a telephone system by which a station can call and get news actualities. Other agencies like NASA, the Public Health Service and the State Department have lecture or discussion programs all available to the broadcaster. In addition, the agencies of the federal government supply radio stations with public service announcements on everything from drug abuse in foreign countries to where to write to get information on how to buy a vacuum cleaner. Congressmen also give free information to radio stations in their respective districts or states. It is not unusual for a congressman to make available to a local radio station copies of his speeches or announcements that effect his constituency.

There are other sources of free programming that the college radio station should be familiar with. A number of colleges and universities around the country have initiated distribution of programs that they themselves have produced, resulting in a network of taped programs. Some of these institutions and their networks have a large variety of programs available to the broadcaster. The KU Radio Network, the K-State Radio Network and the Longhorn Radio Network are examples of this. On the other hand, a college may offer a single program for distribution such as "Hymns from Harding." This program of religious music is produced by Harding College in Searcy, Arkansas. These are ideal sources for programs because, on the whole, the quality of the content and sound are consistently excellent.

Many religious groups produce programs and offer them to stations. An example of this is "Auditorium Organ" distributed by the Reorganized Church of Jesus Christ of Latter Day Saints.

Foreign countries also offer programs to U.S. radio stations, usually through their embassies. In most cases a letter to the particular embassy in New York or Washington directed to the cultural attache or Information Officer or even the Ambassador himself will get some response. Italy, Germany, Belgium and France are just a few of the countries that provide programs free of charge to college radio stations. Most of these programs concentrate on classical music or the "arts" of the country which might not be appropriate for all stations. However, most of the countries publish a catalogue of programs offered. It might prove worthwhile

to get a copy and keep it on hand for any prog use to the station.

Some national organizations also supply the five minute weekly program called "Waste Not" is produced by the National Center for Resource Management, headquartered in Washington, D.C., (Fig. 4-1) discusses the ways and means by which American wastes are being either safely disposed of or how these wastes are being recycled for other useful things. "Waste Not" is one of the finest short duration public service programs currently available to any station. This particular program would be an asset to any station's programming.

While some of the free programming material comes to the radio station unsolicited, most must be requested. Usually an advertisement in the trade magazines or a flyer mailed to the station announces the fact that a particular program is available. The wise station manager or program director will send off for the demo tape and other information available. This will give the station the opportunity to decide if the program is of such a technical quality and of such a subject content to warrant continued interest. Upon request the station will be placed on the mailing list of this particular group or agency. If the station elects not to use the program, the demo tape is returned. There is no loss to the station. The object is to always be on the lookout for new (and free) programs. Sometimes they are really excellent and prove an asset to the station's programming schedule as well as its financial condition.

PROGRAMS FROM OUTSIDE SOURCES THAT REQUIRE FEE PAYMENTS

When paying for programs, the stations run less of a risk of getting poor quality materials than with free programming. Obviously since it is being paid for, the program must have the best possible technical and content quality or the stations will cease to run it and revenue will fall off. But just because a fee is charged for the program does not guarantee good quality or that it will fit into the programming philosophy of the station. It is important that before signing any contract or agreement for the program series, the station manager and program director hear an audition tape, discuss how programs are sent to and from the station, who pays for the cost of shipping, and how soon an extra copy of the program will arrive at the station in case of an emergency. Also they need to



Fig. 4-3. Ed Walker, narrator of "Waste Not" which is produced by the National Center for Resource Recovery (courtesy National Center for Resource Recovery).

know exactly what the fee payment covers: Does it cover unlimited broadcast rights? Does the paying of the fee mean that the tape and the program become property of the station? It is important that the station knows exactly what the money is paying for. The companies syndicating radio programs are generally honest and forthright; their representatives will answer any questions and make any clarifications necessary for a clearer understanding on everyone's part. However, as in anything else, there are shady if not totally dishonest operations out to fleece the unsuspecting. Although there may be only a few, they give all businesses and their employees who sell to the stations a bad reputation. The legitimate companies are not offended if the personnel are wary and overly cautious. The problem in most cases lies with the station because they do not think in business terms. Most things are placed on a

“close friend” basis when dealing with program representatives. This puts the broadcaster at a disadvantage when it comes to deciding on price and payment schedules. This situation seems to be more prevalent in small radio stations, possibly because they have not the experience of dealing with the varied representatives of companies and organizations that syndicate radio shows. The thing to keep in mind is to be friendly but businesslike. Money has been entrusted to the station for the purpose of obtaining good programs. It is the responsibility of the manager or program director to get the highest quality and the largest number of programs for the lowest price; to do this requires a businessman’s frame of mind.

What to purchase is determined by the type or types of programming needed at the college radio station. One way to get the most mileage out of the station’s dollar is to join an interconnected radio network. By becoming affiliated with a network, the station will receive different forms of radio programming that can be used at the station’s discretion. For a single fee the station will have access to numerous programs in a variety of formats as well as the other benefits that the networks usually offer such as promotional announcements for the programs carried on the network. The National Public Radio Network is the only interconnected radio network that exclusively serves noncommercial radio stations. Eligibility for membership in NPR is dependent upon the station’s compliance with certain criteria that NPR considers essential to the operation of a station that strives to serve the “Public at Large.” Not every noncommercial station can meet these standards which are based on the number of full time people employed at the station, the number of hours on the air per day and the output power of the station. These criteria used by NPR are the same as those established by the Corporation for Public Broadcasting in determining eligibility for public radio station support grants. Thus if a station is qualified to be an affiliate of NPR, then it is also qualified for CPB support funds—and obviously the reverse is true. After meeting these standards, a nominal yearly fee of \$100 is required. This membership gives the station access to a daily 90 minute news program, daily feed of news actualities, as well as weekly programs whose content ranges from music to serious lectures. Also carried by NPR on an irregular live basis are major addresses by public officials, governmental hearings and even music concerts. All the programs on NPR are designed to support and aid the local broadcaster in his endeavor to serve his audience.

If a station does not desire to join NPR or if it cannot meet the criteria set forth by the CPB, there is still another avenue open to obtain interconnected network service. The commercial radio networks have been very cooperative in allowing college radio stations to obtain their services. Each network has different restrictions on who can get their service, fee payments and how the service can be used. The arrangements would have to be worked out between the individual station and the respective network. In most cases, the affiliate of the network that is closest to the college station requesting the service has to give its approval. The reason for this is that the network affiliate has exclusive rights to network programs for the particular area in which it is located. No other station can carry the network programs without approval by the local network affiliate. The fees charged for the use of commercial network programs have varied with each situation, but in some cases the only charge to the station was the cost of a telephone line from the nearest network affiliate to the station itself. In other words, the network, with permission from the local affiliate, gave its programming material to the college radio station free of charge.

Another method that does not involve a telephone line and hence any charge is to tape record the network programs that are broadcast by the local network affiliate. The college radio station records the material as the local station broadcasts it, then either delays the entire program or edits it for broadcast over its own station at a later time. This method must also be worked out with the network and approved by the local affiliate. The disadvantage with this method is that no station broadcasts everything that the network offers. By taping the material broadcast by the affiliate, the college radio station is only getting a portion of the network's programming. With a telephone line direct to the college station, all of the network programming is available for use.

If a college radio station is interested in exploring the possibility of obtaining either NPR or commercial network's services, a letter directed to the Director of Station Relations or Affiliate Affairs would be the first step in making contact with the network. Usually the letter is enough to get an answer, but should it not, a telephone call would be appropriate.

There are also regional radio networks which may or may not be willing to provide service to college radio stations. A letter or phone call would be enough to find out what service the regional networks would have to offer and what fee would be involved.

In addition to the network interconnection programming service, there is also the syndication of separate program series. National Public Radio offers a scheduled tapes service which is available to all noncommercial radio stations regardless if they are interconnected, CPB qualified or not. The stations using the Scheduled Tapes can choose series in many forms: music, public affairs, news, and even drama. The service is set up on a quarter year basis with 13 programs during each quarter, as well as some continuing series. Also as a part of Scheduled Tapes, there is a tape library where outstanding series are kept on file and are available to stations that request them.

The Intercollegiate Broadcasting System also offers a tape service to college radio stations. The IBS service is not as extensive as the NPR Scheduled Tapes but still provides a valuable resource for the college station.

Other sources of programming are present almost everywhere. Old radio programs like "The Lone Ranger," "Green Hornet," "Lum and Abner," "Easy Aces," and "Fibber McGee and Molly" are being offered by numerous individuals and small companies. Some popular music programs are also in syndication. If the station's audience wants orchestra concerts, the Philadelphia Orchestra, Boston Symphony Orchestra and the Cleveland Orchestra are three of the many orchestras that have their concerts recorded and syndicated to stations. Then, of course, there are programs in foreign countries like England and syndicated by American organizations. Occasionally an individual station will produce a series they think is outstanding and syndicate it on their own, but usually syndication is done by a company that has been created for that purpose.

As is true with free programming, one should survey all material to keep abreast of what is being offered. It is also advisable to keep an ear open for information about programs. As station representatives talk among themselves, they normally talk about their programming and how they acquired it. The word of mouth method of gathering information about programs cannot be discredited. The wise and experienced station manager or program director is always seeking information from all sources about new programming. He has to be able to provide the best service to his listeners.

NEWS

The news programs on the college radio stations are as varied as the stations themselves. The news departments of college

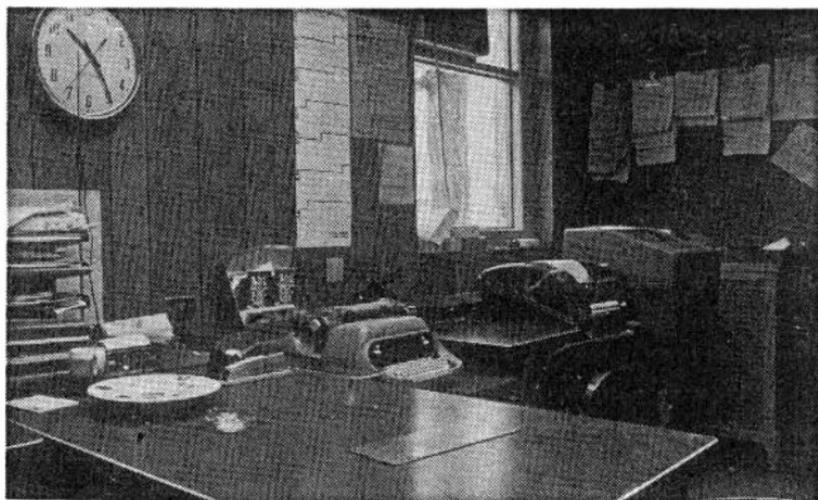


Fig. 4-4. A portion of a newsroom where news is gathered and written (photo courtesy Thirk Holland).

stations run the gambit from very extensive to non-existent. The news programs of the college stations reflect the amount of staff and equipment of the news department. A good news department will have at least an A.P. or U.P.I. news wire and a weather wire machine, a couple of portable tape recorders (cassette or reel-to-reel), a good stock of audio tape, a news production studio, a full-time news director and a number of full or part-time reporters. Over half of the college radio stations do not come close to these minimal standards for an effective progressive news department (Fig. 4-4). In most cases, it is a case of make-do with what is available. In these situations the object is usually to get some news on the air with little or no equipment and only one or two interested people. In connection with these limitations, the material has to be obtained with little or no cost to the station. When confronted with barriers such as these, it is necessary to explore all areas for ideas. Since many banks or similar institutions have a telephone answering system that give time and temperature, a local call can usually get the current local temperature. For those stations without network audio feeds of news actualities, it would be wise to compile a list of all the agencies and organizations (in most cases on the federal level) that offer audio feeds of information on a toll free telephone number. No charge is involved for the station and the information might possibly be used in a news program. For stations that do not have a news wire teletype machine, a possible alternative would be to invest money in a copy of the local newspaper and use its stories as the basic facts from which the station's own



Fig. 4-5. KANU's news production room where everything is designed to help the newsman get whatever audio material he needs and present them to the public. The telephones are wired so that actualities can be recorded of them onto carts or reel to reel tape and so that actualities and reports can be transmitted to other radio stations via telephone line (photo courtesy Think Holland).

stories are written. If this is not possible, there have been cases when a college radio station obtained written permission to read news stories verbatim from the newspaper. Few stations are in as dire straights as that, but many come close. To those stations that have some semblance of a news staff, it is wise for that staff to concentrate efforts on local news and human interest reports. An ideal vehicle is to see how some national situation is affecting the local scene, such as how a presidential election year is helping or hindering candidates for local office. The man-on-the-street interview and citizen poll are two ways of discerning community reaction to local and national events (Fig. 4-5).

A radio station is generally bombarded with public relations or promotional releases from all types of organizations and institutions. Even the colleges where the stations are located have some kind of public relations department or news bureau. The material sent out by these departments has little value to a news department in most cases: however, there is an occasional item of interest. It might be the announcement of a nationally known speaker coming to address a local gathering or notice of a research grant awarded to the college. The events themselves might not be too exciting, but with a little investigation, the reasons behind the events might

prove to be good news copy. If any national or state official is in the area to give a speech, it is good to tape the speech and use parts of it as news actualities during news casts.

In the final analysis it all comes down to this: news programming is important to the majority of college radio broadcasters. No matter what size news department a station may have, the staff is always on a continuous search for material appropriate for news coverage. No area or source can be overlooked or automatically discounted. Everything and everyone should be examined for news potential. News often occurs in the most unlikely places and the college radio station should be prepared to cover it.

MUSIC

Of all the forms of programming, music is by far the most popular one. On every college radio station and most every other kind of station, the vast majority of the broadcast day is composed of music. The college radio station plays music because this is one of the most popular forms of programming—and one of the least expensive. Records are cheap and can be kept for long durations. The station's record library is one of the most important rooms in the station. From the records in the library come the major source of the college radio station's service to their listeners. A record is played and the announcer tells the title of the song and the performer. He may give an ID or give the weather before introducing



Fig. 4-6. The record library is one of the most important rooms in a college radio station. Notice computerized record indexing and cataloging (courtesy WCCR).

the next song. The process is repeated over and over on most stations with the only variation being the type of music played and the announcer's particular style. The rock station has either a "top 40" disc jockey with his bubbling chatter or a very "spaced out" easy going manner typical of the progressive rock stations. The station that has soul music usually has an announcer who can "jive" with his audience while the classical music station has the announcer with the golden throated delivery and perfect pronunciation of the foreign titles. These stereotypes might be slightly exaggerated from the true situation, but only slightly. This is not to say that having music of a certain type for a station's primary offering is totally bad. What is bad is the lack of creativity in the ways the music is presented to the public. Music programs from outside sources break up the redundancy but there are only a few good quality programs of this kind and some of these are relatively expensive. The burden falls on the local college broadcaster (Fig. 4-6).

It really is not hard to make music programs different, entertaining and informative. The college radio audience wants to know more than just the title and the artist. They want to know about the artist or group and about the music itself. Programs could be developed along these lines concentrating on a particular artist or group or style or even form of music. It might be possible to include segments of people discussing what is being focused on or a telephone interview with the artists involved. If a "remember when" type of program is being done, portions of speeches of famous personalities of that time could be included or an excerpt of a popular television or radio program from the era. Give the audience more information about the music you play so they can have something to grasp in their attempt to understand the music and its place in the whole music spectrum.

Since records are extremely important, the station should make every endeavor to get as many records as possible. There are record services that guarantee a station a certain amount of records each week for a fee. Also most record companies send out "Disc Jockey copies" or promotional copies of records free of charge. The drawback connected with the free records is that they are sent on an irregular basis and one never knows when the records are coming. If a station wants to get the promotional copies of records, all that is normally necessary is a letter to the particular company office requesting this service. It is advisable to request the promotional records from a number of record companies.

Another avenue open for the production of music programs is the broadcasting of local concerts. These broadcasts can be done live or taped and aired at a later time. Most colleges have a band or orchestra, a chorus and a few smaller vocal groups. These groups give concerts periodically throughout the year. This is an ideal way for a radio station to get a music program and some money at the same time. All that is usually required is written permission for broadcasting or taping the concert from the director of the group. Then the station staff uses the concert on the air and sells the master recording and copies of the concert to those that desire them.

Sometimes faculty members give concerts and the same thing can be done here. Tape the concert, broadcast it, and sell the master recording to the faculty member—all at a small profit, of course.

Another source of music programming that may be open to the station is finding local citizens or college professors to do a weekly program. The people approached should have expertise in the music they will feature as well as a good style of delivery suitable for radio. Usually if a person is really involved with a particular type of music, he has his own personal record collection which can be used as part of the program material. The station would benefit in three ways if a non-staff person hosted a weekly program: the station would have access to a larger record collection; the involvement of a local citizen encourages support among the local citizenry.

PUBLIC AFFAIRS

Public affairs can be as difficult or as easy to produce as those who are doing the production want it to be. Even with this flexibility, there are many college radio stations that have no public affairs programming at all—a fact that should motivate those stations and their colleagues to do public affairs programming and more of it.

There is only a fine line that separates news and public affairs programming and they at times merge. The distinction of public affairs programming is that this type of program attempts to formulate information about an issue or a general area (such as aging, consumerism, law enforcement, or the court system) and then present the findings to the public. There is not the immediacy or timeliness that is normally associated with news programming. In most cases, the news department is concerned with reporting the latest events happening to the public as soon as they happen. On



Fig. 4-7. This is a production studio that has enough flexibility with regard to equipment and wiring that almost any kind of radio production could be done within its walls. However, not every radio station has a facility such as this one (photo courtesy Thirk Holland).

the other hand, the public affairs department spends more time on a subject, examines it, gets different opinions and then assimilates the findings into a program with the sole purpose of informing the listening public. As stated earlier, it is hard to separate the news from the public affairs programming. The solution is to combine these two areas into one department. Some of the staff would be concerned with the immediate reporting of the day's events. Others would be concerned with the effects of these events on the members of the community. Some public affairs programs can be obtained from outside sources such as "Waste Not" from the National Center for Resource Recovery, but local programs seem to be best.

The subjects for public affairs programs and the methods used to produce the programs are innumerable. A producer simply matches up a subject with the production method that is suitable to his time and talent limitations.

Subjects or ideas for public affairs programs can be taken from almost anywhere (the local paper, talk among friends, or even the station's own newscasts). Things like minority relations, sex and race discrimination, consumerism, problems encountered by the aged, local employment opportunities, information about local elections, reports about the medical or pharmaceutical professions, pollution, rise of prices, energy consumption and waste, local issues, governmental policies and their effects on the community and, of course, the ever-present taxes and how they are spent are just a few of the subjects that would warrant the attention

of the public affairs department. The number and length of the public affairs program is at the discretion of the producer of the program, but they would be as many and as long as it takes to present both sides of the question as accurately as possible (Fig. 4-7).

The methods used to produce a public affairs program range from an interview with a single person to a full-fledged major production with music, sound effects, voice actualities from many different people plus narration from two or three station reporters. The best way to choose what method to use is to decide how much information is needed to help the public understand the circumstances and situations of the particular subject under investigation. If the subject is complex and requires a lot of explanation then do a larger, longer program. If the problem is relatively simple and one person has the necessary information, interview that person and then broadcast the interview.

To give an example of what is required in the production of a public affairs program, consider the program "On Patrol" produced at KANU, Lawrence, Kansas, between November, 1972, and September, 1973. The purpose of the program was to acquaint the public with the duties, responsibilities and personnel of the Kansas Highway Patrol. The series lasted for 52 weeks and each program in the series was five minutes long. The specific topic of discussion for each program was decided on between the series' producer and a representative of the Highway Patrol. Then every Monday a highway patrol trooper would come to the studios and be interviewed for approximately thirty minutes about the subject under



Fig. 4-8. Gary Shivers, "On Patrol" narrator and a trooper discuss ideas prior to taping an interview (photo courtesy Thirk Holland).

discussion (Fig. 4-8). Neither the troopers nor the Highway Patrol representative knew what each week's questions were, and there were no problems about what could or could not be asked or answered. The reason for not allowing the troopers to see the questions prior to the actual interview was that by not showing the questions, the spontaneity of the program was kept intact. The trooper did not have time to formulate pat answers to the questions. After the interview the producer would time each answer the trooper gave and then pick those answers he thought best described the subject being discussed. The producer would write a script tying all the answers together into a concise explanation about the topic (Table 4-2). Once the script was written, it was given to the narrator who, with the producer, combined all the segments with sound effects and narration into a five minute radio program. The "On Patrol" series was one of the programs awarded a Certificate of Merit by the Highway Users Federation for 1972. This is just one way in which a public affairs program was produced and this was just one topic. Other programs can be produced in other ways and about other subjects. All it really takes is an idea and a person willing to expend some energy in providing the listeners with factual and interesting information.

CALL-IN PROGRAMS

In most cases the call-in program carries public affairs programming content and is considered generally a public affairs program. But the principle of the program can be used for any purpose whether entertainment, education, sports or whatever. The normal situation of a call-in program entails a regular host who introduces the guest or group of guests, outlines the area under discussion, and then begins the discussion. From this point on he plays the role of moderator keeping the guests on the subject, spurring them when the discussion starts to drag and clarifying statements that might be confusing. The guests are usually experts, officials or spokesmen of different groups, agencies or governments who are dealing with whatever area is under discussion (Fig. 4-9). The reason it is termed a "call-in" program is that the listeners are invited to call in and ask questions of the guests or voice their own opinions. This provides what might be defined as an open forum of opinion and information. The success or failure of this involvement, the program is a smash; without it, it is a dismal flop. A good host is essential to keep the program moving and to see to it that time limits are met. A good host of a talk program is hard to find and expensive to keep.

ON PATROL
PROGRAM #6
WE THE SPEED BREAKS"

- INTRO: CART**
ANNCR: ON PATROL, A WEEKLY PROFILE OF THE KANSAS HIGHWAY PATROL, ITS DUTIES, ITS ORGANIZATION AND ITS PERSONNEL
NARRATOR: HAVE YOU EVER BEEN DRIVING DOWN A HIGHWAY AND HAD THIS HAPPEN TO YOU?
SOUND EFFECT: A PREVIOUSLY RECORDED SEGMENT MADE IN INTERIOR PERSPECTIVE OF A CAR TRAVELING DOWN THE HIGHWAY. THE RADIO IS ON AND THE DRIVER IS HUMMING TO HIMSELF IN THE DISTANCE A SIREN IS HEARD. APPROACHING THE CAR THE DRIVERSAYS: "WHAT'S THAT?" AS HE TURNS OFF THE RADIO. OH NO! HE REMARKS AS THE SOUND INDICATES THE CAR PULLS TO THE CURB. THE SIREN STOPS AS THE CAR COMES TO A HALT. THE WINDOW IS ROLLED DOWN AND THE FOOTSTEPS OF THE TROOPER ARE HEARD COMING TOWARD THE CAR. THEN THE TROOPER TALKS TO THE DRIVER. "GOOD AFTERNOON SIR, I'M SGT. TATE OF THE HIGHWAY PATROL. THE REASON I STOPPED YOU, YOU WERE EXCEEDING THE SPEED LIMIT. YOU WERE RUNNING 70 IN A 55. MAY I SEE YOUR DRIVERS LICENSE. PLEASE." FADE OUT AS THE DRIVER BEGINS TO REPLY.
- NARRATOR:** BEING STOPPED AND GIVEN A TICKET FOR SPEEDING IS A COMMON OCCURRENCE MORE MOTORISTS ARE APPREHENDED FOR EXCEEDING THE SPEED LIMIT THAN FOR ANY OTHER TYPE OF TRAFFIC VIOLATION. WITH MORE CARS, TRUCKS AND OTHER VEHICLES ON THE HIGHWAYS, LAW ENFORCEMENT ORGANIZATIONS HAVE DEVELOPED NEW METHODS OF COMBATING THE SPEEDING SYNDROME. AT THE PRESENT, THE KANSAS HIGHWAY PATROL IS UTILIZING FIVE BASIC SYSTEMS TO DETECT THE SPEEDER. SARGEANT GEORGE TATE DESCRIBES THESE PROCEDURES. THE FIRST IS THE "TAP" METHOD. THE TAP METHOD IS THE PATROL'S FIRST METHOD OF DETECTING THE SPEEDER. SARGEANT TATE MAKES THESE COMMENTS: "FIRST OF ALL, IS THE PACE OF THE PATROL. IS FOLLOWING THE SUSPECT CAR. SECOND, WOULD BE STOPPING THE CAR. THIRD, WOULD BE CHECKING ENFORCEMENT. AND VASCAR AND RADAR. RADAR WAS FIRST NOT COMING TAP. RADAR WAS FIRST RUN IN 1953 THE AIRCRAFT WAS FIRST RUN ON THE TURNPIKE IN 1956. INVOLVED THE OUTSIDE PATROL. IN 1961 VASCAR WAS FIRST USED IN 1969."
- NARRATOR:** WHEN OUR MODERN VOCABULARY IS FILLED WITH PHRASES LIKE "RAPID TRANSIT SYSTEMS", "INSTANT REPLAY" AND "IMMEDIATE FEEDBACK", IT IS EASY TO RECOGNIZE HOW SPEED CONSCIOUS OUR WORLD IS. WHY IS SOCIETY IN GENERAL AND THE MOTORING PUBLIC SPECIFICALLY PREOCCUPIED WITH SPEED? SARGEANT TATE GIVES HIS OPINION.
- SOUND EFFECT:** A PREVIOUSLY RECORDED SEGMENT. SARGEANT TATE MAKES THE FOLLOWING COMMENTS: "I SUPPOSE ONE OF THE EASIEST THINGS TO DO IS TO SPEED. IF THEY ARE NOT PAYING ANY ATTENTION, THE CARS ARE MADE SO THEY RUN QUIET. YOU DON'T HAVE ANY WIND NOISE. YOU DON'T REALIZE HOW FAST YOU ARE GOING. AT MANY TIMES, EVERYBODY TENDS TO CHEAT A LITTLE BIT ON THE SPEED LIMIT. MOST PEOPLE THINK THAT THEY GET 5 MILES AN HOUR LEEWAY SO THEY WILL TAKE 5, AND MAYBE ADD 5 TO IT."
- NARRATOR:** EXCESSIVE SPEED IS CONSIDERED THE THIRD MAJOR CAUSE OF THE OVER 30,000 TRAFFIC ACCIDENTS ON KANSAS HIGHWAYS IN THE FIRST SIX MONTHS OF 1972. THIS CAUSE AND EFFECT RELATIONSHIP BETWEEN SPEEDING AND TRAFFIC ACCIDENTS HAS BEEN EVIDENT FOR YEARS. BUT DRIVERS TEND TO IGNORE IT. SARGEANT TATE PINPOINTS WHAT DRIVERS SHOULD DO TO REDUCE THEIR SPEED AND THUS REDUCE THE POSSIBILITY OF AN ACCIDENT.
- SOUND EFFECT:** A PREVIOUSLY RECORDED SEGMENT. SARGEANT TATE: "WELL, FIRST OF ALL, THEY SHOULD CONCENTRATE MORE ON WHAT THEY ARE DOING. TRY AND DO ONE THING AT A TIME. AND WHEN THEY ARE DRIVING, THIS IS THE MOST IMPORTANT THING FOR THEM TO BE DOING. IS WATCHING WHAT THEY ARE DOING. CRUISE CONTROLS AND SPEED CONTROLS OF DIFFERENT TYPES ARE NICE AS LONG AS THEY DON'T TEND TO CHEAT ON THEM. SO MANY DRIVERS WILL PLACE THEM 10 MILES OVER THE SPEED LIMIT. THEN WILL BUMP RIGHT UP AGAINST THEM CONTINUALLY. AND THEN WONDER WHY THEY GET STOPPED."
- NARRATOR:** THERE IS ONLY ONE PERSON WHO CAN CONTROL A CAR'S SPEED AND THAT IS THE DRIVER. OPERATING A VEHICLE WITHIN THE SPEED LIMIT WILL LESSEN THE POSSIBILITY OF AN ACCIDENT, AND SAVE FELLOW HUMAN BEINGS FROM INJURY AND DEATH. THAT IN ITSELF IS WORTH A LOT. THE KANSAS HIGHWAY PATROL WILL CONTINUE TO STOP SPEEDERS AND TRAFFIC OFFENDERS BECAUSE YOUR SAFETY IS THEIR PRIMARY CONCERN.
- ANNOUNCER:** ON PATROL IS PRODUCED BY MANU RADIO IN COOPERATION WITH THE KANSAS HIGHWAY PATROL.
 CLOSE: CART.

Table 4-2. A typical On Patrol script. This is only a portion of what is necessary to produce a five minute program.

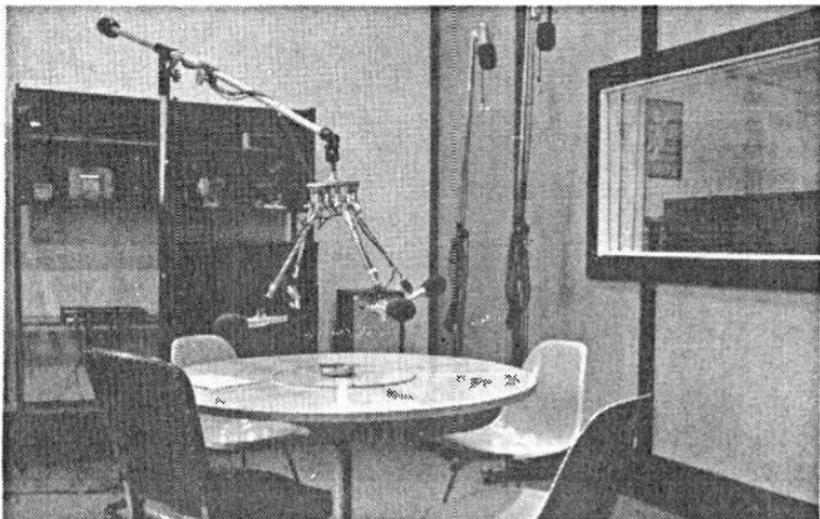


Fig. 4-9. A necessity for any type of Call-in program or long discussion program is a studio that contains simply a table and microphones. Here host and guests sit and make whatever presentation they have. Microphone levels and other operations are done in an adjacent control room that looks into the studio (photo courtesy Thirk Holland).

The call-in program requires two incoming telephone lines and a tape delay system so that no obscenities or nasty words get on the air. Common sense dictates that only those college radio stations that have enough equipment and personnel try this type of public affairs programming. On the other hand, a station that is equipped to handle such a program should not necessarily shy away from the opportunity to produce a call-in program.

DRAMA

At one time radio drama was considered an almost extinct species. During the sixties the radio dramas heard on American radio were, for the most part, imports from Canada or England. The arrival of television relegated radio to a rear seat in the mass media. With the number and variety of dramatic programs on television so readily available, the counterpart on radio began losing the audience until the 1960's when there was generally no such thing as radio drama on American radio. The seventies brought a renewed interest in the art. The reasons for this renaissance of radio drama was the wave of nostalgia that hit the country along with a new awareness of the potential of this kind of production. For the nostalgia buffs, programs from the "golden days of radio" were syndicated. "The Lone Ranger," "Green Hornet" and "The Shadow" once again fought crime as they had done decades

earlier. Those wanting to explore the potential of radio drama listened to the old radio shows to get a feel for the way it was done and the techniques used by the old masters of radio production. Then they began to produce radio dramas with contemporary themes using the world as it is today (Fig. 4-10). EARPLAY has done a great deal to advance the cause of contemporary radio drama and many colleges are offering courses in the new era of radio drama.

The natural outlet for these drama is through the college radio stations. EARPLAY distributes its productions to all the noncommercial educational stations in the United States and those companies syndicating the old radio programs are willing to sell them to any station with the necessary funds. The area that the individual stations need to explore is the use of existing radio drama courses in the college or the establishment of a small radio drama group to produce dramas for the station. If a class is involved, then the station could approach the instructor with the reasoning that to be appreciated, radio drama must be heard by an audience. The station would take the best productions of the class and broadcast them, providing the audience with a good and imaginative entertainment program and giving the class an audience for their works.

If the station has to establish a radio drama group then it might be more difficult to get the ball rolling. But once initiated, the interested people will usually motivate one another and keep the interest and the productions alive.

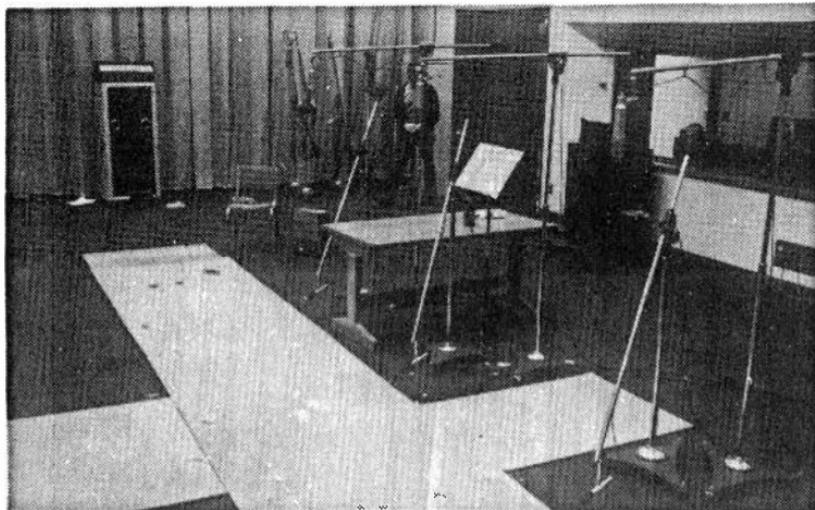


Fig. 4-10. A studio prepared for an EARPLAY radio drama production. Note microphones close to the floor to pick up live footsteps (courtesy EARPLAY).

No matter what problems might arise to hamper the production and eventual broadcast of radio dramas, they can be overcome. The result will be exciting programming for the college radio broadcaster and his audience. The radio drama is the ideal vehicle for the experimentation in sound, music and dialogue because it utilizes all the techniques used in radio production. Needless to say, more college radio stations should examine the possibilities of radio drama and begin producing some programs for everyone's benefit.

RESPONSIBILITY AND ETHICS

Every broadcaster has responsibilities and ethics associated with his programming. But no two broadcasters can agree on what these responsibilities are. Broadcasters know that they should be responsible to the people they serve, present news and public affairs programs factually and unbiased and give the audience what they need as well as what they want. The ethics of a broadcaster are harder to define because much of it is involved with personal morality, judgement and knowledge. Ethics are the principles by which the broadcaster does his job and meets his responsibilities. And yet all of this seems to be just the tip of the iceberg with descriptions and definitions totally inadequate to express what responsibility and ethics really mean. To a large extent these two concepts are ingrained within the heart and soul of the broadcaster. Each individual has a different degree of each.

These nebulous concepts are vital to broadcasting so they must be outlined. The National Association of Broadcasters tried to set forth general ethical and responsibility standards in *The Radio Code*. This, too, was simply an attempt to define what is meant by the ethics and responsibilities of a broadcaster and it falls short. However, *The Radio Code* is something that can be pointed to or used as a guide for station programming and operations. Most college radio stations adhere to the principles outlined in the *Code*. If nothing else, *The Radio Code* gives broadcasters and their listeners an idea of what the minimum standard is for a station's operation.

No matter what is said or written, each broadcaster has his own set of ethics and an idea of his responsibilities. They are a part of his professionalism. To anyone in broadcasting, and especially college radio broadcasting, all that can be said is, "Set your standards high; use your own moral judgement, and serve everyone to your fullest." If the college broadcaster does this, then he will be ahead of many of his colleagues. The choice is the broadcaster's.

What he does or does not do will reflect ethical standings and responsibilities, but since the broadcaster is a communicator to the public, he should be as blameless as possible. Whatever the individual station's concept of responsibility and ethics, it will be reflected in the kind of programming produced and in the response of the community to that programming and to the station itself.

PROGRAMMING SOURCES

The following are addresses of possible programming sources available to the college radio station. This list should not be considered as a recommendation for any source or its program. All programs from these sources should be considered on an individual evaluation of technical and content quality.

A letter to any of these sources describing the type of station involved and requesting information about programs they offer should net an adequate reply and possible program material.

American Broadcasting Company

Radio Network
Director of Affiliate Affairs
1330 Avenue of the Americas
New York, New York 10019

Assistant Director

RAI Corporation
1350 Avenue of the Americas
New York, New York 10019

Associate Director

Division of Institutional Relations
Medical College of Georgia
Augusta, Georgia 30902

Association of German Broadcasters

1 East 57th Street
New York, New York 10022

Columbia Broadcasting System

Radio Division
Affiliate Relations
51 West 52nd St.
New York, New York 10019

Consumer Product Information Center

General Services Administration

Room 5132

Washington, D.C. 20405

Department of Broadcasting Services

Reorganized Church of Jesus Christ of Latter Day Saints

Saints Auditorium

P.O. Box 1059

Independence, Missouri 64051

Deutsche Welle

Transkriptionsdienst

5-Koln 1

P.O. Box 100 444

Federal Republic of Germany

English Language Section

Radio Canada International

Room 971, Radio Canada Building

P.O. Box 6000

Montreal 101, Quebec

Canada

Intercollegiate Broadcasting System

Box 529

Vailes Gates, New York, 12584

International Service

Belgian Radio and Television

Eugeen Flageyplein 18

1050 Brussels

Belgium

Mutual Broadcasting System

Affiliate Relations

60 East 42nd Street

New York, New York 10017

National Broadcasting Company

Radio Network

Station Relations

30 Rockefeller Plaza

New York, New York 1020

National Public Radio
Station Relations
2025 M Street, N.W.
Washington, D.C. 20036

Intercollegiate Broadcasting System
Box 529
Vailes Gates, New York 12584

National Public Radio
Stations Relations
2025 M Street, N.W.
Washington, D.C. 20036

National Center for Resource Recovery, Inc.
Washington, D.C. 20036

Office of Information Service
U.S. Atomic Energy Commission
Washington, D.C. 20007

Office of Media Services
Bureau of Public Affairs
Department of State
Washington, D.C. 20520

Office of Radio & TV Activities
Georgetown University
37th and O Streets, N.W.
Washington, D.C. 20007

Overseas Transcription Services
South African Broadcasting Corp.
P.O. Box 4559
Johannesburg, South Africa

OY. Yleisradio AB
(The Finnish Broadcasting Co.)
Kesakatic 2
00260 Helsinki 26
Finland

Press and Cultural Section

Consulate General of the Netherlands
One Rockefeller Plaza
New York, New York 10020

Radio and Television Services

United States Department of Agriculture
Office of Communication
Washington, D.C. 20250

Station Relations

United Nations Radio
Room 862
New York, New York 1017

Swedish Broadcasting Corporation

825 Third Avenue
New York, New York 10022

The Fund for Peace

1330 Massachusetts Ave., N.W.
Suite 507
Washington, D.C. 20005

The Museum of the Confederacy

1201 East Clay Street
Richmond, Virginia 23219

Unicef-United Nations

Audio Visual Services
Room A6106-866 UN Plaza
New York, New York 10017

Your Story Hour Recordings

Department SU-972
P.O. Box 511
Mediona, Ohio 44256

Chapter 5

College Radio, Who Pays?

In the age of competition and the race for the almighty dollar, college radio is usually left picking up the pennies. Money and the total economic picture figure enormously in any business or endeavor and college radio is no exception. Financial resources govern to a large extent what is or is not done. Money and the ability or opportunity to obtain it is one of the basic ingredients that compose the life of people, businesses and organizations. Obviously, money is also important to the existence of a college radio station. Money is required for electricity and the normal building maintenance. Money is needed to maintain equipment and to pay the salaries of the station's personnel. Economics of college radio tend to fluctuate causing confusion to those in and out of the system. This confusion unchecked results in poor management decisions and more economic loss. If more college radio broadcasters understood how college stations get their funds and what alternatives are open, the confusion would dissipate. Only by having the facts and an understanding of those facts can a college radio station navigate around the pitfalls and rapids that could sink it into oblivion. It is up to the manager of each station to acquire the facts, but it is also a good idea for those of the staff to be familiar with the financial limitations and potentials of their station in particular and all stations in general. It is usually the person who has a diversified knowledge of his profession who makes the lasting and practical contributions to it. The better informed a staff is, the

better fit they are to make decisions on their
able to make suggestions to management that
necessary decisions whether it be about finan
ramming.

Historically the financial support of college r
and cold. The initial support for the establishm
station was usually high (in many cases a blank che ... was given to
the person in charge of the station). In other instances the man in
charge asked for everything possible and was grateful for what
little he actually got. Financial and moral support ran high for the
first few years and then deteriorated rapidly. After that the college
stations were given subsistence level funds or below. The college
radio station had to tighten its belt and still plead for more money.
The primary factor in the loss of radio stations licensed to colleges
and universities in the 1920's and early 1930's was economics. The
most often quoted reason for closing of a college station was that it
was just too expensive to continue operations. Money was always
going out and the college officials of the time did not see enough
return for their capital outlay. Thus station after station either
closed its doors or was turned over to commercial interests. Those
that remained on the air had to struggle for every cent they
received. The depression did not help the cause of college radio
either.

Today the situation hasn't improved. Not as many stations
leave the air, but there are a few each year that close for one reason
or another. The majority of college radio stations are not receiving
enough money to do the job they are required to do. A few stations
have excellent support and have found ways to perpetuate that
support. The funds received by college radio stations each year
range from less than \$500 to well over \$200,000 (quite a spread).
Each station has different demands that siphon its financial re-
sources and there are many ways to secure funds.

Stations have modified to their specific needs aspects of six
general financial resource areas. Most stations can use different
means of tapping each area for their own gain. There is no magic
way or formula that guarantees success every time. The six gen-
eral resource areas are:

- funds from the college or university to which the station
is licensed,
- selling commercial time,
- underwriting,
- listener booster clubs,

eral public support and other outside sources. Money like water in a stream flows from one point to another. The college radio station must avail itself of the ways to direct the course of at least a portion of those funds so that it flows into the treasury of the station. Like anything else, this takes work, imagination and a lot of "hustle."

FUNDS FROM THE COLLEGE OR UNIVERSITY

With few exceptions college radio stations are budgeted by the college or university to which they are licensed. At the very least, the college provides space for the facility and pays for the electricity, water and gas—the basic essentials. On the other extreme, some colleges are paying \$100,000 or more to the college radio station (about 80% of which is taken up in salaries for the staff). The majority of college radio stations fall somewhere in between these two poles. But an almost unanimous cry comes, "we need more money." This puzzles those in the school's administration who are responsible for distributing the college's funds. "Why should the college radio station need more money? We pay or supply funds to pay for the essential items. We did make a major investment of several thousand dollars to purchase the equipment they have. Why does the station need more money?" This scene is repeated every time the new fiscal year budgets are made up by every college or university that has a radio station. Because the persons in the administration do not work with the college station every day, they are unaware of what it takes to keep the radio station running and providing its specific service. These people in authority see the initial outlay for equipment and figure it should last from five to ten years without much servicing. With other types of equipment this might be the case, but for equipment that is used several hours each day and is handled in every manner conceivable, these estimates are completely out of line. Needles in tonearms break and are replaced for a cost of \$15-\$35. The tape machines break down and service charges are high. Of course, no one can tell when something like a needle will break or a tape machine will burn out, but such expenses must be anticipated. Equipment has to be replaced because of new regulations by the FCC or because parts are no longer available for that model. On and on it goes. One cannot realistically say that because an investment was made in radio equipment five years ago that the same equipment should be in top condition now.

The station faces other expenses such as audio tapes, records, tape cartridges, splicing blocks, splicing tape, telephone lines, wire machines, stationary and all other supplies necessary to run an office. Salaries take up a large majority of the station's expenses. Yearly raises must be met with occasional bonuses. Inflation and rising costs cut deeply into the poorly filled pockets of the college radio station. These are just some items that are necessary if the college radio station wants to stay at the minimum level of service each year. If the station wants to expand either its physical plant or its programming, this, too, requires money from somewhere and the first "somewhere" the station turns to is the college or university.

The colleges and universities are also in an economic bind. They, too, have not received all the funds they need. Thus the administration must attempt to be fair and equitable in the dispersing of the available funds. They seem to be more willing to allocate funds to those areas that show a high dividend for the institution whether that be in teaching, research or public relations or all three. College radio has been slow to present any kind of return to the college or university much less a high one. In many cases the return in prestige, public relations and service is there, but no one at the station has taken the time to compile a report to present these facts to the administration.

If the college or university fails to give that station enough financial support, the station manager should compile a report. This report should show what the college gives to the station, what extra income the station gets and from what source, what the yearly items of expense are for the station, what expenses would occur if expansion of any type is planned by the station, and lastly exactly where the station is financially (black or red). In addition the report should present a factual representation of what the station has done in the past year emphasizing how it has satisfied the purpose for which it exists. Then a section of the report should present how the station has served the interests of the college such as providing good public relations and promotional material about the college to the audience or showing how the prestige of the station reflects upon the college. In this section would be listeners' letters, newspaper and magazine articles about the station and any awards or commendations the station has received, and any other things that could show the administration that the station is a valuable asset to the college. If expansion is planned by the station, then a section should be included in the report outlining why the

expansion is necessary, how much money is needed, exactly how the money will be spent, what persons, businesses or organizations are supporting the expansion and how this expansion will serve the interests of the university. A report such as this should be made every year for two reasons: first, it gives first-hand accurate information about the station and its service to those who make the funding decisions, and, secondly, it allows those in charge to survey the development of the station over the years and hopefully instill in those people appreciation for the station's work. It is up to the station manager to make those in authority aware of what is being done and what can be done. It is the station manager who must obtain the necessary funds by persuading, demanding or banging his shoe on someone's desk. If he thinks he has a good operation and it is serving its purpose then he must be willing to fight for it.

Although the college radio station gets its basic support from a college or university, it is rarely enough support. Other avenues of income are explored in order to supplement the funds provided by the university.

SELLING COMMERCIAL TIME

Most of the carrier current stations and a few AM and FM stations licensed to colleges or universities are operated on a commercial basis. WWL-AM and FM licensed to Loyola University of the South, WRUF licensed to the University of Florida and WKTZ AM and FM owned by Jones College are examples of those broadcast stations that are commercial ventures. Of the entire category known as college radio, the carrier current stations are predominantly the ones that sell commercial time. In many aspects these stations operate just like other commercial radio stations with a sales manager, salesmen and the selling of spots in packages. The college radio station that is on a commercial basis must actively seek potential advertisers and convince them that the station can reach a particular audience and sell advertisers' products to that audience the same as other commercial stations. One thing that is different among college radio stations, especially carrier current stations, is the rates charged for advertising. Normally the commercial rates for college radio stations are significantly lower than those of other commercial radio stations. The main reason for this is that the college radio station usually reaches a smaller and a more specific audience, while regular commercial stations have a larger, more diversified audience. Another reason

is that few college radio stations have solid documentation about its audience (such as age, sex, prime listening time, or even the potential audience). This type of information is supplied to the full-time commercial broadcasters on a regular basis by APB. These demographics are necessary in persuading any advertiser to spend his money with the station.

It seems, however, that the primary obstacle confronting a majority of the commercial college radio stations is not external but internal. The words most often quoted are "My people aren't bringing in enough money." Why does this occur? The answer seems to be in the fact that since most commercial carrier current stations are student run, those students assigned to be salesmen simply do not know how or even have a desire to sell. When poor presentations consistently receive an "I am not interested" answer, the student salesman becomes frustrated and begins to slack off. Even after advertisements are sold, many times the resulting spots are poor in quality or content, not at all what the advertiser wanted. When it is recognized that a student does have the talent for selling, he or she is usually worked harder and harder until this one student is handling the majority of the work load. Enthusiasm and interest burn out quickly when overworked.

Another area that has proven troublesome for college stations that take in revenue from commercials is bookkeeping. It is extremely important for the station to keep up-to-date, accurate books. All charges for commercial time should be paid within a reasonable length of time. And when the accounts are paid, the records should reflect that payment. Too many times advertisers have been lost because they continuously received bills for advertising that they had already paid for. Negligence on the part of a bookkeeper can ruin even the most successful sales department.

Commercially run college stations have the potential of paying for themselves and making a profit (a fact that sparks the interest of many college administrators). If run properly the students who sell the time, write the commercials and produce the spots can get a true glimpse of what the "real world" of commercial broadcasting is like. But many of these college stations are not equipped or attuned to be commercially run. If a station wants to be on a commercial basis, there are a number of things that have to be done in order to make it worthwhile to all who are involved.

First, the station's audience must be surveyed to get the demographics that will be a basis for the salesmen to use in selling advertising. This will reflect the station's true audience and may help management and programming to better its audience.

Second, a good competent business manager must be selected who will organize a good sales staff and coordinate all sales efforts. The business manager will be the man in charge of getting revenue flowing into the station and satisfied advertisers willing to purchase more of the station's time.

Third, a good sales department should be organized. This would be composed of people who could take the demographics, the products of the station and sell all kinds of advertisers on the idea that the college station is a fair investment of their advertising dollar. The members of this staff must also be good commercial copy writers and be able to produce whatever spots are necessary. The members of this staff should be kept busy by the business manager, following up leads and selling the station to anyone who shows an interest. It might be advisable to offer each salesman a commission on all sales made for the station as an incentive to sell more. Also important is the cultivation of potentially good salesmen. Do not burn them out by overworking them. Like anything else, the good salesman will improve with encouragement, appreciation and constructive criticism. Put more responsibility on those good or super salesmen, but do not allow the situation to develop into one where it is only those super salesmen who are doing the work. All the salesmen for the station should get some type of training in the art of salesmanship either from a college class or from the business manager. This training should be designed to aid the salesmen in being more effective at their jobs.

Finally, the business manager should go over the books at least once a week to familiarize himself with the economic standing of the station. Once a month a report on the station's finances should be given to the manager of the station. It might even be wise to hold weekly conferences with the station management in order to counsel and advise those in other departments of what the station can or cannot do financially. Open communication between those who get the money for the station—the business and sales staff—and those who spend the funds—the engineering and programming departments—is paramount.

Obviously these suggestions are only small planks that need to be added on to and cemented together in order to get a solid floor for the commercial college radio station to stand on. Each station is unique and has something different to offer both the listener and the advertiser. The object is to make the most of this uniqueness and make it appealing for the advertiser to invest his money.

UNDERWRITING

The noncommercial broadcasters do not have the alternative

to sell commercial time as do their commercial counterparts. As the category of "noncommercial" implies, those stations that are licensed in this category cannot air commercials or receive revenue for air time. This naturally limits the financial resources of any noncommercial station. It has to depend on the college or university for funds or depend on the good-heartedness of its listeners for donations. As many noncommercial stations are finding out, there is another alternative for the irrigating of the economic wasteland that most stations find themselves in. This avenue borders on commercialism and some people have said that it is nothing more than watered down hard sell commercial advertising. The important thing is that it is legal. The alternative is what is commonly called "grants," usually given to a station by a local business or company but other organizations or agencies can give grants to the station as well.

In Section 73, 503 of the FCC Rules and Regulations paragraphs C and D provide the legal basis for grants to the station. Paragraph C states: "A noncommercial educational FM broadcast station may broadcast programs produced by, or at the expense of, or furnished by persons other than the licensee, if no other consideration than the furnishing of the program and the costs incidental to its production and broadcast are received by the licensee." Then paragraph D states ". . . noncommercial educational FM broadcast stations are subject to the provisions of 73.289 to the extent that they are applicable to the broadcast of programs produced by, or at the expense of, or furnished by others: however, no announcements promoting the sale of a product or service shall be broadcast in connection with any program." Now what these two paragraphs are saying is that noncommercial stations can accept funds from businesses or groups for the cost of producing a radio program. The program costs the station money for the talent, the engineer, records, audio tape and other necessary items to get the program on the air. These expenditures can then be recouped by getting a grant from some business in the amount of the total cost for the production of the program. The object of the grants is to allow the noncommercial stations to get back the money expended to produce a program they would otherwise not be able to afford to produce. Thus the station is not making any profit from the grants; it is only attempting to break even on a program to program basis.

What does the business get for its investment? The only thing the company or business is entitled to is a simple grant announcement which is even described in note 1 of section 73.503. The

announcements reads something like this: “. . . The (title of program) was made possible by a grant from (name of company and location).” So the audience might hear “The News Special was made possible by a grant from Chuck’s Supermarket, Waterhole, Montana.” If the program is an hour or less then the grant announcement is played before and after the program. If the program is longer than an hour, the grant announcement can be made at hourly intervals. This one sentence grant announcement is not very impressive when compared to the thirty and sixty second advertising spots on commercial radio. However, even this one sentence is really a commercial because it does mention the name of the sponsor of the program. It is advertising in a very simple form. This has been bemoaned by both commercial and noncommercial broadcasters and the listeners. Some think that even the stating of a company’s name on noncommercial broadcasting stations is prostitution of a once virgin media. But when the money runs out, many ideals change and this, it seems, is one of these ideals. The majority of the public seems to be taking it all in stride. Really the grant announcement is not selling a service or a product; it is not selling anything. The grant announcement is an acknowledgement or a statement of the fact that the program was made available to the listeners because some business or company paid the costs.

These grants have become more and more prevalent as stations find more and more businesses desiring to underwrite a program. By obtaining grants the station can begin to stabilize economically and then venture out to do other programs.

If a station wants to start obtaining grants, it is really relatively simple. The legal basis is already set forth in Section 73.503 of the FCC Rules and Regulations so all that has to be done is start contacting businesses or groups that might be interested in supporting a program on the station. However, this straight-forward “jump right in with both feet” attitude might have some drawbacks especially from those who operate the college or university to which the station is licensed. It is possible that for one reason or another the college officials would not want the station to accept grants. If the station went against these wishes problems would undoubtedly arise. What if the station had to make all of its money through grants and the college would suspend its financial support of the station? This would be defeating the purpose of the grants.

It might be best that as soon as the station’s management has definitely determined to get grants that a meeting should be set up

between the station manager and the appropriate person in the college administration. The purpose of the meeting would be to explain what the station was going to do to generate income through grants. Everything should be explained including the legality of the grants, how they will be obtained and how the bookkeeping will be set up. Since the college or university in most cases is the licensee of the station, it might be advisable to get written approval or permission from the school's administration to set up a program of underwriting.

One person should be responsible for getting the grants and any other underwriting that is available. In many noncommercial stations this is a part of the job of the Development Director. Regardless of the title, this person is a salesman, selling the station and its programming to the local businesses and companies. He uses much the same information and techniques employed by the salesmen for commercial stations. He will need similar data and training that has been discussed earlier in this chapter.

The bookkeeping is also similar to that of a commercially run station. Statements have to be sent out, accurate accountings of what is due to the station and immediate notation of payments made to the station. If anything, the books for grants should be better kept than at any commercial station and should be in such shape that they could be put on public display without anyone finding any errors. "Everything above board" should be the motto of any noncommercial station that has money coming in from grants.

It would be to the advantage of any noncommercial station to examine what kind of potential exists for grant support of its programs. Once a few businesses become interested and sponsor a program, then other companies tend to follow suit. This, of course, does not hold true in every situation, in every place. As with everything else, the way a station approaches the acceptance of grants has to be done by the individual station and how that money is used must also be worked out following the guidelines set forth by the FCC. Financial grants from businesses and other groups have become an extremely important resource for the noncommercial broadcasting media and it looks like it will become even more important to more stations in the future.

LISTENER BOOSTER CLUBS

One of the more interesting and encouraging developments in noncommercial broadcasting has been the creation of what might be called radio listener booster clubs. These clubs or organizations

are composed of local citizens who appreciate the service that the particular station is doing and want to help in the continuation of that service. The concept of booster clubs has been around almost since the beginning of noncommercial broadcasting itself. There have always been some loose knit groups of people who have endeavored to aid the local noncommercial station in one way or another. But it really was not until the late sixties that the idea began to generate more and more support with the eventual establishment of clubs or groups in numerous locales. Some of the present clubs have become incorporated and gained nonprofit status from the Internal Revenue Service. These clubs have many names from "The Friends of _____ Club" (the station's call letters or frequency are filled in the appropriate blank). The actual duties and responsibilities of a booster club can be as limited or as broad as its members desire. The group can be a source of volunteer help in whatever area the station needs, from typing to production of programs. The primary duty of most of the clubs is raising money for the station. This is accomplished by charging dues for membership in the club, by conducting campaigns for fund donations from the community. The more aggressive and organized clubs have been totally responsible for auctions or pledge weeks on behalf of the stations. Another job the clubs are capable of doing is promoting the station by word of mouth or full-fledged promotional campaigns. All these roles are immensely helpful to a noncommercial station and what is even more important is that a group of citizens can do it without the physical assistance of any station personnel. The object of a club like this is to support the station by doing things that will relieve station staff personnel from doing them and allowing that staff to devote their energies to the production of quality programs and efficient operation of the station.

A club or group should not involve the radio station's personnel directly. A club can be initiated by a staff member of the station making a suggestion to some supporters of the station on an individual basis, or a group can organize itself. The resulting group of interested individuals should then contact the station manager to inform him of their plans to create a booster club. Arrangements can be made then as to how funds or volunteers could be funneled into the station. The club members are only helpers; they should not be involved with the decisions of the station. The club cannot have any kind of power over the station's operation. For that reason, the club membership should not include station staff members. How the club is organized and run is not the station's concern except perhaps in a legal sense. Obviously if a club is getting

money illegally, the station should not accept these funds. As long as the club is not breaking the law, the station and its personnel should not be involved with its formation and development.

A booster club can be the most useful asset a station has, but that, of course, depends on the interest and enthusiasm that the members have for the station. The idea has worked very successfully in many communities around the country bringing in thousands of dollars. (Dollars that can be put to good use for noncommercial radio broadcasting.) There is also the use of volunteer help that has provided great assistance to those of the station that need help in almost any area. If nothing else, it would not hurt for each noncommercial radio station to look into the possibility of encouraging the creation of a booster club of its own.

GENERAL PUBLIC SUPPORT

Support both in funds and other assistance has always been solicited from the general public on behalf of a noncommercial radio station. This has traditionally been one of the most relied-on avenues for obtaining money for the station, second only to financial support obtained from the college or university to which the station is licensed. The main drawback is that general public support is totally unreliable. No one can tell how much or even when donations will be sent to the station. These donations come to the station usually in one or two manners: as an unsolicited contribution or as a result of the station's public request for funds. The checks or donations can range from one dollar to thousands of dollars.

Although unsolicited contributions are nice and can be put to good use, it is the solicited support that has proven most effective and reliable. The station usually initiates a funds solicitation to get enough money to accomplish a specific goal such as purchasing new equipment, building on the facility or increasing its record library. Once the amount needed is determined, the station makes up plans for the solicitation campaign including spot announcements asking for funds, an aural auction, a pledge week or even a plea by mail to all citizens of a particular area. The methods used by a station could be any one of these or a combination of them but the methods must still be modified to fit the local circumstances and thus get the highest potential use out of the method or methods used. The greatest advantage of having a solicitation campaign is that even though there is no way to tell how much will actually be sent to the station, it will all arrive in a short span of time allowing the station a

relatively quick response to its financial pleas. Also these campaigns can raise more money in a week than can be raised in a year or more from unsolicited contributions. It is more advantageous for a station to conduct a fund raising campaign than to wait for money to trickle in. Public support must be sought and exploited to get the fullest responses from the public. Passively waiting for things to happen can only lead to frustration and a few isolated sparks of interest.

There is an art to gaining public financial support and the noncommercial station should have the guidance of people who are experts in the field. If the station has the money it can hire professional fund raisers who go out and raise the money themselves, usually for a flat fee plus a commission on everything they bring in. If this is out of the question, then there are people at CPB and NPR who can give advice to stations on how to raise money. In this case the work of raising the money is done by the station personnel using the ideas generated by those at CPB and NPR.

A station should not have too many fund raising projects directed at the general public or a specific portion of the public in a brief space of time. The reason for this is that when an individual gives to a project he feels that he has paid his "dues" and should not be bothered for awhile. If the station conducts too many projects over a period of time, two things can happen; either the individuals will ignore the pleas for help and continue to do so for a long time, or the people will think the station is trying to "milk" them, which will lead to resentment of the station and its personnel. Either way the station loses. Most stations seem to think that one major fund raising campaign a year is just about right.

The main key to the success of any general public support for the noncommercial station is planning. If fund raising campaigns are planned and executed well, the response will be good. All of which means money in the bank or to put toward the purchase of needed supplies for the station.

OTHER OUTSIDE SOURCES

There are numerous sources outside the station itself from which the station can gain revenue. Probably the most fertile field for the college radio station is that of doing audio production work for national, state and local groups and agencies.

This audio production work can range from the simple recording of concerts or public service announcements to full length radio programs, to the duplication of many programs from master record-

ings all of which are not broadcast by the station itself. In some cases the selling of audio productions is a by-product because the recording or program was produced by the station and then aired. If someone is interested in the particular program, the station can sell the original master tape or copies for the cost of the tape and the expense of producing it. Thus the station had a program to air and recouped its expense—a program produced at no cost to the station.

Some stations have set up a system by which they are open to do audio work for organizations outside of the station. Each method is different; some operate on a verbal agreement basis while others work on a contract only basis. The actual system employed by the station has to be worked out by the individual station, its university or college administration and the college's legal department. Although the mechanics of the system must be tailored to the specific needs or limitations of the school and station involved, the potential sources for whom the audio work is done are present in every area or region of the country.

On the college campuses there is usually a music department with a number of performing groups such as a chorus, orchestra, marching band and usually a few smaller groups. Each group gives a number of performances each year. The college radio station can record these performances and then offer to sell copies to those who participated in the concert. The cost of each copy would be based on the price of the audio tape itself, the cost of recording the performance and the sound technician's time with a slight margin of profit. There would have to be a number of copies sold to make a large profit. Occasionally a faculty member or guest artist gives a recital or concert. The station could negotiate with the performer on recording the concert. Many performers like to have copies of their recitals to listen to in order to evaluate their performances. The final price agreed upon between the station and the performer should cover all of the station's expenses and leave a healthy profit.

One of the most promising areas to obtain audio work for the radio station is federal and state governmental agencies. In the last ten years these agencies have become more cognizant of the impact that radio and television have. Thus these organizations have begun to produce Public Service Announcements and full length programs to persuade or inform the public about things that they are responsible for. These agencies usually have a budget for media promotional work already allocated to them. Now all of these electronic media materials have to be created, produced and

duplicated somewhere: why not a college radio station? If the station has the equipment and the qualified people to do a good job there is no reason why it should not be done at a college station. The sound tracks for films can be recorded in the radio studios as can public service announcements. The production of any type of radio program can also be recorded at the station's studios. The master recordings can then either be turned over to the agency or they can be copied for the agency before they leave the station. Once again the cost for the service provided to these governmental agencies should include a profit for the station. When dealing with any large agency the station has to show what kind of quality they produce. To obtain the first few jobs it would be wise to meet the agency representatives and play them a sample tape which displays what the station can do. After the station does audio work for a few of these agencies, the word will get around and other agencies will begin to ask the station to do their audio work. If someone is not sure whether to hire the station for audio work, encourage them to call some of the people or agencies for whom the station has done work previously. There is no better recommendation than that of a satisfied customer.

The cost for any audio services varies from station to station. Some stations have standard rates set up for everything they do while others figure the cost for each job separately. One thing to remember is not to price the station out of a job. If the price set by the station is too high for the people to pay or if it can be done cheaper somewhere else, the station will not get any clients. At that point, the station should either adjust its fees or forget about doing audio work. Common sense in charging for audio work is important as is knowing what the commercial rate is for such work.

The station wishing to do audio work for outside sources has two things to offer. First the quality is generally as good or better than what can be obtained from a commercial production company. Secondly the prices for such work are usually lower at the college radio station. This combination is difficult to pass up once people and organizations become aware that these services are offered by their local college radio station.

Chapter 6

The Selling of College Radio

College radio stations like any other business have products to offer the public. These products are music programs, public affairs programs, news programs and a variety of other types of programs. Just because these products are offered to the public does not mean that the public will necessarily buy them. Stations have to create a demand for the products they produce and the way to create a demand is through publicity and advertising. This whole area is commonly referred to as promotional work. Public support, whether it be financial, volunteer help or verbal encouragement, can be bolstered by promotional work. Public support and promotional activities go hand in hand.

To paraphrase an old saying, "If a person wants to be heard or appreciated, he has to blow his own horn." It would be well to add "and blow it loud and long." To make the public aware of the programs they can hear on the college radio station, the station must blow its horn. Very seldom does the public accidentally "happen" onto a radio station they like. The general audience is enticed through promotional events to tune in to a particular station. It is then up to the programming of the station to keep its newly acquired audience. However, there is always a portion of the promotional activities which are directed toward the regular audience of the college station. These activities often include keeping the audience advised of special programs or general information about all the programs on the station (even items of interest about

some of the staff that the audience hears each day). To break it down, the majority of the promotional duties are geared to gain new audience members for the station. A lesser emphasis is placed on the promotional events directed exclusively toward the regular listeners. Both kinds of promotional responsibilities are important and a station could not afford to ignore either kind. Both must be dealt with effectively.

In the past only a few college radio stations did any kind of promotional work. The stations that did were usually those that had large staffs and funds allocated for promotional purposes. The common belief was that promotional activities cost vast sums of money and only the richer stations could afford them. This concept has been changing in recent years as more stations are finding ways to get publicity in the hands of the local citizens at little or no cost. Naturally there are methods of promotion that require money but only those stations that feel they need it or can afford it need even consider them. The important thing is that now college radio stations are beginning to reach out and try new promotional techniques, experimenting to see what will or will not work for them. There seems to be less inhibition on the part of college radio stations to explore all the possible means open to them for attracting more listeners.

Another aspect of the promotional work focuses on the attitude of the public itself. Today the audience is not passive, accepting everything they are told. The general audience voices its approval or displeasure on all the programming of a station through letters, phone calls and telegrams. Those in charge of the station's promotional areas have to be aware of the feelings of the audience toward the station and its programming. These feelings serve as a barometer indicating how the station is satisfying its audience. Also the promotional department of a station can act as a liaison between the community and the station, helping to direct communication for the optimum results.

THE PROMOTIONAL DEPARTMENT

All stations have or should have some kind of promotional department even if it is only one man devoting a quarter of his time to these efforts. A little promotional work is better than no work at all. Naturally the more time people can give, the better and the more quantity of work accomplished. It has proven advantageous for many stations to assign at least one person to do promotional work on a full-time basis. The rationale for this decision is that any

detailed and successful promotional activity requires a sizeable amount of time and energy. If an individual has to divide his time between two or more duties, then some things are going to suffer. Because of the importance placed on promotional work, this is one area that cannot be allowed to suffer. This is especially true for the smaller college radio stations that have done little or no promotional work in the past. Their task is to make the general public aware of their actual presence and then concentrate on the services offered by the station. When compared with the highly visible activities of the local commercial radio and television stations, cable systems and newspapers, the college station is almost "invisible." This is one of the things that must be overcome by the college station. To be effective the station should be just as prominent as its other counterparts.

These then are the duties of the promotional department at the college radio station:

- make the general public aware of the station's existence and make the station as prominent in the minds of the public as the local news and entertainment media are; attract more and more people to the station, and
- keep the regular listeners informed about what they can hear on the station. To boil these three duties down to one sentence, the promotional department needs to "SELL the station to the public."

In order to do an adequate job, the members of the promotional department must be alert and flexible. They must be part public relations expert, part salesman, part businessman, part hard-nose authoritarian, a pinch of con artist and a dab of magician. Each staff member must know when to wear each of these masks. With certain people, the staff member is a business man; while with others he is PR minded and with still others he is a high-pressure salesman. To get the job done right and quickly, the staff members have to know how to approach the people they are dealing with. The station's promotional staff does not always work directly with the general public. In fact, this is the exception rather than the rule. Generally, the promotional people work with intermediaries such as newspapers, advertising agencies, local publishers, the station's production and sales departments and the local businessmen. At times a promotional member has to be as flexible as a rubber band, demanding, giving and compromising in order to get his job done to the satisfaction of himself and those with whom he works. In short, he must be all things to all people.

An added responsibility that the members of the promotional staff have is detecting those businesses that might be willing to give a grant if the station is noncommercial. In the case of a commercial operation, the promotional staff must be on the lookout for businesses that would be interested in buying commercial time. This information would then be passed on to the sales department to follow up the lead.

Since the primary job of the promotional department is to interest the public in the station, one wonders what it is about the station that merits promotion. Every station has something that can be promoted and that would interest the public. But to jump in and start doing things without any direction would be detrimental. This would result in a little work in a lot of areas which would have little real effect on the audience. To do an effective promotional job requires a plan of action to make the public aware of the station's services. As in the programming of college radio, the station should start with its strengths. It is a good idea to start by determining what are the strengths of the station. What makes this station unique or different from others in the area? Perhaps a particular program is the only one of its kind in the area; perhaps the station is the only FM or FM stereo station in the community; or it might be the only station for miles that programs to a specific audience such as the students on the campus in the case of a carrier current station. These are the strengths of the station and promotional activities should be centered around these things. As in any selling situation, the best things are always emphasized. The limitations are not mentioned; they will become apparent after the product is used for a while.

Some other aspects that might be considered when planning promotional activities are any new or special programs that the station will be broadcasting and any special recognition that the station has received. New programs are constantly being added to the station's regular broadcast schedule and the audience must be advised of their appearance. This promotion of individual programs and whole series can be used to enhance the station's image. Often the copy or announcement used to introduce a program or series can be an effective promotional tool. "This series is heard in this area on KZZZ" or "As a special service of KZZZ this program can be heard at 8:15 Monday night." Statements such as these that give the impression that the station is broadcasting the program specially for its audience or that it can be heard only on this particular station give a favorable image of the station in the mind of the public.

If the station wins any awards or receives any kind of special recognition there should be some mention of it in the station's promotional campaign. Awards and certificates are tokens of excellence and as such they add to the station's prestige. Multiply that prestige by publishing the fact that the station has received some type of award and let the public know about it.

Once all of the areas of promotion have been isolated and examined, some type of plan should be drawn up to determine which should be emphasized and how this information should be disseminated to the public. What strengths are promoted is again up to the station but there are generally four avenues through which all stations can get their promotional material to the public. These avenues are on-air promotion, station publications, outside station publications and commercial advertising agencies. All of these are available to any college radio station, but because of one reason or another some might be less attractive than the others.

ON-AIR PROMOTION

On-air promotion is the easiest, cheapest and most accessible means for the promotion of the station and its programming. All that is necessary is for the station to write an announcement and then broadcast it on the air. This naturally is heard only by the listeners of the station and does nothing directly to gain new listeners. The purpose of this type of promotion is to tell the regular listeners about the station and its programs. This in itself is a valuable service because it keeps the audience advised about any new programs they might want to listen for.

These on-air promotions are either recorded and put on a continuous loop cartridge or written for live presentation by the announcer on duty. In cases where there is a promotional campaign underway or a special effort for an exceptionally good program, a station might decide to have both types of announcements on hand. The number of announcements and the frequency of their use depends on how important the announcement is and what priority it has over other promotional announcements. To guarantee that a certain announcement is played at a specific time, it is written on the program log by the traffic director and the announcer must abide by it. Some stations have all their announcements logged by the traffic director while others allow the announcer to play whatever spot he desires and then log it. Regardless of when it is done, all announcements, commercials and programs must be noted on the station's daily program log to meet FCC regulations.

The lengths of these promotional announcements vary from twenty seconds to several minutes and there is no rule or regulation that says they have to be any particular length. However, there seems to be an unofficial standardization among college radio stations that most of their promotionals be either thirty or sixty seconds long. This is not to say that these stations never air an announcement that is either more or less than the unofficial length, but it seems that the primary vehicle for on-air promotional announcements is either the thirty or the sixty second spot. The reason for this practice is that commercial time is generally sold in thirty or sixty second time slots. Most Public Service Announcements are produced in this manner and networks have thirty or sixty second breaks in their programs for commercials of PSA's. So it seems that the adoption of the thirty and sixty second standard for promotional announcements is for convenience's sake as much as anything else.

An important item to consider is that on-air promotional announcements as well as commercials and PSA's have a point of diminishing returns as far as effectiveness is concerned. The first few times the listeners hear an announcement they will listen to it. After that they begin to slowly lose interest until the point that they will turn it out or completely ignore it. Obviously, this is not desirable; it defeats the purpose of the announcement altogether. A way of overcoming this diminishing returns syndrome is to do two or three different announcements about the same subject. These spots should be different in approach as well as wording so that they catch and hold the listeners' attention. The two or three announcements are put on a rotation basis so that the same announcement is not played twice in succession. For written spots to be read live, a note should be placed on the copy instructing the announcer to read each periodically. If the spot announcements are placed on cartridge it is easier because after one is played the cart machine automatically cues up the next one so the rotation is insured. But even this rotation is not a fool proof system because all of the promotional announcements can only be played so long before the listeners begin to tire of them and tune the station out. To eliminate this, the announcements should be written every month (ideally every two weeks) to replace the old ones. This way the audience hears the announcements for a short period of time which lessens the possibility of the listeners getting bored with any one particular spot. It is better to have a few promotional announcements on the air for a short period of time than to have a

large number of announcements on for longer periods of time. By having fewer spots on, the station can emphasize certain programs or services it offers and still not have the audience tune the message out. It allows the station to concentrate its efforts in one direction toward a particular program for a time and then focus on another program during a different month. This is more desirable than the scatter-gun approach where all of the programs and services of the station are promoted for a month or two. In on-air promotional work, concentrating on a specific program or service is most effective. All college radio stations can utilize this method very efficiently by providing a promotional service for themselves and at the same time providing an informational service for their listeners.

There is also another type of promotional announcement that can be a valuable asset for the college station as well as for a local TV station. The idea is to cross promotional announcements. The radio station runs announcements about the programs that can be seen on the local TV station and, in return, the local TV station carries spots describing what programs or services are offered by the radio station. In this way the audiences of both media are made aware of the programming available. This kind of cross promotion has been done occasionally between commercial radio and television stations but this method seems to have been better accepted in public broadcasting. Many public radio stations and public television stations have initiated this cross promotional activity and have found that each one's audience seems to grow slightly when the program is on that was promoted by the other station. This is a direct indication that cross promotion does work and is worth pursuing.

STATION PUBLICATIONS

Every college radio station can do much of its own printed promotional products rather than have an advertising agency or some professional public relations firm do it. At the very least a station can write up and distribute its own news releases to newspapers and other news media outlets. This is especially true if the station has won an award or done something noteworthy like installing a new tower or initiating an SCA service. In most cases all that is necessary is to write up the story and give it to the appropriate person at the local paper or television station. It has a 50-50 chance of reaching the public through these means. In many instances the college or university where the station is located has

a news bureau or public relations department that gathers news about all that happens on the campus, writes up the material into press releases and sends it out to all of the local news media. If this is the case at the college where the station is located, the job is made easier. When the station has something of interest, a phone call to the public relations department or news bureau is all that is necessary. They will either get the facts over the phone or send a representative out to do an interview. The public relations people will do all the rest of the work and see that the information is transmitted to all of the local agencies that would be interested in the material.

A second item to consider would be a small brochure or even a simple printed page telling about the station and its services. This brochure would be given to all the new students as well as local residents. The town's Chamber of Commerce compiles all sorts of material for visitors and potential residents. Most Chambers of Commerce would be willing to include the station's information with the rest of their material. In this way people would be aware of the station's presence even before they arrived in the city.

Many cities have a Welcome Wagon or similar group that visits the new residents and gives them introductory gifts from the local merchants and information concerning the city. Here again the station's brochure could be included. A telephone call to the person in charge of the welcoming committee would be in order. Most groups of this sort are glad to get any material available.

All this may be well and good for FM and AM stations that broadcast to the general public but not for carrier current stations that are limited strictly to campus broadcasting. There is a means by which they, too, can make their presence known before students get to the college. Again a brochure or printed page can be used. All colleges and universities send information and propaganda about the college to prospective students and faculty members. It is easy to include the station's material with the information packets that are sent out. In most colleges this is handled by the public relations department of the college or the office of admissions. All the station need do is get approval from whatever department is in charge of sending the information out and then supply the department with the material.

Another promotional service that is fairly prominent among public radio stations is the publishing of a program guide listing the programs of the station and their content. These program guides are published monthly, bi-monthly or quarterly. The program guide provides the audience with a description of all the programs

on the station and a daily time schedule of when the programs are broadcast. Obviously the printing of program guides involves hundreds of station dollars. The cost is determined by such things as number of pages, quality of paper used, number of colors used, type reproduction and the manner in which it is mailed. To offset some of the expenses, some stations sell ads in the program guide to local businesses. This is similar to what large commercial magazines do to get revenue. Pages or portions of pages are sold for specific rates all calculated to make enough money to pay for the printing and mailing. Another way to at least lessen the cost would be to publish a guide with a local public television station. Half the guide would be devoted to the radio station, the other half to the television station. The cost would split evenly between the two. One other way to attempt to get money to pay for the printing would be to charge a subscription fee for the guide. This fee would be approximately what a single copy of the program would cost the station yearly.

With the publishing of a program guide there also comes the cost of mailing. The reason for this is that mailing is the easiest way of getting the guide into the hands of those that request it. If enough guides are mailed, a station can get a bulk mailing permit from the post office and save some expense that way.

The program guide in some homes is used as much as the TV guide for the same basic purpose. The program guide concept is a successful way to let people know what is on the air in a convenient and well-defined manner. Especially among public radio stations the program guide is the best current method of publicizing all of their programs in one place.

OUTSIDE STATION PUBLICATIONS

The college radio station need not be limited to on air promotion and station publications as its promotional endeavors. There are other areas that can prove to be very helpful. One such area is the outside publication. This area involves all printed matter concerning the college station that is not directly published by the station. There are many such opportunities that can be manipulated to the advantage of the station to enhance its promotional activities. The majority of this type of promotional work is feature material or human interest stories concerning the station or some particularly unusual developments in a program or series. Local newspapers, regional papers and magazines, large commercial magazines and newspapers, and even special interest publications

are usually willing to include stories about broadcasting stations as long as these stories do not deter from the basic philosophy of the particular publication. There are magazines that emphasize audio work, broadcast engineering, programming and broadcasting in general. Local and regional newspapers are alert to any new and newsworthy event in their communities. Special interest publications are ideal for stories about individual programs or series that apply to the publication's special interest. All that a station has to do is to decide what event or development warrants a story written about it, then pick out the publication that is in the market for stories on that topic. The station can have one of its staff members write the story and submit it with pictures to the particular magazine. Or the station can write to the publication describing what an article would be about and let the publication decide if they want to send a reporter to do a story or if the station should submit the story on a speculation basis. Generally it is simpler and more effective for the station to supply the written article than to have the publication send out a reporter. It is important to include pictures or other illustrations with the article because they add visual appeal to the article and most publications are more willing to publish articles that are accompanied by pictures than those that are not.

Why go to all this trouble? It is true that, generally, the station's audience will not read or even see these articles and this is really not their purpose. The purpose of such material is to inform colleagues and people in related areas about the station. This type of promotion adds to the prestige of the station. Also if the college's administration sees the publicity the station is getting (which is indirectly publicity for the college), they might be more favorable toward the station when budget time rolls around. The more people that become acquainted with the station, the more chances of favorable remarks reaching the school's administration.

A more immediate resource that could be tapped is the local paper. Most papers include a listing of the day's television programs with times and channels noted. Some of these newspapers also list daily radio programs or highlights of the day's radio fare. Something that is worth pursuing is getting the local newspapers to list the college radio station's programming as well as that of the other radio and television stations. These listings are prepared free of charge as a public service of the newspaper and it would be comparatively easy for the newspaper to add the college station's program schedule to their normal listings.

The local newspaper is also an important source of access to the public by way of advertisements. True, ads cost money and most college radio stations do not have the funds to run ads on a regular basis. However, when a special program or an outstanding series is to be aired by the station, it is wise to consider using the paid advertisement in the local paper as a means of informing the public. Numerous stations around the country have found these ads well worth the expense. Some papers give the station a slight discount because they are affiliated with an educational institution while others charge full commercial price. This type of promotional activity should be used only in the case of an especially good program or series unless, of course, the station has the funds to have a regular newspaper advertisement. If that is the case, then it can be used as often and for whatever purpose the station deems necessary.

COMMERCIAL ADVERTISING AGENCIES

Engaging the services of a professional commercial advertising agency is generally out of the question for college radio stations. The reason is again financial. The advertising agencies charge their clients either a basic fee or a commission or both, none of which a station can afford. However, there are exceptions. A station should only consider using the assistance of an ad agency when a large promotional campaign is planned, when enough money is available, and only when the station cannot handle the situation. It is a good idea to talk with representatives of advertising agencies to see what they can offer the college station and for what fee. One never knows when a bargain will come along. Another reason for having close contact with the local ad agency is that they can occasionally give free advice when asked about specific situations. Always keep the lines of communication open; it never hurts and it may help every once in a while.

STATION IMAGE

Every college radio station and every other broadcast station for that matter has an image that the public has come to associate with the station. This image is created by the kind and quality of the programming heard on the station but it is maintained by the station's promotional activities. Since the basic purpose of the station's promotional work is to sell the station to the public, all of the promotional material, whether it be on-air activities or in print, must reflect and enhance this image. For example, if a station is

considered a fine classical music station, the promotional materials would be of high quality and refinement. Whereas, if the station is noted for progressive rock, the promotional items would be progressive in nature with reference to the things that would interest young adults. The way promotional announcements look and sound also affect the station's image. It is extremely important for the promotional department to determine what the station's actual image is and see that the promotional materials mirror that image. If a station wants to change its image, the promotional announcements are changed to comply with the new image. There must be consistency. Images cannot be changed every other day because this variation will only lose listeners. The station's image must be reflected in everything the station does. If something does not conform to the image, such as having a "top 40" disc jockey on a classical music station, it will stick out like a sore thumb. This can be used effectively on occasion if you want to grab the audience's attention, but to mismatch image and practice on a regular basis would alienate listeners. This totally defeats the purpose of promotional work and the purpose of the station's existence.

All of these factors must be considered when a station begins to do promotional work. Without this work the station will never get sold to the public, and, without public support, the station will die a slow death. Blow your own horn, because no one will do it for you!

Chapter 7

The “Sound” of College Radio

The ultimate test of the quality of the sound of a college radio station is the way it is heard by the listeners. A member of the radio audience does not know—nor cares to know—how the program is produced or how it sounds in the radio studios. All he is concerned about is the quality of the sound from the speakers of his radio. If for some reason the quality of the sound is not up to the subjective standards of the individual listener, he will tune to another station or turn the set off completely. Either way, the college radio station loses a listener.

The American viewing and listening audience has become highly sophisticated and discriminating in choosing their favorite radio or television station. They will not tolerate numerous mistakes or sub-standard quality. The audience expects and demands crisp, clean and clear reception. Fuzzy or out-of-focus pictures, muffled or distorted sound will be dealt with immediately by the twist of a knob (usually the channel selector). This “standard” of quality all members of the radio and television audience have is a relative one. The audience chooses a station for its programming and its technical quality. This station then becomes the norm against which all other stations are compared. If another station’s programming and quality are below the standards then they simply turn it off. If the overall quality is higher than the norm station, then the audience will return to it periodically, possibly adopting it as their favorite station and use it as the norm.

Television involves two of man's five senses, namely hearing and sight. Occasionally if the sound or the picture is deficient for some reason, the other will generally hold the audience's attention until the problem is corrected. In fact, in television the picture is primarily the main force while the sound is used as a supportive tool to reinforce the picture. But in an emergency situation, if the picture or the sound fail, the other will pacify the audience for a while. This is not true of radio, for radio caters to only one of man's senses, hearing. If the sound on a radio program fails, or if it falls below the listener's standards, the audience is lost. Thus the quality of a station's "sound" is just as important as the content or programming features on that station.

If a listener experiences trouble in the reception of a college radio station's signal, it could be either caused by his own radio not being turned properly or the electronics deteriorating, or it could be atmospheric conditions or environmental obstacles such as a thunderstorm or a high rise building with metal deflecting the signal; or the problem could be originating at the station. Obviously, the station personnel have no control over the first two, but they can take steps to insure that the problem does not result from the station itself.

HIGH QUALITY SOUND

One of the predominant services promised to the audience of a college radio station is high quality sound. At times this is just a verbal pledge, but for most this is a basic philosophy. Realistically, no college radio station can compete on a program-to-program basis with a large commercial station, network or television station. They have more money, manpower and connections. So a college station must consolidate its forces and make everything that leaves the station sound as technically perfect as is possible. College radio stations have a reputation of producing programs that sound better than their commercial counterparts because they seem to constantly strive to improve and perfect their product. The reasons for this reputation could be that a college station takes more pride in its work or it allows more time in which to complete a program or they follow up on details and they are organized. Whatever the reasons, college radio stations should use this reputation to their advantage and tell the public that each individual station is contributing to this reputation. For the highest quality in radio, everyone should be listening to college radio stations! But, no matter how much hot air or printed material is dispersed about

how good a college radio station sounds, it will not be effective unless it is backed up with the real thing. Talk is cheap and propaganda is cheaper, but living up to a reputation and the total productive action speak far more loudly than any words or symbols on a piece of paper.

Seeing that high quality sound is transmitted to the public is more than good intentions or the total responsibility of one person. It has to be the concern of all staff personnel. What this means is that every person and every piece of equipment is geared to produce the highest quality of sound possible. The equipment is maintained and calibrated for peak performance. Records and tapes are clean and in good condition. The people who produce programs are alert, creative and professionally oriented. High quality sound is a result of a collaboration between equipment, materials and people, with high standards for radio production. If any one of these three falls short, then the entire effort fails.

The equipment at a station is diverse and complicated with literally miles of wire, hundreds of transistors and thousands of parts. This equipment includes everything from the transmitter to the turntables with all the tape machines, cart machines, audio boards and even the clock in between. This array of electronic technology must be maintained and repaired by qualified technicians on the station's engineering staff. Their responsibility is awesome. There are numerous variables that can cause the station's sound to deteriorate. For example, in the simplest form of broadcasting the sound is conducted through pieces of equipment that are linked in a series, so when someone speaks, the sound is picked up by a microphone that changes the sound into electronic energy and is connected to an audio board that amplifies this energy force. It is then conducted to the transmitter which broadcasts the signal to the listeners' radios. At each point, if the equipment malfunctions, the sound of the station is affected. No college radio station has this simple a system. Turntables, tape machines, cart machines and telephone feed loops are involved which add to the potential of malfunction. Thus it is an enormous job to keep this equipment in proper working order, but it must be done to obtain the high quality sound desired.

Records and tapes are used a great deal by college radio stations in a variety of ways. If there is static or scratches on the records or if the tape is damaged, then that will obviously affect the quality of the station's sound. If these problems do occur, it would be necessary to take the materials out of circulation and replace them with corrected items.

For those producing programs, no matter what the content, the quest for high quality should be an unending one. If a portion of a program does not meet the standards of the station or the individual producer, it should be scrapped and redone. Even if a program is of usable quality, the producer should make mental notes as to how it could have been made better and then apply them to future programs. The producer who is concerned with high quality is constantly exploring and experimenting with new techniques and program materials to see how this high quality might be attained. The producer who strives for high quality is seldom satisfied with his production and is never completely satisfied. So high quality is college radio's "Golden Fleece." It is the elusive prize that seems to be just ahead, but not quite within the grasp of the producer. However, even though the producer himself never attains the high quality he desires, his work, when compared with other radio programs, will be high quality. Thus it is apparent the high quality program is a subjective state of mind for the radio program producer. He mentally sets his own maximum standards for high quality and then meets and attempts to exceed these standards. Idealistic? Possibly. But if attempts are not made at improvement, then no improvement will be made. At least when an attempt is made there is a chance of an improvement and many times the effort is successful. Thus high quality is attained through reliably functioning equipment, good program material and a quality-striving producer.

QUALITY CONTROL

Almost every business that produces a product of some type has a department or division that constantly monitors the quality of that product. There is a need for such a quality control department at a radio station as much as there is the need in a drug or automobile manufacturing plant. In essence, what a quality control department is, is a second check or inspection to guarantee that what the audience hears is the best possible sound. In most cases the quality control is an informal responsibility of the program director or chief engineer. Since both of these people have the overall duty of seeing that the station runs efficiently, it is easy to see why this responsibility should be theirs.

At a college radio station where high quality programming is professed to be one of its services to the public, quality control becomes even more important. What this usually entails is either the program director or the chief engineer will listen to the station

as he performs his regular duties. If some extremely good program is broadcast, it will be noticeable as well as any poor quality programs. Once these programs are identified the quality control agent will critically analyze them stating what is good and what is bad and some ways to make the program better. He then will discuss this analysis with the program's producer to explain in detail what he favored and what was particularly poor. This is to get the producer's reaction and to find out the producer's reasons for why he did what he did. This form of quality control is an after-the-fact measure. The person responsible hears the program as the audience hears it. The purpose of this type of quality control is really to polish up future programs by pointing out problems with present programs. This method is really used to isolate the weak programs or segments of programs and find ways of improving similar programs that might be produced in the future. Another form of quality control is the auditioning of taped programs prior to broadcast. This could be done to all taped programs used by the station which would include station produced programs as well as programs from outside sources. However, station produced programs are generally created within the quality standards of the station so they need only be listened to as they are on the air for suggestions as to how they can be improved in future programs. This is not true of programs obtained from outside sources. Although most are adequate for presentation on the air, there are times when the programs have had technical problems, such as the tape is stretched halfway into the reel or the whole tape sounds muffled. There have even been cases when a reel was sent that did not even have any sound on it at all. If any of these problems existed and the program was not auditioned first, then the station would have some very embarrassing moments. To avoid this, someone under the supervision of the program director or chief engineer should be assigned to audition each tape that comes into the station from outside sources. The actual manner in which this auditioning is done is up to the personnel involved. Standard procedures at some stations is to audition each tape in its entirety while other stations spot check each tape. One way or another, the programs are checked before they get on the air to make certain that they are of the standard of quality that the station wants to present to its audience.

To insure that the college radio station serves its audience by airing only high quality programs, it is almost a basic necessity for the station to establish some sort of quality control mechanism.

Quality control acts as a safe guard to the audience by making sure that only those programs that meet the high quality standards set forth by the station reach their ears and is a safe guard to the station by not allowing those programs of inferior quality to get on the air and degrade the station's reputation and principles of high quality.

THE ENGINEERING DEPARTMENT

Broadcasting is called the electronic media which is an adequate description of an industry that is so closely tied to electronic equipment and the whole area of technological development. All of the tools a broadcaster uses are electronic devices from simple microphones to music synthesizers to complex test equipment. Without this technological hardware there would not be a media known as broadcasting or a people called broadcasters. With all of the equipment necessary to operate a station, it is obvious that specially trained personnel are needed to install and maintain the assortment of boxes that seem to do magical things. This group of personnel go under many titles: technicians, engineers, electronic supervisors and even fix-it men. But no matter what they are called, they comprise a radio station's engineering department. Their primary duty is to see that all the equipment runs properly and to fix whatever does not. But to say that this is their only job would be a denial of their other talents. Because of the training and knowledge these engineers have, they also possess a great deal of understanding about sound and the uses of audio. This understanding can be utilized in many ways from aiding in the production of regular radio programs to totally experimental work with the medium of sound. They are audio and electronic technicians that can serve their station in a diversity of ways. Federal regulations set forth by the FCC forbid all but those people who have appropriate licenses to correct or repair the transmitter of a station or to operate any of the transmitter controls of a station. This license is obtained through the taking and passing of an FCC test. There are three classes of radiotelephone licenses that allow the holder to have certain duties or responsibilities on a graduated basis. For example, a third class Radiotelephone License generally allows the holder to read the meters on the transmitter; the second class license holder is approved to work on some radio station transmitters and associated equipment. The first class license implies that the holder is acquainted generally with all the theories, regulations and practical ability required to keep a station electronically in full operation. This license also guarantees that the holder has a

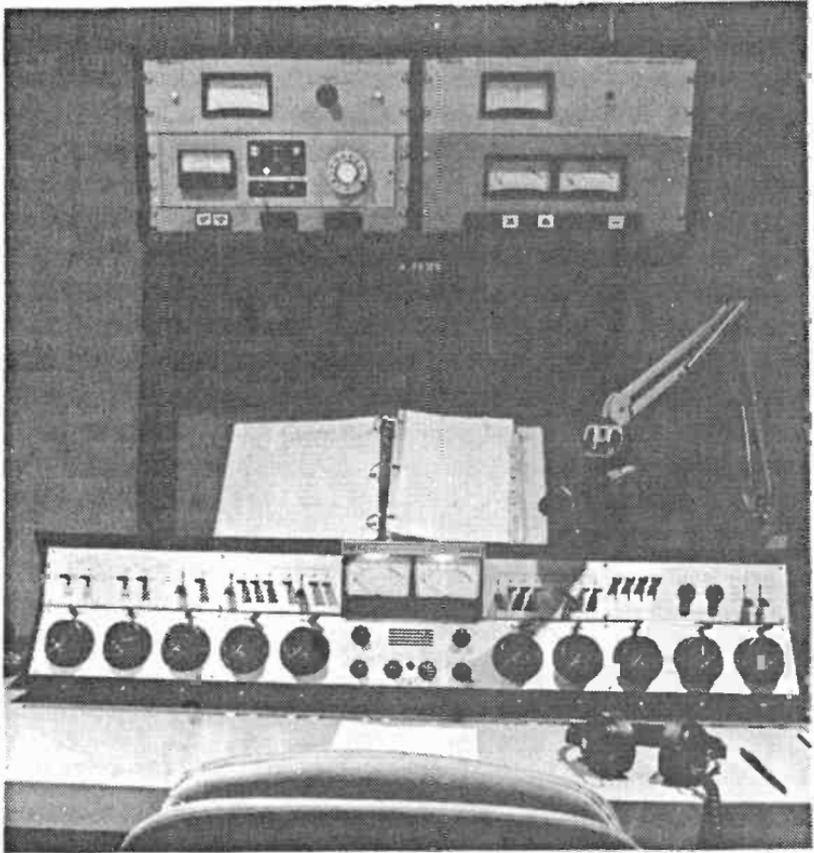


Fig. 7-1. The engineering department must be able to design and build practical and flexible studios such as this one at KANU. Note the transmitter remote control units, audition V.U. meters and even digital clock located above the on-the-air console allowing the announcer on duty to do all necessary monitoring at an eye's glance (photo courtesy Thirk Holland).

minimum of qualifications needed to do whatever technical job he might face. The success of that job is up to the skills and abilities of the person that holds a license.

On the college radio scene, the engineering department is just as important as it is in any other broadcast station. But the people responsible for performing the duties of the engineering department are as varied as the college radio stations themselves. On one extreme are the AM and FM stations that have two or three full-time engineers with first class licenses who supervise large staffs of qualified technicians. On the other extreme is the carrier current station whose engineering departments consist of one student who has a knack for making things work. Somewhere in between are the majority of the college radio stations. No matter

how large or small, qualified or unqualified, the members of the respective college station's engineering staff are they perform the same basic duties.

The primary duty of any engineering staff is to see that the equipment at the station is working effectively all the time. They determine when to purchase whatever new or reconditioned equipment is necessary. Most other staff members do not know and thus cannot appreciate what an engineer does. They see him twisting knobs, pushing buttons, watching dials on test equipment, soldering wires and even turning screws, but they do not understand what he is doing. These staff members at times even bemoan the fact that they do so much work and all the engineer ever does is "play" with his tools. But when some piece of equipment does not run right, they are the first to yell for an engineer and expect him to correct the problem immediately.

At times the engineer can find the problem and fix it in a matter of minutes; but at other times, it may take hours or even days to trace the difficulty, get the part and repair the equipment. The engineer is, at times, in an uncomfortable position. He is the victim of scorn for "not doing his job" when everything is running smoothly and, when he is fixing broken equipment, he is the subject of disconcert because he cannot "do his job immediately." There is more to repairing equipment than meets the untrained eye. The engineer is a radio station's doctor. He must diagnose the symptoms, initiate treatment and, at times, perform surgery before the ailing equipment will be ready to go back to work. Also like a doctor, the engineer must be up-to-date on any new developments and techniques that have been discovered for the handling of different problems. Thus the good engineer spends part of his time reading the latest magazines and journals in the field of electronics so that he will be more readily capable to deal with any situation that might arise (Fig. 7-1).

The quality or worth of any engineering department can be judged not necessarily in the quantity of work performed but mainly by the quality of the work. And what would happen if a station did not possess the talents of any engineering staff? That station would not be on the air for long. There are times when no matter what repairs can be made, the equipment just does not function properly any longer. There are also times when additional equipment must be obtained. Again the engineering department is called upon to determine just exactly what is needed, where it can be purchased at the least possible price, and then purchase it. For this the engineer

must have at his disposal mental files of what exact purposes the equipment must serve, what specifications are needed, what type is most reliable and what future needs the equipment might be used for. This kind of mental data bank is a tall order for anyone, but the engineering department is expected to have it as well as the judgment that goes with making purchasing choices. Again, only the engineer with his technical knowledge and understanding of the present physical plant is qualified to make these important decisions. This is part of the intangible duties that the engineering department must perform.

Because of the financial situations that exist on a majority of college campuses, the purchasing of new equipment is a life-long dream of the engineering department. College radio is faced with a dilemma. It wants the finest possible sound but reality dictates that poor and sometimes inadequate funding jeopardizes the purchase of quality equipment and the hiring of technical personnel to keep the equipment in good working order. One of the most challenging aspects of college radio broadcasting is the modifying of old equipment to operate in a desired manner. "Make do with what meager items are available" has become the motto of the college radio station engineer.

In circumstances such as these, the engineering department is hard pressed to keep everything operating at maximum efficiency. Parts are salvaged from other equipment to replace those worn out in the on-the-air studio equipment. All sorts of things are tried to keep stations on the air, such as the case of one carrier current



Fig. 7-2. Looks are deceiving. The primary concern of the engineering department is how well the equipment and studio operate, not how pretty they look. Appearance cannot indicate how functional the studios or equipment are (courtesy WCCR).

station that used bubble gum instead of solder to secure ends of wires to contact points in an audio board. Sometimes the unusual works, but other times—as in the case of the bubble gum—it does not. The whole object is to get things to work no matter what far-out methods are used. The college radio engineer has to be practical. His budget, at the best, is minute, so he has to use his ingenuity and the materials on hand to do the job. Occasionally local commercial broadcast stations donate their old equipment to the college station. Some of this can be utilized as is; some can be used for parts. The college radio station is in no position to turn down any offer to donate equipment to it unless there is no way at all that the items can be salvaged. Modification and experimentation are the ways that most college radio engineers keep their stations operating and providing the service the audience expects and demands (Fig. 7-2).

With the almost impossibility of getting funds for new equipment or parts, the college radio station must make every endeavor to get the most for the longest period of time from its equipment. One of the principle methods employed to extend the life of broadcast equipment is called preventive maintenance. The purpose is basically the same as that of preventative medicine: the guarding against ailments with treatment prior to their actual development. Doctors no longer wait for measles or small pox to infect a child's body before they treat it. Today there are vaccines that can be given to insure that the child will never have these diseases. They are prevented from happening. This is similar to what engineers do. They check each piece of equipment periodically for wear and tear, correct minor problems and see that the piece is operating at the peak of performance.

The thinking is that major problems are generally a result of undetected and uncorrected minor ones. If the minor problems are eliminated then most of the major ones are also eliminated. Because of the amount of hours broadcast equipment is used, an effective preventive maintenance program is set up on a weekly basis. At least once every week every piece of equipment at the station is given an extensive examination to evaluate its performance. No equipment should be exempt. Everything from the transmitter to the turntables should be checked. At the same time any repairs or corrections should be made as well as any regular maintenance such as the cleaning of the heads on all the reel-to-reel and cartridge tape machines. The total time spent each week on preventative maintenance is dependent upon the amount of equip-

ment the station has. It is not a matter of saying "x" number of hours should be spent on preventative maintenance. It is a matter of spending as much time as it takes to accomplish the job. People in the American society have a reputation for finding short cuts or the easy way out. But if in the case of preventative maintenance short cuts are used which omit some needed tests, the rate of equipment deterioration will only increase.

Preventative maintenance, qualified engineering staff personnel and quality control are all designed to accomplish one goal; providing the public with the highest quality sound possible.

ESTABLISHING A STATION

Beyond any doubt the biggest challenge for an engineer or even an engineering department is the creation and establishment of a campus radio station. Regardless of whether the proposed station is to be an AM, FM or Carrier Current facility, much planning and hard physical work must be exerted to make the station a reality.

For campus AM and FM stations the college or university must prove to the FCC that they are legally, technically and financially qualified and able to support such a station. In addition the FCC must be satisfied that the proposed station would be in the best interest of the general public. While carrier current stations are not required to make any presentations of this nature to the FCC, it is wise for those proposing to create such a station to also evaluate their plans using the same criteria imposed upon AM and FM stations. Like these broadcast stations, the carrier current station must be legally, technically and financially supported and it should also be designed to serve their campus community or public. This prior planning and critical evaluation can detect flaws or problems. The whole purpose of this type of evaluation is to make sure that those proposing the creation of campus radio stations are dedicated to guaranteeing their success by being fully aware and ready to give all the support that is obviously necessary.

At this point the similarities between AM and FM stations and carrier current stations cease. Each has its own unique characteristics and procedures to follow in the establishment process. Obviously since AM and FM involve the actual use of radio wave propagation, each type of station must obtain a frequency to operate on.

An applicant for an AM facility must make a search for a frequency upon which he can operate without causing interference

with already existing AM stations or with proposed stations whose applications are pending before the FCC. This is a rather complex procedure and most applicants use the services of highly trained consulting engineers who specialize in this type of procedure. It must be admitted from a practical basis that most of the good frequencies have long been occupied and that new educational noncommercial AM stations are virtually impossible to establish. It would seem simpler and possibly less expensive for an educational applicant to concentrate on a noncommercial facility or purchase the equipment and transfer to an existing frequency operation. Overall, the AM band, with the 25 exceptions noted in chapter one, has become the exclusive domain of the commercial broadcaster.

If the applicant is seeking an FM frequency he must request an FM frequency or channel that has been assigned to his particular community. If the applicant has decided to operate a noncommercial station he must petition the FCC for approval to operate such a station on a frequency with a proposed output power. (It must be remembered that colleges and universities can and do operate both commercial and noncommercial FM stations as discussed in the first chapter of this text).

Once an applicant has decided upon the type of station he wants, AM or FM, commercial or noncommercial and has decided upon where the station is to be physically located, the type of programming needed and desired by the community he plans to serve, then he is ready to make his first official contact with the FCC.

The contact is in the form of an application for construction permit. No work can be done upon a station proper without this permit. For proposed commercial facilities, FCC Form 301 called "Application for Authority to Construct a New Broadcast Station or Make Changes in an Existing Station" is used. For proposed noncommercial, educational facilities, FCC Form 340 is used. In addition those FM stations, both commercial and noncommercial, that wish to offer subcarrier service must fill out FCC Form 318, "Subsidiary Communications Authorization." These forms include such things as character of applicant, financial status, technical information such as type of transmitting equipment to be used, location of antenna and studios and the type of services to be offered, the programming proposed by the applicant and the data collected from the ascertainment of the needs of the community where station will be located.

At this point the application forms are submitted to the FCC. In addition the applicant must advertise in the media of the community, usually the local newspaper, that a new station has been proposed for the area. Interested parties are encouraged to comment directly to the FCC anything pertaining to the applications or applicants.

The FCC publicly acknowledges the applications twice. First when the applications are "tendered" or received and second when they are accepted for filing. Thirty days must elapse between the time the applications are accepted and the time the FCC can act upon the application so that any objections by the public can be filed with the commission. If there are objections, the applications must undergo a detailed and lengthy hearing procedure to satisfy any doubts that the FCC and the public might have.

If there are no objections to the application the FCC will issue a construction permit. This permit requires that construction must begin in sixty days from the date it is issued and that the station must be completed within six months after the initial sixty day period. In other words, the applicant has eight months from the day the construction permit is issued in which to completely construct the station. This construction includes the building of whatever housing work is needed, purchase and installation of all major equipment and the connection of major ancillary equipment such as land line or microwave links to the transmitter. If this eight month period proves to be insufficient, the applicant can request an extension of time by completing FCC Form 701, "Application for Additional Time to Construct a Radio Station". In this form the applicant must state specific and justifiable reasons why the work was not or could not be completed on time.

Also during this eight months the applicant must do two additional things. He must request the FCC to approve call letters for the station which he submits. Secondly the applicant must conduct equipment tests in order to insure that all the equipment operates in the manner prescribed by the original construction permit application. It is important to note that these are to be equipment tests, not program broadcasting.

After this is all completed, the applicant embarks on the final leg of his odyssey. This is the application for the actual station license. Commercial stations use FCC Form 302 and noncommercial stations use FCC Form 344. These forms concentrate upon showing that the applicant has conformed to all the conditions and responsibilities set forth in the original application and subsequent

construction permit. It is not until the applicant applies for a license, that he can ask for permission to conduct program tests. The license application form includes a section for program test authorization, however, it can be requested at a later time if desired. The license and program test permission are issued only after the FCC is satisfied that the station's operation will be in the best interests of the public. The program test authority is basically the official notification that the station can initiate regular broadcasting services. This concludes the basic process that must be followed in order to establish either an FM or AM radio station.

The carrier current station is drastically different from AM and FM stations, not in basic studio equipment, but in the manner in which it is established and in the method used for transmitting its signal.

As alluded to in chapter one, carrier current broadcasting has very few ties to the FCC. The only restriction or regulation placed on carrier current facilities is that they must abide by Section 15 of the FCC Rules and Regulation which states that the signal transmitted by the station cannot carry more than 300 feet from the electrical lines carrying the signal; it can only operate on the standard AM frequencies; and if the station causes interference with any other AM or FM station, it must cease operation. This is a far cry from the detailed application process required of AM and FM stations. The carrier current station does not even have to register with the FCC and because of this there is no accurate way of determining how many carrier current stations are in operation in the United States.

The method employed to get the carrier current signal to the campus population is interesting and at times confusing. At the studios there is a distribution amplifier that increases the signal sent out by the audio control board and then sends it to a number of small transmitters located in various buildings on the campus. The signals at this point are carried by regular telephone feeder line. The output power of these transmitters has unofficially been standardized at 6 watts and at 25 watts which is much less power than used by the average home light bulb. The choice of which of the two types of transmitters to use generally depends on the size and construction characteristics of each building. In most cases it is a matter of trial and error to find the appropriate strength needed. The most important aspect is the coupling of the transmitter output to the electrical system of the building. Each transmitter manufacturer employs slightly different methods so it is paramount that the manufacturer's instructions be strictly followed. If the coupling is

mismatched in any way to the electrical system, the signal will not carry and the components of the transmitter will suffer damage. These costly mistakes can be eliminated by following the coupling instructions. Once the coupling has been completed numerous and detailed signal tests should be conducted to determine how well the signal is carried throughout the buildings. Some buildings may have dead spots because of high voltage equipment or extremely massive obstacles that prevent the signal from penetrating. These tests will allow the pinpointing of such trouble areas and may even aid in plans to circumvent such problem areas.

With this completed, the station is ready to begin normal broadcast operation. The call letters, hours of operation, programming material all are determined by the station or college personnel without notification or approval from the FCC.

While the methods of transmitting their signals are different for AM and FM and carrier current stations, they resemble one another in regard to studio equipment. All stations rely on the same type of equipment and in many instances the components are exactly the same. The stations use audio control boards, reel to reel tape machines, cart machines, telephone circuits, microphones, turntables, preamps . . . and so on and so on the list could go. There is no distinction between the studio equipment in an AM station and those of a carrier current station.

The prices of the equipment are determined by the quality and complexity of the equipment. One could furnish a main audio control room with all the equipment needed, other than transmitting and associated gear, for as little as \$10,000 or as much as one could imagine. There are two things that should be kept in mind when furnishing the equipment for a campus radio station. First, purchase the proper equipment to obtain the best possible "sound" from the system. Equipment for an AM station need not be as discriminating as that used in an FM station because of the narrower frequency response range of AM broadcasting. The FM frequency response range is broader and thus equipment for an FM station must be more precise and responsive.

Secondly and extremely important for those stations used as a training center for future broadcasters, is the need to keep things as simple as possible. The trend toward sophistication of operation is good and necessary for stations with professional staffs because it makes it easier for the people to accomplish their tasks. This sophistication usually provides short cuts for the staff. These short cuts can prove detrimental for those who are learning the operation

for the first time because all they know are the short cuts. If something malfunctions, they do not have the training necessary to go back to the older more mechanical operation. A good philosophy is to furnish a campus station with the equipment necessary to do the job and to teach the students how to respond in the more basic operations. They can learn the short cuts when they get into their professional jobs. The following illustration will prove this point.

There are trends today at professional stations to wire turntables, cart machines and reel to reel tape machines with remote stop and start buttons. These buttons are usually placed under the pots that control each piece of equipment. If a malfunction occurs, the equipment can be activated by pushing the appropriate button on the equipment itself. Most professionals first learned how to talk in the microphone and activate the switch on each piece of equipment by "feel". Later, they learned to use the luxury of remote start and stop switches. But students who only learn to use the remote switches literally fall apart when there is a malfunction and they are forced to start and stop equipment by activating the switches on the machines themselves. They get "off mike", fumble and create havoc because they never learned the "feel" of such an operation. Another illustration is the trend to use integrated circuits and mini push buttons for the standard patching systems. By pushing one or two buttons, lines are connected for routing sound signals to different areas. If a student learns on this method he does not know how and understand how to "throw patches", ie. how to physically take a patch cord, plug it into an output and then plug it into the desired input. The smaller stations generally do not have this type of sophistication and the student must learn the hard way how to perform these simple basic tasks. In some cases this lack of training could very possibly lead to the firing of a student simply because he was not trained in basic operation performances at the campus radio station. Thus it is better to learn the hard more basic operations at the campus stations and then use the more sophisticated methods at the professional stations.

During the time of establishment and creation of the campus station, the engineering department is under great pressure and strain. It is their responsibility to see that everything is installed and functioning correctly. But their duty does not end there. It continues because they must also see to it that the equipment continues to perform properly for years after. It is not an easy nor a simple responsibility, but to a large extent, the future of the station rests on their skill and dedication.

Chapter 8

Staffing the College Radio Station

To paraphrase an old cliché, “equipment and money do not a radio station make.” Equipment and funding are only tools to be used in the creation of programs for the entertainment and information of the listening public. Qualified and experienced people are required to manipulate and utilize these tools in order to get a useable product. It is extremely reassuring in an age of automation, computer technology and advanced electronic sophistication to know that man is still needed. In fact, man is one of the few components in the modern world that cannot be replaced.

In radio broadcasting, people who can effectively communicate through writing or announcing are the heart and brain of the industry. It is the people who compose the staff that make a radio station. Without the people, a radio station is just another building with a lot of expensive equipment in it. The staff personnel are the life of a station: its conscience and its character and its personality.

With the role that the station’s staff has in the station’s development and service, it becomes paramount that the duties of the key personnel be delineated and the qualifications necessary for the job be defined. It is also advantageous for each staff member to know his particular place in the power structure of the station and who is his immediate superior. Surprisingly enough, the general characteristics and requirements for all the key radio staff personnel are similar in all types of radio stations. The only differences are minor ones, usually involving certain modifications necessary to work with the established system at a specific locale. Thus

college radio stations have basically the same power structure as does the local commercial station and the people filling the positions of those power structures have corresponding duties and responsibilities. Thus, at least in this area of personnel positions and duties, college radio broadcasting is identical to local commercial radio broadcasting (Fig. 8-1).

College radio's major divergence from the parallel personnel procedures of local commercial radio is in payment of salaries for staff members. In the normal operation of local commercial stations, all personnel are paid some type of salary or hourly wage. The only exception to this is an occasional use of student interns who get credit from a local college for working at the station. And even these interns are sometimes paid by the station for their work in addition to receiving college credit. The manner in which a student intern is rewarded for his work at a station—monetarily or credit or both—is strictly determined by the agreement worked out between the college and the local commercial station. There is no standard agreement. Each is arranged on an individual basis.

As a result of the diversity of the forms of broadcasting on college campuses and even the more numerous methods of financing these stations, the staff personnel are rewarded for their work in various ways. In some college stations everyone works for free. Other stations give college credit or provide scholarships or assistantships for those who work at the station. Another method is paying hourly wages to all station personnel on a part-time basis so that no one is paid for work over twenty hours a week. The last method is hiring and paying full-time people. The majority of college radio stations employ two or more of these methods. Few stations utilize only one of the methods, although commercial stations usually use the latter method mentioned.

Regardless of the manner of payment or reward, every college radio station must have specific positions filled with competent people in order for the station to effectively satisfy its purposes. These are higher echelon management positions which direct the station in the ways and means of accomplishing those goals.

STATION MANAGER

The station manager is the chief executive of the college radio station and is ultimately responsible for its operation and development. Being responsible for the station's operation and development does not mean the manager has to do it all himself. Naturally it is a large job for one man, or even for two or three men. A station

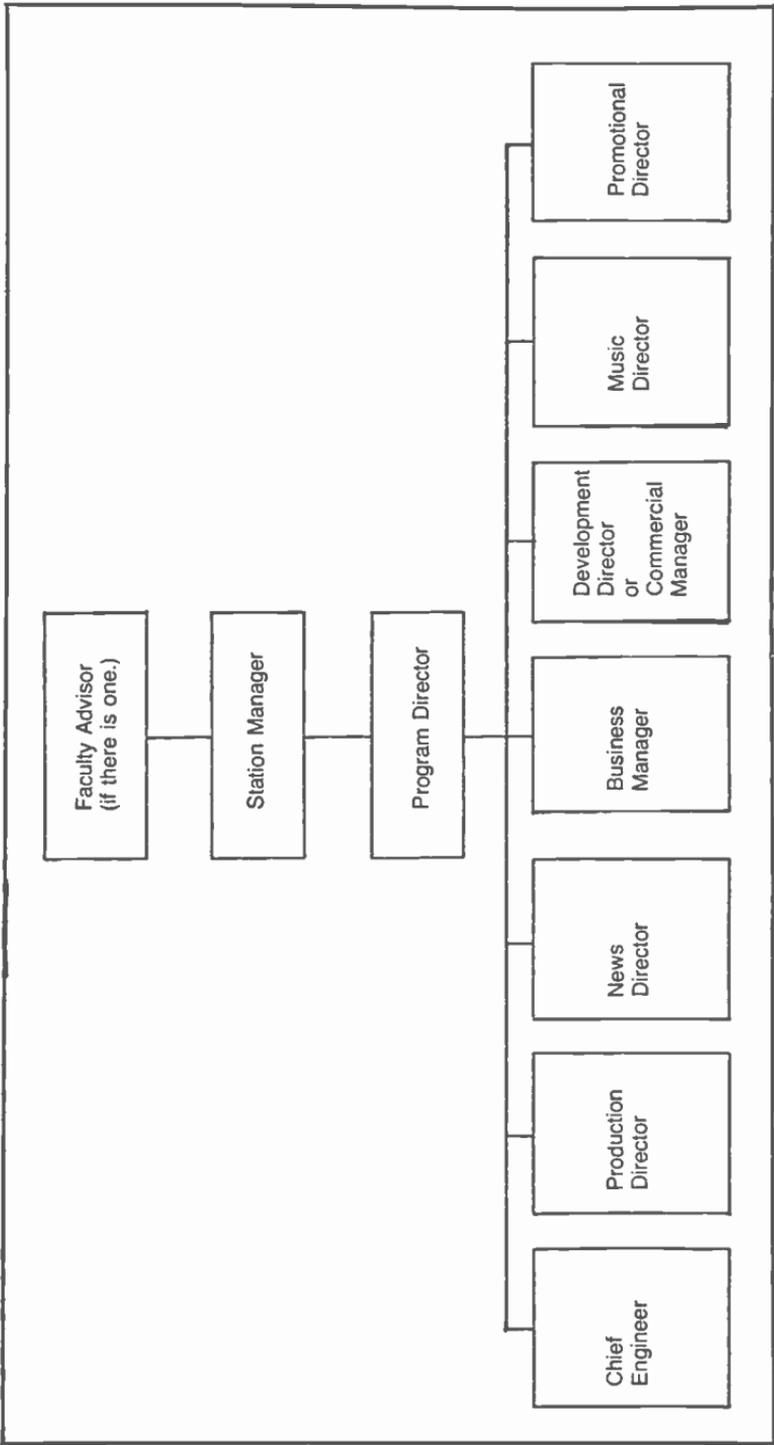


Fig. 8-1-1. Key station personnel and their relation in the organizational structure.

manager should not be a doer but a thinker and planner when it comes to the station's general operation. Only occasionally should the manager be physically involved with the production of a program or series. If this person is ultimately responsible for the station but does not take a physically active role in the daily running of the station, then how can he be responsible? As in any business the top management delegates authority and responsibility in specific areas to the appropriate members of his staff. He then establishes a chain of command with increasing authority and responsibility to those people who occupy each higher level of the chain. These two things are probably the most difficult for any top management person to accept. Although he realizes that he cannot do everything, he wants to or feels he has to do so. The old adage, "if you want something done right, do it yourself," plagues many managers. But to be effective in their role and to accomplish all the things they are required to, authority and responsibility must be delegated to others. It has been said that an effective manager, whether in business or broadcasting, is one who has delegated authority, makes few decisions about daily operation and still has a correctly functioning department.

Then what exactly are the duties of a station manager? As noted earlier a station manager is a thinker and a planner. His major duty is to plan the development of the station, not for a week in advance or even a month, but for years ahead. He sets the goals for the station—where it will be in the next year, five years and even ten years. Then he outlines the ways to attain these goals. He might decide that in the next five years the 2000 watt FM he manages will increase in power to 10,000 watts with stereo. He then must figure how that goal will be accomplished through short range goals. A station's development is done in progressive steps, not with one giant leap. The station manager chooses what steps to take in order to accomplish his overall five year goal. He also determines the station's purpose or philosophy and ways to accomplish and expand it. He then communicates the goals to his staff so that everyone working for him will work together with him to attain what he has set out to accomplish.

Another area of a station manager's duties is to act as the liaison for the station to various groups. This requires the manager to be an active member in any local, state or regional broadcasters' associations. He must be concerned with writing letters to governmental officials supporting or opposing proposed legislation that will effect, directly or indirectly, his station. Probably most

importantly to the station, he is to represent the station when meeting the college or university officials. This last item is extremely important to secure more funding or permission for expansion from the college's administration. It is the station manager who must make these officials aware of the station's services and the justification for their continued support. In fact, sometimes it literally requires someone to bang on these official's desks and demand more support for the station. That someone is the station manager.

It is also the station manager's responsibility to make the decisions that will effect the future of the station, whether that decision involves the changing of the station's format, the purchase of new equipment, or deciding how large a budget each department of the station gets to operate effectively. The manager is the person who must see that the station maintains a stable economic level.

Although his duties might make a manager seem aloof from the rest of his staff, he cannot afford to be. The station manager is THE leader of the station and he must have the ability to criticize, push, encourage, and occasionally threaten his staff to motivate them to constantly strive for excellence. He sets the pace; he is the example. But he must also be understanding and sympathetic to the needs of his staff and be able to soothe ruffled feathers or mediate personnel conflicts. He is the knight in shining armor who leads the troopers into battle and the son-of-a-gun who kicks tails when things do not run right. He is a jack of all trades and a master of them all.

What kind of a person becomes a station manager? That is a difficult question but certain qualifications are necessary. He should have a broad general educational background with emphasis in broadcasting, management and business. A few classes in psychology, political science and journalism also would be helpful. He must be a leader that can inspire his staff. He has to have high ethical standards and good judgment. The capability of making decisions and enough drive to follow through with them is important as well. Lastly he must want to be manager and be willing to expend the time and energy that go with the territory. In a nutshell, he must be an exceptional person to handle an exceptionally difficult job.

PROGRAM DIRECTOR

The program director is usually second in the chain of command and is the transmission point between the manager and the

rest of the staff. The station manager tells the program director what he wants to be done and the program director sees to it that it is done. He is similar to an executive secretary to the manager. All complaints and suggestions that eventually go to the station manager are passed on by the program director. The program director is somewhat the power behind the throne. He is an advisor to the station manager and sees that the decisions are carried out. He is the individual who takes the decisions or development plans and applies them in practical everyday actions so that whatever desired result will be realized in an efficient manner.

Although these duties are important they are not the primary responsibilities of the program director. The program director (more commonly called the P.D.) is in charge of the daily operation of the radio station. Anything concerning the day-to-day operation of the station such as the programming, quality of announcers, complaints or praise, general procedure problems, go directly to the attention of the program director. The P.D. keeps the station going at all costs. All of the staff report to the program director and take their direction from him. In this manner the P.D. is able to take pressure off the station manager when it comes to minor decisions. He is in the position of knowing and having access to records and other written material about the total operation of the station. He has his fingers on the pulse of the station and he can tell where the station is failing and succeeding.

In association with this, the program director is responsible for making the entire station operation successful. His major efforts are applied in the areas of programming. It is the program director's job to keep a constant vigil to see that the programming presented is in keeping with the philosophy of the station and is not impugning the image of the station. In most stations the program director has the authority to hire and fire personnel (a situation that makes it easier to control the kind and quality of the station's programming). If the P.D. comes across someone who has a talent that would be useful, he can hire that person without having to wait until he has been given the O.K. by the station manager. If the reverse happens, where someone has proven unsatisfactory in his position, the program director can remove that person from his job. The idea is that since the program director is responsible for the everyday operation of the station, he is generally the most knowledgeable about the station's programming and should have whatever power is necessary for him to adequately insure the continuance of the station's service. The power to hire and fire is just

one part of that overall scheme. Again the program director's attention is not limited to who announces during which shift. The duties entail deciding what programs go on at what times, the coordination of specially produced programs such as local documentaries and the development of new programs for future broadcast.

When decisions concerning whether to air a certain new program comes up, the program director is the one who has to decide if there is enough merit in the program to warrant its broadcast. The P.D. directs his staff in new program creation because he sees a need for this type or that type of show. He not only considers what is needed now but what will be needed in the future as well. He uses his judgment to dictate how and when programs will be developed. While not necessarily doing the actual production, he gives his ideas to a producer or to the head of the appropriate department, allowing them to create the final product.

He also sees that all programs, promotional announcements, public service spots, records and anything that will eventually be broadcast arrives on time. The program director is both a doer and a planner.

To be a program director in the modern radio station requires an individual with a lot of talent and experience. His educational background should be a liberal arts general course of college study with major work in broadcasting. Courses in management, psychology, public relations and journalism are extremely helpful to give the individual a foundation upon which to perform his duties. Because of the decisions that program directors make which affect the entire station's operation, it is essential that they have a good deal of previous radio experience before accepting the position of program director. In addition, this prior experience should be in many areas of a station's operation such as news, program production, promotion and business management. By being familiar with the advantages and limitations of each department he can better understand and direct the staff of each department more effectively. Also to be really effective at a station, the individual should know all of the idiosyncrasies and policies of that particular station. There is no such thing as the typical college radio station. Every station is different in the way things are handled. A program director *must* know in detail how his station functions or he will be causing unnecessary problems.

The program director's most important asset is organization. He must be able to set priorities in his work. He should be able to

see what needs to be done and set a schedule that assures everything will be accomplished in plenty of time. He must also have the ability to instill organization in his entire staff so that everyone is working toward the same goal. He is also a person who is a stickler for details, seeing that everything, no matter how insignificant, is done and done correctly. The program director must be able to assume authority and take responsibility. He must be trustworthy, honest and a self-starter. Finally he must have a high regard for himself and his staff, allowing no one to intimidate or pressure him into doing things he is not normally willing to do.

Not everyone is cut out to be a program director and not every program director is as effective as he should be. This fact is apparent in the general state of college radio.

BUSINESS MANAGER

The station's business manager is considered a department head and reports directly to the program director. He is responsible for overseeing the economic condition and general office functioning of the station. His job is to trace the economic standing of the station on a daily basis. In this regard he is responsible for keeping accurate books on all income received by the station as well as all expenditures of the station. He purchases all regular supplies for the station which includes everything from paper clips to records and tapes. If major items such as equipment must be obtained, he will either take care of all the necessary paper work or help the individual responsible for purchasing the equipment. Keeping whatever forms are necessary for hiring and firing along with records of salaries and vacation time are also part of the responsibilities of the business manager. In most colleges and universities there are particular procedures set forth for purchasing items, hiring personnel and keeping records. It is up to the business manager to know these procedures and the rules that govern them. For example, if the station wishes to purchase a certain quality of audio tape, the business manager must know if they can buy the tape out-right from a local merchant, or if a request has to be sent out on bids, or if there is a contract between the college and a specific retailer from which the tapes have to be purchased. The college radio station encounters numerous situations like this every week, and it is the business manager who is responsible for getting the job done.

The business manager gives an accounting of the station's financial condition to the program director on a monthly basis. He identifies areas of wasteful expenditures as well as areas that need

more funding. He is the watchdog of the station's hard-earned money and makes sure that the station gets its money's worth out of everything it purchases. He endeavors to keep the station in the black (or at least within its allowed budget).

This individual is also usually in charge of the office help (the secretaries, mailboys, and other clerical help). He is responsible for seeing that paper work is done accurately and on time. Anything that is received or shipped goes across this staff's desks and records are kept concerning this. A file should be kept on every transaction the station makes and such files should be kept for at least three years to have as reference material in case some question should arise.

These procedures established by the business manager and executed by his staff are designed to facilitate the smooth running of the station as a business.

Business managers are often depicted as being elderly, grouchy, physically deformed and, of course, penny-pinching. Naturally this caricature is an exaggeration of the appearance and characteristics of the business manager, but it does give an accurate impression of how people see him after he has turned down their request for increased funding or has completely cut money for someone's pet project. People view others in a poor light if they do not get what they want, and, when it comes to money, the business manager is always seen in a bad light by someone.

To be qualified for the position of business manager, the prime requirement is that an individual have an extensive background in business affairs. This can be satisfied by a course of study in business administration at a college or university, studies at a business college or actual on-the-job training at other businesses. Classes in personnel management, accounting and broadcasting would be helpful in understanding the problems, limitations and general situations the business manager will encounter in his position. He should be flexible and able to work with many different people in many different ways. He must act as the link between the official business procedures of the college and those of the station. A difficult aspect of his work is the setting of economic priorities of the station. The business manager has to have a sympathetic, understanding and open attitude about when and where financial cuts are to be made but once the decisions are made, he must be firm in adhering to them. To lessen the hostility he should be able and willing to communicate his reasoning and considerations involved in the financial decisions. His ability to be open, candid and credible will be his most valuable personal asset.

CHIEF ENGINEER

The chief engineer is the director of the electronic and audio technicians and he is the station's resident "expert" about the equipment and associated gear. He usually supervises a staff of from one to five other engineers who report directly to him. As noted in the previous chapter, the engineers of a station are responsible for seeing that all of the equipment functions properly at all times. This means that when something is not working the chief engineer is the one who is obligated to see that it is repaired in the shortest possible time and in the least expensive manner. This maintaining of the station's existing equipment is the main job of the chief engineer and his staff, but it is not his only job. The chief engineer is most likely also in charge of seeing that the station's physical plant is in good shape and that it continues to be so. This entails checking the exterior of the station for deteriorating of the foundation or walls, seeing that the roof does not leak, checking the interior of all the studios for broken windows, sagging ceilings or walls that are falling apart. Even minor items like replacing light bulbs or installing automatic door closers are relegated to the engineering department. This is not to say that the chief engineer has to do all of the checking or repairing of the physical plant himself. He observes the problems and then makes sure they are corrected by either his staff or a construction firm.

Another duty that befalls the chief engineer is the planning, designing and overseeing of any expansion or renovation of the station. When a station embarks on a renovation of the physical appearance of the station it will greatly affect the work of the engineering staff because new audio lines will have to be laid or old ones removed or equipment shifted to accommodate the new scheme of things. Obviously it is the engineering staff who will be doing all of the moving of technical and audio machinery. In those cases it becomes advantageous for the chief engineer to take the ideas of what the higher echelon of management has decided it will look like and design how best to accomplish these ends and where to lay audio and electrical circuits to correspond to the placement of the equipment. Since he is the expert he knows all of the problems and potential solutions to these problems and should be the person who develops the method by which the expansion or renovation will follow.

At times if there are particular things that are needed, he and his staff will actually do the construction (such as custom-built consoles for production studios that meet the unique requirements

of the station). The amount of time and effort expended in this type of duty depends on the extent of renovation needed, but even the installation of new telephone systems where men from the telephone company are doing the work should have the chief engineer supervising the activity. Only he knows the exact technical needs of the station. To say that a station relies on the chief engineer is an understatement. He is an integral part of the station's present and future operation.

The major qualification of a person aspiring to be a chief engineer is the possession of an FCC First Class Radiotelephone License and the working knowledge that supposedly goes along with it. To many stations' dismay, these two things are not necessarily one in the same. In recent years commercial schools have come into existence which train people to take and pass the test for the "first phone." Some schools give their students the necessary working knowledge to be chief engineers but others just teach them how to pass the exam. A candidate for the position of chief engineer must not only have a "first phone" but also the skills of being able to fix almost every piece of equipment in the station from the transmitter down to the turntables. In most cases this requires a number of years of working experience coupled with electronics courses at a vocational, commercial or academic school. In addition, he must continually review new equipment and technical procedures that have been developed. In carrier current operations a first phone engineer is nice to have around but unlikely, so the chief engineer should be someone who has an interest in electronics and makes attempts at keeping the station running.

The best personal assets a chief engineer can have are patience, stick-to-it-ness and the mind of a trouble shooter. In many cases the reason a piece of equipment is not functioning is not readily apparent. No matter what is done, the problem cannot be isolated. The chief engineer must keep at his job, trying different approaches to identify the problem. At times it may seem to be a battle of wits between the engineer and the equipment. This can be very frustrating, but only by staying with it until the cause of the problem is found will the "battle" end. Even when dealing with an inhuman object, the engineer is lost if he gives up.

NEWS DIRECTOR

The news director is responsible for the station's news department and usually for its public affairs department (which may or may not be one in the same). The college radio station's news staff may be composed of anywhere from two to twenty people, all of

whom are under the direction of the news director. The news director is a coordinator, beat reporter, assignments editor and resident journalist. He has to be all these in order to cover the news effectively.

The news director's sole duty is to see that the news is covered and reported to the station's listeners. With the public's reliance on the electronic media for most of their information concerning the happenings around the world and in their local community, it is easy to see what an awesome responsibility the news director has. He must decide what news is most important to his listeners and what means would be most effective in presenting the information to them. Some of the material warrants immediate release to the public by way of the daily newscasts. Other information would best be handled in a documentary or series. As in most situations, nothing is cut and dried or all black and all white. There are numerous aspects and even pressures to consider. This is where the news director's journalistic judgment comes into play. He must decide what the public wants to know, needs to know and must know, and then find the means of giving the public that information.

The college radio news director is generally concerned about local news coverage. The national events are carried either by the network the station is affiliated with or by the wire services it has or by other radio and television stations in the area. Thus the news service that is lacking in any locale is the coverage of local events and happenings. Accordingly the news director assigns his reporters to cover whatever is going on in the area. This can range from the routine daily beat of checking with the local police department, court house, hospital and fire department to the occasional coverage of a murder, riot or a visiting celebrity. Also involved is the creation of programs that investigate local community problems such as race relations, the needs of the elderly and other minority groups, how certain construction like roads and highways will affect the city, or perhaps what steps should be taken to conserve the local environment. In any area political reporting is extremely important whether it be short interviews with the candidates for the local city commission or full-scale debates by those seeking the governorship.

Investigative reporting generally has not been touched by college radio stations and their news departments. Whatever the rationale behind this hands-off attitude, it has not been advantageous to the station or to the public. Without investigative reporting,

corruption, injustice and inadequacy would run rampant. This form of news reporting is an instrument through which the public can audit or observe how a particular part of society is really working and what it is doing.

All of these things are under the jurisdiction of the news director and they can either be done or ignored through his guidance.

With the degree of excellence and professionalism demanded of the news director, it is becoming a necessity for this individual to have a college degree, preferably in broadcast journalism or at least journalism in general. Courses in political science, history, radio and television production, sociology and psychology are extremely helpful. But the educational background is simply that—a background. The person wanting to be a news director should have vast experience in all phases of broadcast news, especially in the gathering of news and on-location reporting. He must be adept at doing live ad lib interviews with people from all segments of society. The news director should be *the* best news-person of the station.

There are personal attributes that a news director—and any news reporter—must have that are hard to define. His personal biases should not be present when he is reporting a story. The ethical, moral and professional standards have to be of the highest calibre. There is no place for a newsman who slants stories or twists words and meanings. He should report only the facts. Personal interpretation of these facts can be made only when labeled as his own personal opinion. He cannot afford the luxury of being awed by any public official. Everyone he talks with should be treated in the same respectful manner and everything that is said should be weighed against the facts. The news director has to possess the nebulous element known as journalistic judgment. He has to earn the trust of the community which usually means he has been a part of the local scene for some time. Above all, he must not have a credibility gap. Truth and candor tied with a strong ethical construction will well serve those who accept the heavy responsibilities of a station's news directorship.

PRODUCTION DIRECTOR

The duties of a station's production director are somewhat vague when viewed generally. Usually all that is said to describe this person's job is that he does the station's production. Just exactly what he does do is dependent upon what the needs of the

individual station are. Normally the production director is responsible for supervising the creation of any locally produced programs or any material that will eventually make its way to the air. Such things as local public service announcements, commercials, documentaries or other programs that are taped by the station prior to airing are usually in the area of the production director's duties. But this is not really representative of the person's talents. A production director is a creator and an artist in the medium of sound. He has an instinctive knowledge of what sounds can be combined to produce a specific response from the listener. He is, in a sense, an expert with sound and the combination of varying sounds. His talents also include the ability to operate all of the audio equipment in the station which enables him to do the needed production without the aid of an engineer. Frequently the person to ask concerning the capabilities of the equipment in a studio is the production director. He is the one who is most familiar with the equipment because he uses it the most. As a part of his duties and because of his work with sound, he is usually on hand to assist members of other departments in their productions. He fills the role of an advisor, making suggestions on how the content and integration of sounds can enhance the entire program. In most cases, as well as being an advisor, he will be the technical assistant, running the equipment while those involved read their lines and generally shaping the whole program.

In a day when broadcast stations and networks are dependent on program material, it is the production director who is normally called upon to give whatever aid is requested by other broadcast entities. He sends out the desired materials to the stations that want it and he receives the items his station has requested. He is a clearing house or liaison between his station and other stations and networks.

The qualifications necessary to be a production director cannot be hinged on educational background as with other key staff positions. Of course, it would be something in a person's favor if he had a degree in broadcasting or communications. However, a production director is a sound man in the literal sense. He must eat, sleep and think in terms of sound. He has to have that instinct, the feeling for sound production. One cannot acquire that feeling from books or from college courses. It takes the practical experience of actually working and experimenting with sounds of all types. That is the major qualification for a production director. Other things that would prove helpful are the skills of writing for broadcast whether it be a thirty second spot or an hour documen-

tary. He must be organized in his approach to the job and see that priorities are set that establish what types of production come first and what can wait. If there is no organization then the production director will find himself swamped with things to do and no time to do all of them. Above all, he must be the type of person who is not easily satisfied and has the spirit of experimentation. Some of his ideas will not always work, but others may prove to be brainstorms. The worst thing that can happen to a production director is for him to lose his desire to experiment and play with sound just to see what results. If he comes to the point of being apathetic or acquiescent, then either he needs to be recharged with motivation or he needs to be let out to pasture. The potential of sound production is limitless and it is up to the production director and his staff to explore the realm.

PROMOTIONAL DIRECTOR

The promotional staff and its duties at a station have been discussed at some length in a previous chapter and this staff is under the direction of the promotional director. His job is to sell the station to the public, to make the station visible within the community. To accomplish this goal he uses the vehicles of articles in newspapers and magazines, on-air announcements, program guides, advertisements in the local paper and general PR news releases. He emphasizes the station's strong points and services while playing down its weak areas. He puts the station's best foot forward at all times. Since he is attempting to favorably impress the local citizenry with the station he becomes a walking public relations office for the station. He spreads goodwill and pleasantness which people will identify with the station. In many instances it is the promotional director and his staff who create and maintain the station's image. They keep the station constantly before the public in one way or another. In college radio it is the visibility or lack of it that plagues the station. The promotional director is the one who is responsible for changing this. To accomplish his duties, the promotional director must have good contact with local businessmen, print and broadcast media representatives, local governmental officials and other leaders of the community. These are the people who help direct public opinion. A good rapport with them can only help the station's image and visibility in the community. The promotional director has to work closely with the development director or commercial manager and the production director because they assist him in the creation of promotional

materials for the station. This interstaff reliance allows everyone to share in the feeling that they are contributing greatly to the general promotion of the station.

To be an effective promotional director, it is wise to have college courses in both print and broadcast journalism. In addition, courses in advertising, photography, public relations, psychology and even salesmanship would be of great help. The best teacher of all is experience and a promotional director should have some prior experience in both the print and broadcast media before becoming the promotional director. He should be the kind of individual who likes to meet and work with people. He should be somewhat easy going and low key with the flexibility to meet the demands of the current circumstances. But he must also be enthusiastic and challenged by his job. Being self-confident and a self-starter are also traits needed by the promotional director. He should have the ability to organize his staff so they can promote the station in all areas by all means. He must know the most effective way to influence the public about every aspect of the station. In college radio the station's promotional director will have to spend more time promoting the station to the administrators of the college than to the general public. He is the one who must create the promotional campaigns that will impress the college officials as well as the local listeners and he must have the knowledge and talents with which to put together a cohesive campaign that will bring the desired results. The individual who wants to be a promotional director must realize that there are enormous frustrations involved with this work and very little direct reward. In fact, if there are any rewards, they go to the station rather than to the director himself. When a notice for a promotional director is placed, the last sentence should read, "only the hearty and stubborn need apply here." In this work, both traits are indispensable.

DEVELOPMENT DIRECTOR OR COMMERCIAL MANAGER

Although their specific duties and the titles are different, the development director and the commercial manager have very similar goals to fulfill. Both are attempting to identify and then tap sources of income for the station. The difference lies in how each obtains the revenue from the sources and what the business gets in return. Both begin their search from the same point—the demographic analysis on the station's audience. This gives an indication as to what types of people actually listen to the station. The

analysis breaks the audience down into groups by age, sex, income, education, etc. This is helpful because by determining what types of people listen to the station, the development director or commercial manager can determine what kind of businesses or organizations the listeners would patronize. Then they approach these businesses with this information. Knowing that the audience of the station is the kind of people he caters to, the businessman is convinced that he should invest in commercial time on the radio station. In addition to using the demographics, these individuals usually know specific businesses or companies that are favorable toward the idea of buying time with the station; all that is needed is a little friendly persuasion.

A development director is associated with the public broadcasting facility, either television or radio. As these stations are not allowed to accept advertising, this person is seeking underwriting grants from the local businesses. In return for his money, the businessman gets a sentence at the beginning and end of a program stating that the program was made possible by a grant from the business or company. This does not seem like much but the development director will emphasize that funding a program will aid the prestige and image of a business and that the listeners, grateful for his company's support, will view it as an immense public service. Another area that the development director investigates is contributions to the station from individuals, businesses and organizations which do not receive any kind of acknowledgment on the air.

The commercial manager is connected with a commercial station and generally directs the sales staff. He evaluates which businesses are ready to do advertising with the station. In return for the company's money, the station broadcasts the desired length of spot announcements. These announcements are usually either thirty or sixty seconds long.

In both positions the individual has the responsibility of planning from whom and in what manner the income will be obtained. To be successful in either position requires a good deal of planning and follow-up. Knowing the community intimately and knowing the best sales approaches to the local businesses are important aspects of either job.

To be a development director or a commercial manager requires one thing above all else—and that is salesmanship. Individuals in both jobs must be salesmen at heart, knowing how to approach different people and what and how to motivate the

businessman to put his money in the radio station. Experience is an important consideration when hiring a person for either position. Few, if any, have started right away as a development director or commercial manager. It takes experience to know how to handle the numerous situations that are involved with either position. Normally this experience can be obtained by working one's way up through the sales department of a station. Starting out as a salesman, the individual works up to being commercial manager. The development director also should have this sales experience even though he works for a noncommercial medium. Many of the present development directors were salesmen of some type at one time. They generally agree that the experience they received has helped them in their jobs at noncommercial stations. Experience is the key to good success in this position.

MUSIC DIRECTOR

A music director is responsible for all of the music heard on the station. In some stations he programs every selection. He gives the announcer on duty a log of all the particular music pieces he is to play and the announcer cannot vary that selection. In other situations the music director gives out general guidelines. He gives the announcer a number of albums with the instructions that he can choose whatever song or selection strikes his fancy. Or during certain times during the broadcast day a specific type of music (rock, jazz, blue grass, classical) must be played or a specific mood of music (soft, light, heavy classical) must be aired. The degree to which the music director controls exactly what is aired is dependent upon how the station itself is operated and how knowledgeable the announcer is about the music he plays. With an announcer who really knows jazz, all that is necessary is that the music he chooses to play conform to the guidelines of station policy.

Since most stations are known and characterized by the type of music they play, it is important to have a music director who supervises any music broadcast on the station even if that music is being used as background for a promotional announcement. Any time music is needed for anything the music director should be consulted and his advice considered for he is in the best position to help with any musical needs.

In addition to programming the music used on the station and providing assistance to other staff members who need help in selecting pieces of music for their productions, the music director

has two other important duties. One of these is the production of programs and short features that have all sorts of information within them. Things like interviews with performers, conductors, composers and arrangers; possibly a review of a recent release or background about the artists or the musical work itself. In other words the music director is expected to produce programs that have enough depth and meat to them rather than the usual fare of an announcer: "that was _____ and here is _____."

The other duty of the music director, and one of the most important ones, is organizing, developing and maintaining the station's music library. All radio stations have some sort of music library. This is the domain of the music director and an area where he is king. He culls records that are warped and scratched and sees that they are replaced. As a part of the maintenance of the library, the music director has to set up some sort of filing system for the records themselves and a reference catalogue file that can be consulted to locate records in the library. This reference catalogue file is usually set up along the same lines as a public library's card catalogue file. In this situation, references to records in the library are filed under the composer's name, the title of the album and the title of the particular piece. This gives an excellent cross reference system. On the average most of the music director's day will be spent in the record library, putting records away, pulling records for future programs, adding new records to the library and reference catalogue file and seeing that everything is in proper shape.

A music director should be well versed in all types of music. A college degree in music is evidence of valuable knowledge that will be used at any station regardless of what particular type of music it specializes in. The person should also have an expert's knowledge of the kind of music the station does emphasize. The music director has to know more about the music the station plays than any other staff member. The music director should also have some experience in broadcasting since that is the medium he will be working in.

He must be able to organize and keep the reference catalogue file up to date. This requires a great deal of personal organization. His success hinges a lot on his ability to work with fellow staff personnel as well as upholding his own personal standards of performance.

SUPPORT PERSONNEL

The staff of a college radio station is composed of more people than the ones discussed thus far. Up to now the discussion has been

centered around the key management positions of the station but few stations operate with only these people. It is necessary to have more people involved in the actual functioning of the station. These are the station's announcers, news reporters, engineers, producers and clerical helpers. They usually carry out the policies and procedures set forth by the station manager and the department heads. They compose the support personnel for those in management positions. Their support is in the form of compliance with the rules of the station. Those who are in this support personnel category are more numerous at a station than the management staff on an average of three to one. Although they do not have the overall responsibility that the station manager and the department heads have, their role in the station's daily operation is not minor or secondary. These people are essential and without them it would be difficult for the station to continue to serve its listeners. The individuals who go out and cover stories or produce programs and then communicate them to the public are among these support personnel. Much of the work at the station is done by them under the direction of a department director. Their duties generally vary depending on what their supervisor has to have done.

It is difficult to say what qualifies an individual to join the staff of a radio station as one of its support personnel. Generally it would be agreed upon that if one has a good vocal quality, is energetic, interested in the field of broadcasting and is willing to learn, then he can be used in some capacity in the station's structure.

FACULTY ADVISOR

With only rare exceptions, all student-run college radio stations have a member of the faculty assigned to them as a faculty advisor. The faculty advisor is a quasi-member of the station's staff and generally is not really concerned with its day-to-day operation. There seems to be two basic types of faculty advisors. The first is one who is the advisor in name only. He does not work (or at least not very often) with the students and the station. He is seldom involved with what the station is doing and has probably forgotten what the station looks like or even how to get to it. He thinks of the station as a waste of his time and he is, conversely, a waste to the station.

The second type of faculty advisor is the one who is concerned and involved with the station. He attempts to enhance the station's operation, programming and image. He is the one who takes the time necessary to help the students, to guide them in their development as people and as broadcasters.

Just what does a faculty advisor do? He does not run the college radio station or act as the station's manager. If a station is to be student operated then it is the students who should make all of the decisions associated with the operation of the station. This means the students make programming decisions, general operating policy and function just as their full-time professional counterparts do in the real world.

The faculty advisor has two general duties: to act as mediator between the station and the college administration, and to work with the students and advise them as to how they can polish their talents and skills. The most demanding of these two duties is the first. The college or university has a reason for allowing a college radio station to exist on its campus and the administration has some general guidelines that must be followed by the student staff. It is the faculty advisor who sees that these guidelines are adhered to and make the student staff cognizant of them. Also if the students want to make the administration aware of certain situations or circumstances, they transmit this information to the college officials by means of the faculty advisor. If a confrontation arises the faculty advisor is the negotiator, but his duty is to see that no confrontation happens. His second responsibility is the most rewarding because he gives a part of himself to help and guide students toward the goal of professionalism. When they attain it, the faculty advisor has a deserved feeling of satisfaction.

For too long colleges and universities have taught theory with little or no place in which to practically apply that theory. That is one reason for a student-run station. It shows how a radio station really operates and how theory has to be modified for practical purposes. This then is the essence of the duties of the faculty advisor. He helps to give the students practical experience in operating a radio station. He advises, guides, encourages, all to insure that his students will be prepared to function in the real world outside the ivy-covered halls of their educational monastery.

Not every teacher or professor can be an effective faculty advisor. It takes an individual who is concerned about the students themselves, not just their minds. He must be willing to listen and sympathetic in counseling. He has to want to be a faculty advisor so that he can roll up his sleeves and work elbow-to-elbow with his wards. The faculty advisor must have had some kind of professional broadcast experience prior to his becoming a teacher so that he is well-rooted in the practical aspects of the industry. Above all he must earn the respect of his students. He does this by telling it like it is. He will not attempt to sketch misrepresentations by telling

them the way it should be, but he will say what really happens in the professional field and why it happens. Students appreciate truth and candor and this is what the faculty advisor must offer his students as well as sound advice about themselves and their chosen profession. Frankly, there are too few effective faculty advisors and too many who are advisors in name only. It is no wonder that recently graduated students have difficult times finding their first professional broadcasting job. Employers are afraid to hire them because so many other students hired before them have had a degree but no idea of how to operate an audio board or do a newscast. They are not properly prepared to meet and conquer the world outside.

VERSATILITY

One of the sadly ironic facts of life for 99% of the college radio stations is that they need to have all of the duties and jobs done that are associated with the key personnel positions outlined in this chapter but because of the lack of manpower or money or both not every position can be filled. Now if the jobs of these positions must be performed and there are not enough people to hold all of the appropriate positions, then that means some staff people will be functioning in two or more positions. It is not uncommon in a college radio station to see a station manager who also is responsible for doing the work of the program director and even the development director. Or a chief engineer who takes care of all the engineering duties as well as handles all of the production needs of the station. In some cases the production director doubles as the promotional director and announces on the air. The combinations are as numerous as are the stations involved. This double duty causes the people to be overworked, usually underpaid, and generally unappreciated.

But there is a good side to this rather bad situation. By being involved with many different duties, it allows the individuals to gain experience and skill in many areas during the time of his stay at the college station. This gives the person a diversity of talents and when or if he moves on to other things, he will be better able to meet the needs of his future employers because of his versatility. In college radio there is very little specialization and the station that has certain departments doing only certain things are the larger, more affluent ones. Obviously where there is no specialization, everyone can and usually does do everything. Because of this, it becomes necessary for the station to hire those employees who can serve the station in a variety of different areas. Versatility is necessary in college radio and it is an asset rather than a liability.

Chapter 9

The Future Of College Radio

Prognostication of the future is a tricky job at best, especially for those who do not possess psychic powers. But in one way or another people make predictions and plans of development of the future every day. So, too, do those in college radio. Predictions are based on change, regardless of whether the change is forward or backward. Change denotes "life," a movement, an internal instinct for "doing." No change or stagnation shows that the entity is dead or dying and thus has no future. The idea of making prognostication is to see where the changes are, their present rate of acceleration, possible future rate of acceleration, in what direction the changes are occurring and finally to determine how these changes can best be exploited to enable the entity to prosper.

So the question is, is there a future for college radio? The answer is a resounding "yes!" This is not to say that the future will be all roses with no thorns. Nothing on this earth that is living exists without problems of some kind. If there are no problems, then look closely to see if death isn't hiding in the next room. Problems, pain and obstacles show that there is life and some sort of movement in some direction. College radio as a whole is presently experiencing growing pains as well as a major rejuvenation primarily among those stations that are close to dying. It seems that many stations have been in a coma or in a state of suspended animation for a number of years because of seemingly insurmountable odds—most notably funding. Now the atmosphere is changing, forcing these stations to either die completely or begin to

grow. Most of these obstacles have been self-inflicted by the stations because of their unwillingness to fight. Now these stations are starting to assert themselves and demonstrate what they can do as well as what they want to do. This is all a part of the rejuvenation process that began in the late sixties. Slow at first, it is building momentum and has pushed college radio into a transitional period.

THE METAMORPHOSIS

This turbulent period began shortly after the passage of the Public Broadcasting Act of 1967. The realization began to dawn on those in college radio that the public at large and governmental officials were concerned about the then present state of educational broadcasting—or the lack of it, depending on who one talked with. As quick witted and rational people in any business, college broadcasters began to take advantage of this new awareness of the educational media. Obviously the Public Broadcasting Act of 1967 only affected educational television and radio and did not directly affect carrier current systems. But those in campus limited operations did receive a spin-off benefit in the fact that public attention was focused on the different broadcasting facilities on campuses of institutions of higher education. Numerous college administrators began to take inventory of what their school had in the way of broadcasting facilities. In many cases all the college had was an old out-of-date carrier current station limping along. Obviously with this new emphasis on educational broadcasting, college officials wanted to at least say that their school boasted a broadcasting facility of average quality. This prevalent attitude made it possible for many stations to obtain needed and long overdue funds for new equipment and materials.

This, too, was the general atmosphere that very rapidly developed the possibility of loans from schools as well as the federal government for the express purpose of building up the broadcasting stations. These almost forgotten people literally leaped at these opportunities. The result was that money, equipment and other items were funneled to the stations at an unprecedented rate. This funneling was in reality more of a flooding than anything else. This is not to imply that all of these things were not badly needed. But the abrupt change from wasteland to promised land left many stations choked. There were at once so many things to do, so many things to do them with, and little time or manpower to do anything effectively. This same situation exists today with stations applying for federal assistance grants and local government grants at the

same time. As soon as one grant proposal is finished, they start drafting another. When the equipment or money starts to come in, the personnel are stymied as to what to do with it, where to spend it, or even where it all comes from. At times this whole system reminds one of people at department store sales. They fight, grasp and scurry but seldom do they know exactly what they have or what they will do with it until they get home and unpack all their parcels.

The other factor that has been the cause of a large part of the turmoil experienced during this transitional phase and itself a large factor of the transition has been the re-evaluation of what college radio is and what function it should have. Until 1967 the standard theoretical reason for a college or educational station was to be an educational extension of the college or university. The function of these stations was to broadcast classes, lectures and generally air any and all material that would serve the educational needs of the listeners. This was all in theory and it looked very pretty on paper embellished with the language of the grammarian and academician. But this was not what was actually being done at the college stations. In fact, over the years, so-called educational material (which is usually referred to as instructional material) declined markedly and was replaced by some forms of entertainment or news information oriented programming such as music, drama, documentaries and a variety of public affairs programs. This discrepancy between the stated purpose and the actual performance had troubled college broadcasters for many years. They could either broadcast educational or instructional programs for a majority of their broadcast day and serve only a minute audience or they could devote the major portion of their broadcasting to entertainment programs and serve a large audience. Unable to do both, most station managers chose the latter.

The time since 1967 has been used by college radio as a time to re-evaluate and, in some cases, reformulate their purposes of existence and their services to their audiences. This gave the station the option of deciding exactly what its primary duty was and how best to establish a new image for college radio. The major effort in realigning stations' purposes and performance was the changing of what was called "educational" radio stations to "public" radio stations. The inference was that the stations were not necessarily educational tools but were facilities that served the public good and the public as people. Now the problem that arose was that there was no idea of what a public station or what public radio was. There, of course, was an image for educational radio, though not

necessarily the correct image. There was no such standard definition for public radio. The situation still exists today. One cannot ask all of the managers of public radio stations the simple question, "what is public radio?" and get a uniform answer. Each station has formulated its own definition that corresponds with its particular purpose. Public radio is different things to different people in different places. But any change of its purpose by a station will jolt the listeners as well as the staff and everyone will have to have time to make whatever readjustments are required.

It was primarily this re-evaluation and re-organization of college radio station's purposes and services coupled with the sudden and almost limitless flow of funds and materials that made the transitional period so turbulent. There are signs which indicate that college radio is leaving this transitional period and entering an era of potential expansion and service. The process of evaluation and the decisions which have been made will dictate what purpose each station will satisfy and how. The obtaining and utilization of funds is apparently more organized and developed. On the whole, college radio is beginning to stabilize and patterns are evolving which will reflect how the future might possibly be.

PROGRAMMING TRENDS

The developing of trends in programming of college radio stations is done on two main levels: national and local. On the national level are organizations that attempt to aid stations on college campuses in some general ways. The local level are the stations themselves creating and utilizing new ideas, techniques and materials to better serve their specific audiences.

There are three main groups on the national level that are influencing the programming of college stations: The National Center for Audio Experimentation, EARPLAY, and the NPR and IBS networks that are providing service to these stations. The National Center for Audio Experimentation has led the way in the exploration of varied methods of audio production and reproduction. It has acted as the laboratory, the testing ground, for developments in and practical applications of audio techniques. The research done at NCAE may well lead others into the field of audio experimentation in the future if it has not done so already. The work done by the Center is only the beginning of a renewed interest in the total medium of sound.

EARPLAY is another first step but the direction it took was in the area of radio drama. EARPLAY was the first concentrated

effort in the revival or, as some would call it, the renaissance of original drama for radio. This project has produced a number of albums of originally produced plays and distributed them to all noncommercial radio stations in the United States. But these albums and the plays contained on them were really a secondary benefit to college radio. The primary benefit was twofold. First it encouraged writers to again create plays for the radio medium. The dependence on writers is at times underplayed but actually, without scripts, no production is possible. Television abducted not only radio's audience but also its technical and creative personnel as well. Writers saw TV as more challenging and offering more money than radio. Eventually the market for radio scripts dried up because of the seeming lack of interest by writers in the medium. EARPLAY once again opened the doors to radio writers and the interest generated was surprisingly good. The second part of the benefit EARPLAY has had is the stimulation of interest in all aspects of radio drama at other places, most notably at college radio stations and in college classes. This interest has manifested itself in the establishment of small radio drama production units who act almost as a repertory company performing many types of radio plays. The plays are then broadcast by the local college radio station. As a result of this interest shown in radio drama and in the fact that all but one of the major radio networks are developing their own dramatic presentations, colleges and universities are offering courses in the writing and producing of this classic form of radio art. In the future radio drama on college stations will be more prominent and, in a majority of the cases, the productions heard on the station will be original plays produced at the station.

Radio networks are not new innovations but their availability and impact at college radio stations has greatly affected the performance of these stations. National Public Radio is the only noncommercial radio network in the United States. The Intercollegiate Broadcasting System, although not a network in the strictest sense of the definition, can be considered a network that services the college radio stations with programming as well as assistance and counseling in other areas of station operation. Through these networks, the stations have had access to programming material at a relatively inexpensive price and the programming itself has been of high quality. Also affiliation with these network operations has allowed the individual stations to share their programming with others through the facilities of the network. It also enabled the local stations to have access to the legal, financial and technical experts

associated with the networks. This accessibility proved extremely helpful during college radio's transitional period when stations needed advice on numerous matters. Regardless of how much the networks can offer the local college stations, they will be utilized minimally in the future. The college stations will use the networks in a supportive manner. Network programs will be used only when a station cannot get the material itself or if those programs have some kind of local connection. The network will be used to support the local station; it will be a supplementary resource of programming and information.

Although the national level affects the most stations at any single moment, it is the local level that is most important in college radio and the level at which the most change will occur in the future. As the individual station's dependence upon network offerings declines, the time will be filled with other forms of programming. The type of programming will undoubtedly be in the area of community affairs. Stations, because of numerous reasons, are finding that their local communities are fertile fields of resources for programs that examine the problems, needs and good points present in the area. This will be the healthiest sort of expansion on the part of the college radio stations because they will be forced to involve themselves in the total movements and progressions that all communities undergo. In addition the citizens who compromise the community will begin to feel that they are a part of the radio station and trust it as a valid source of entertainment and information. This intermingling of the community and the station is the prime secret to the survival and eventual prosperity of the radio stations on the college campuses.

Music will most likely remain in the staple of college radio broadcasting, but the manner in which it will be presented to the public will be quite different from the way it is done today. At present a great deal of the music is played with only the briefest information provided to the listener. Usually all that is said is who the artist is and the title of the selection—nothing more. No real information is given for the audience to grasp and use in appreciation of the music. This will change as listeners become more sophisticated and selective in their choice of music and stations. Each station will have to develop or employ those individuals who have an expertise in the type of music the station will be playing. The comments between the records will not be aimless chatter but will be some kind of discourse about the records played. The overall concept will be to provide the listeners with as much

relevant information about the artists, style, particular song or even a specific instrument so that they can better understand and appreciate the music they hear. If the station utilizes the talents of announcers well versed in the type of music they are playing, this process of imparting information to the audience will be done easily and naturally. Also in the future more stations will be broadcasting live musical concerts on an irregular basis. At one time this type of remote broadcasting was commonplace. Then because of rising costs it died out. At present it has come almost full circle with stations once again broadcasting live concerts. This form of remote broadcasting should pick up momentum in the future.

The kind of programming that will undergo the most change will be the area of educational or instructional programs. The lecture form of instruction can be boring when a teacher is presenting it in the midst of his students, but on radio it is deadly. But this was the manner in which most instructional programs on radio were given. With the availability of tapes, records and sound tracks to films as well as live demonstrations, the instructional radio program cannot afford to be just the standard lecture. In the future these instructional programs must be multimedia in context employing examples and excerpts from tape recordings, records, literature and any other area that would be applicable. The person teaching the course must endeavor to make the class as challenging as possible with aural stimuli. Only then will it be effective. Once more teachers will become aware of the limitations and advantages of the radio medium. There should be a resurgence of demand to use it for instructional purposes. Every college radio station manager will then have to evaluate and seriously consider how much of his broadcast day should be used for instructional programming.

Some other areas of change in programming in the future at college radio stations also include radio drama. As noted earlier in this chapter, radio drama is increasing in popularity once again and it will re-establish itself to some degree in the offerings of college radio stations. In many cases the production of dramatic radio programs will be done by the stations themselves which will give them their own chance for experimentation with sound and acting.

In the areas of news and minority programs the future holds some expansion. News programs will become more objective in nature with solid investigative reporting being done. More stations will also be producing more and longer programs for the minority groups within their potential audience.

All in all the future of college radio's programming looks promising and extremely challenging; that is the way it should be.

SCA

Sub-carrier utilization is one of the wilderness frontiers still facing college radio. There are numerous commercial ventures that have employed SCA to generate revenue. The one that is best known is Muzak. But until rather recently the development of SCA by FM stations on the college campus was almost nil. At present the SCA capability is being used for such public service projects as a training and instructional aid in medical schools, as an information service for the blind and physically handicapped and as part of the university's extension classes. These are some excellent ways in which to use SCA for the public good and many other stations are investigating how they can initiate similar projects on their own. But the development of SCA is really only in its early stages. In the next few years SCA service will become more and more prominent especially in serving a specific minority audience such as the blind or those in certain academic classes. In fact the potential for SCA use is almost unlimited primarily because what is being done with it now is just a very small portion of the things that could be done. With all the problems and troubled areas that are ever-present in the world, there is no doubt that the use of sub-carrier might help ease in some way the burden placed on people. The SCA in five or ten years will be a major force in college radio broadcasting with its public service utilizations.

RELATED SERVICES

If current trends persist college radio stations will be doing more things in areas that do not necessarily relate directly to the on-air operation. The reason is that more people will become more aware of the power of broadcasting and its reputation. This will lead to those in the college radio medium being called upon to do many different types of services for the public.

One of the primary areas that looks extremely promising for future development is that of doing productions for agencies outside the station itself. This will be producing everything from PSA's to full length sound tracts for slide shows and films. This will also bring needed revenue into the station to help offset the general costs incurred in operating a station. The reason for this kind of activity is that people are just now beginning to realize the impact the electronic media has upon their lives. The influence of this media is more than any other in the history of this nation. This is proven by the fact that businesses pour more money into radio and television than into any other form of advertising and, what is more

important, they get more results. People buy the products seen on television. Using the media to one's advantage is the area that people will be examining more in the future and creation of announcements that get positive reaction from the audience will be the result of this investigation. Many of these announcements will be produced by local businesses and organizations at their local college radio station. The college stations will have the expertise to do whatever is needed and be able to do the entire job at lower costs than could be done elsewhere. In a time when funding for college radio is minimal, this type of production work for outside sources will be a way to earn the funds the stations so desperately need.

The other major type of project in this somewhat related area is the establishment by the station of an "Ombudsman" or "Action Reporter" type of program. This program is something like a citizen's grievance center. The station has a short portion of a radio show, probably as part of a newscast, where people are invited to write in about problems they are having and the reporter in charge of the program endeavors to solve the problem. He reports back to the public in his portion of the newscast what has been done about a few of the problems he has dealt with. Obviously the reporter will get many complaints. His job is to find the most logical source and, using established channels of authority, notify those in a position of responsibility for the particular problem and see if there is another side of the story. Many times a call from a reporter will be enough motivation to rectify some inadvertent mistake or some oversight on the part of a business or city office. This is where the power of the media is felt. If people and especially governmental offices, think that a station is considering doing a story about a problem that is ultimately their responsibility, action follows quickly. No one savors bad publicity. However, if there is no quick and easy solution, the reporter will follow it through all the red tape until something is done one way or another. Much of the work in this type of project never gets on the air; only a few of the problems and solutions are broadcast. But the public in general will identify the station and the reporter as someone who is on "their side," willing to help them fight for their rights. This type of program will add immensely to the station's reputation with the community. A few stations are currently involved with this type of programming and it seems to be working well. Most stations will be undertaking ventures of this nature in the future because of their responsibility and desire to help their local community.

Another possible endeavor that might be undertaken by college radio stations in the future is the establishment of an information center to serve either the college campus or an entire community. A radio station is a center of information because of its news and public affairs activities. What this project would do would be to take that a step further and make sort of a "hotline." People who need information such as sports scores, information concerning the bill going before the legislature the following day, or the dates and times of a coming celebrity's performance would all be answered via this program. Many of these questions are already being asked of the radio station by various listeners. So why not staff a program whose sole aim is to provide answers for questions the general public might have. The main obstacle would be the initial organization for such a project but as soon as that is taken care of there would be few problems. As the media continues to be considered the prime source of news and information, each station will be receiving more and more calls. The information center idea is a viable alternative.

College radio stations will be getting into more public service projects of all kinds. They will have marathons, run full promotional campaigns and spearhead donation drives on behalf of many organizations designed to help people. They will establish their own "hotlines" or "crisis center" to listen and counsel those who are emotionally distraught or use drugs or who have run away from home. These stations will donate their facilities on occasion to produce PSA's for humanitarian groups. In short, the stations will find public service endeavors that will benefit their community and supplement their own broadcasting service.

SUCCESS OR FAILURE—WHO'S RESPONSIBLE?

In the future, college radio broadcasting will either succeed or fail. There is no other choice or alternative. Who or what determines the course college radio will take? Some would say it all depends on the equipment and the quality of the sound of a station. Others would point to the program content, while still others would emphasize funding and the assistance (or the lack of it) by the national and regional broadcasting organizations. Naturally all of these elements play a role in the success or failure of a college radio station, but, in the overall analysis, the roles all of these elements play are minor in comparison to the ones played by two other necessary ingredients of any broadcasting facility. The ultimate responsibility of whether a college radio station survives and prospers or withers lies with the public the station serves and with the

broadcasters associated with that station. These are the two elements that exert the most influence over the eventual fate of any station.

The public, those who comprise the potential audience and the actual audience of a station, is the great equalizer. No matter what a station does in the way of promotion, if the public does not like the programming of the station, they will not listen. If a station does not have an audience then the station had better revamp and try a new approach—or evacuate the building. There are numerous ways to determine if a station has an audience but the cheapest way is to see what general support there is for the station and to count the pieces of mail from listeners. If there is no support and no letters, then the station does not have an audience. But few, if any, stations have absolutely no audience. The primary problem that most broadcasting stations have (especially among college radio stations) is the invisible or non-vocal audience. As one college broadcaster said, “When we do something that offends someone or do a story that someone doesn’t agree with, we catch all kinds of hell. The phone rings off the wall.” Many times this is the only way the audience lets itself be known and this is always in the negative sense. In today’s world, someone will take exception to almost everything that is broadcast, so whatever programs are aired will elicit complaints of some type. The thing is that if all a station ever gets is complaints, the overall performance of the station will start to reflect this criticism. Without a counter-balance, the negative responses begin to take on the implied significance of speaking for the entire audience. This is the situation that presently faces some college radio stations. There seems to be a steady flow of negative response into the station but few positive reactions. No station can be all bad. There has to be something good about each station. There seems to be a “silent majority” when it comes to commenting upon the good aspects of college radio broadcasting. There is a somewhat apathetic trend when it comes to communicating good thoughts. Possibly it could be an attitude of *expecting* excellent programs. When one expects things, they are taken for granted. Only when something does not come up to expectations does it merit a response. A large percent of the radio listening audience seems to forget that the programs they hear are created by people who like to be patted on the back just as everyone else does.

In the future the total audience of the college radio stations will have to take a more active role in supporting the stations. This support will undoubtedly be in the form of money, letters, personal

visits to the stations and helping to conduct fund raising activities. Like criticism, the support of a college radio station should not be all good or bad. The support given can be in pointing out the station's weaknesses or mistakes as well as giving money. The total result will be a better station for all the listeners to enjoy. The more involvement, both figuratively and literally, that the public has with a station, the better the opportunity for understanding and appreciation for both. The general public will have to stop being a silent majority and become an active one if it expects college radio broadcasting to progress.

The college radio broadcaster is the other primary element in the success or failure of college radio. Obviously the broadcaster is the one who creates the programs that are disseminated to his listening audience and he is the one most readily identified with the station, but his importance is more than these superficial descriptions outlined. The college radio broadcaster is a communicator of facts, a student of modern sociology and a tower of truth and ethical practice. The college broadcaster must know where his audience is going, how it will get there, its needs and desires, what it wants to know and how to most effectively present this information. The broadcaster must rely heavily upon his creativity and vast general knowledge in order to produce programs that will grasp and hold the attention of the audience. He has the pulse of the community he serves and knows how to stimulate that pulse. This is raw influence that the broadcaster is given and he must refine it and temper it so that what he broadcasts is not forcing or brainwashing the public into doing things but rather is giving them the facts. He allows them to make their own decisions.

This gets into an area that concerns both the public and the broadcaster himself. How can the public be assured that the broadcaster does not abuse this power and influence? The traditional answer has been that the broadcasting industry is grounded in truth and it possesses the highest of ethical standards. But as most pat answers go, this one is useless. First of all, the "broadcasting industry" is a nebulous term usually meaning the broadcast stations. But stations are just buildings and equipment which can do nothing by themselves. All of this peripheral rhetoric has to be stripped and the facts revealed that broadcasters, not the industry or the stations, must be grounded in truth and possess the highest ethical standards. It is the broadcaster who is responsible to the public and not the station. For too long broadcasters have hidden behind the term "station" or "industry" when the finger of blame has been pointed. These shields can no longer be used if the public

is supposed to regain its faith in the broadcasting media. It will be the broadcasters as individuals who will begin to earn back the respect the audience had for them.

The college radio broadcaster is no exception. He will be doing things on an individual level rather than collectively as a station. The programs and materials presented by a college station will be presented on a one-to-one basis rather than as a station to a vast audience. The people to people approach by broadcasters will greatly enhance their own integrity and also their colleagues as well. With college broadcasters taking personal responsibility for what they broadcast, their credibility will be heightened. The college broadcaster will shape his own destiny and have only himself to blame or thank when he meets it.

The only way college radio is going to succeed is if the public and the college broadcasters work together. These two elements should complement each other in their endeavor to obtain the same goal. If college radio as a whole or stations in particular fail and cease to exist, the fault will lie with their public and the broadcasters. No longer can college radio exist with the interest of one or two. The future will demand that both groups actively work to make college radio succeed. The responsibility is shared jointly and it is all or nothing.

Chapter 10

Case Studies

Every college radio station is different in some respect from other facilities in college broadcasting. Depending on the station, these differences might be very pronounced while others might be subtle. Although it is the differences that distinguish one station from another, it would be difficult to catalogue or even briefly note every difference that exists. It is easier and more accurate to describe some stations that generally reflect the overall status of college radio stations. That is what this chapter is designed to do. Surveys were sent to a number of college radio stations in the United States soliciting responses about the operation of the station, the programming, funding and organization. It was surprising to see how similar most of the answers were. The following case studies are based on the information provided in those surveys. A station from each category was selected which generally reflected the responses of the other stations in its category. It is felt that these stations mirror the present state of college radio.

In order to de-emphasize the station itself, no actual call letters will be used nor will the name of those responding be divulged. The focus is on trends or current status of the station as a representative of the specific category.

CARRIER CURRENT

The station is located at a major university in one of the central mid-west states. This particular carrier current station services

just one residence hall and the station is located within the dormitory itself. The station was established during the middle fifties and eventually was moved from residence hall to residence hall at least three times since its establishment.

At present the facility is totally student run with about 85 students involved. The managerial staff is composed of a station manager, program director, business manager, promotional director and a chief engineer. None of the students are paid for their time although some are earning class credit for their participation. The station has an output power of about two watts, although "no one is really sure." This station is run on a non-commercial basis and the \$700 yearly operations budget comes from dues or a charge assessed to each person living in the dormitory. There is no faculty advisor for this facility because, as the individual who filled out the survey said, "There has been a long history of inactive faculty advisors and it is due to this that they have evolved out of the picture." The format of the station vacillates between progressive rock and "top 40" with little if any other types of programming offered. The station's purposes are:

- to be a social organization for the residents of the dorm and
- to help train those students who are interested in radio broadcasting. The conditions for the latter seem minimal at best. The respondent described the facilities thusly, "The original console that was built in 1955 is still in use. It has been renovated in the switch from tube to solid state, but it still has the same front. The other equipment is mostly donated and most is three to twenty-five years old. The cart machines are eighteen years old. We have a six year old and a thirteen year old tape deck as well. The turntables are eight years old. All in all, this station is a veritable electronics museum."

The major weakness of the station in the opinion of the respondent was that everyone was too busy doing their own thing. No one was willing to do their job completely and efficiently. When asked what the attitude of the university was toward the station, the answer was, "They ignore us." Obviously if the administration ignores them, then there is no support either financial or verbal from the officials of the college. Another question was posed that regardless of what the administration does or does not do, is the station working closely with academic departments on the campus. The reply was again, "We are ignored." This station has high hopes

of eventually going to FM stereo with expanded studios and work areas, but they quickly add that this is a very long range goal.

The majority of the characteristics of this station can be seen generally in most of the carrier current stations around the country. There are some items that are not totally shared by the other campus limited stations. First, this station serves just one dormitory while many other such stations service dorms all over the campus. Another difference is that this station is noncommercial and receives its funding from the residents of the dorm. Many other carrier current stations are commercially run and add this revenue to whatever the university gives them. The final major difference is that this station has no faculty advisor. Most of the student operated radio stations have someone as a faculty advisor even if in name only.

The programming on other carrier current stations seems to be more diversified than that of this particular station. The form of music played is usually the same but other stations have more types of programs that are directed to the audiences in college dormitories.

10 WATT FM

This station is licensed to a small medium sized college in one of the southern states. It was established in 1967 and had undergone some periodic moves and renovations. It is presently broadcasting seven days a week with a total of 85 operating hours per week. The staff is composed of six part-time paid personnel and eighteen students who are not paid. The six part-time people are paid (depending on their position) from \$80 to \$600 a year. These positions are station manager, program director, music director, news director, an engineer and a secretary. The station is non-commercial and its yearly operating budget of \$2500 is obtained totally from the university, but 45% of this budget is siphoned off to pay salaries leaving approximately \$1400 to cover the expenses of the station. The format of the station is described as "top 40" with educational programming mixed in. The station allots slightly less than 10% of its weekly programming to educational programs. The rest of the time is music with the exception of two daily newscasts, a weekly report on the college's student government and an occasional coverage of special events. It does have the added asset of being affiliated with the Intercollegiate Broadcasting System.

The purpose of this station in the words of the respondent is "to provide the students of this university with entertaining music

and programs and not be like most commercial stations . . . much more noise!" In the past one of the station's purposes was to train those students in broadcasting and because of this the station had been placed under the jurisdiction of the Department of Journalism. Recently there was a major revamping of the department and its responsibilities. The radio station and the student newspaper were both placed under the control of the Dean of Students and Student Activities. Thus, at least theoretically, the dean is the station's faculty advisor but this role is less than prominent. As the respondent characterized it, "he just watches out for us."

When assessing the primary weakness of this station, the respondent said. "As in most university stations, the major weakness is in the lack of funds. With the price of equipment, broadcast standard being what it is, we have to buy only used equipment and hope our engineer can keep it running." In conjunction with this, the question was asked if the administration gives the station enough financial and verbal support. The reply was predictable. "As you can tell by what I said above, they don't give us enough financial backing or verbal support. They do if we really ask, but most of the time we just let them go on their merry way." One of the most interesting comments made and one that is expressed by many of college radio station's personnel was in regard to the question, "What is the administration's attitude toward your station?" The answer was brief but representative of most station's feelings: "Their attitude is hands off unless we do something wrong but they very seldom know about it because they don't like our kind of music."

As is the hope of most 10 watt FM stations, the major emphasis in expansion by the station would be to increase the broadcast power but the respondent felt this was in the far, far future.

The major difference between this particular station and the majority of other 10 watt FM's is that they are concerned with the area of community involvement. This station is designed by its philosophy to serve *only* the students on the university campus. Even with 10 watts, the signal has at least a radius of five miles which includes some portion of the city as well as the college. This is an aspect which the station seems to ignore for one reason or another. Most of the 10 watt FM stations make some effort to serve the students and the local community.

HIGHER POWER FM

This station is located on the campus of a tax supported college in one of the northeastern states. It is a public radio station

and is one of the key elements in the state's noncommercial radio and TV networks. The stereo station went on the air in 1970 and currently has an output power of 13,500 watts horizontal and 13,500 watts vertical polarization.

This facility is staffed by six full-time personnel, six part-time personnel and five students who are not paid but who receive college credit for their work. The full-time staff includes a director of programming, cultural affairs director, public affairs director, two announcers and a secretary. The students who work at this station for course credit are either in speech or journalism. This arrangement is beneficial for both the station and the student as the comments of the respondent state: "While gaining experience, the students are working on assignments based on the station's needs. Their input is used on the air, but there is no purely academic assignment given." Of the total \$65,000 yearly budget, 50% is taken up in salaries, leaving about \$32,500 for paying all of the other expenses the station has. Since this station is noncommercial, it cannot sell time to gain revenue so a large bulk of its budget comes from the state. There are also some funds from the Corporation for Public Broadcasting, National Public Radio and private sources that make up the remainder of the budgeted funds.

The purpose of this station, according to the respondent, is "to supplement other divisions of the state-wide network in responding to the needs of the people and in serving to improve, clarify and enrich the quality of life for the people of the state." To satisfy this purpose, the station broadcasts eighteen hours a day with a format that is primarily classical and jazz music, but has liberal amounts of news and public affairs programs mixed in. Even though the station is affiliated with the National Public Radio Network and obtains many types of programs from it, 60% of the weekly programming of the station is locally produced. Some of the most interesting types of programs on this station are the commentaries prepared and presented by the local citizens. While noncommercial stations are forbidden to editorialize, they can provide a platform for analysis and expressions of opinions by others. This is what is being done at this particular station.

Although the college's administration is described as "strongly supportive" of the station and is said to give the station enough financial and verbal support, the station still has weaknesses. As noted by the respondent, the station's major weakness is "the lack of funds available for an adequate number of quality personnel to physically cover the territory necessary to do the job

radio is designed to do. Our broadcasters can't get to all the places we want, when we want."

The plans for expansion of this station in the future call for the construction of two satellite facilities that will carry the programming of this station all over the state. This expansion is part of a statewide network's planning and development project.

AM STATION

This particular AM facility is operated by a state university in one of the northwestern states. The station was established in 1923 and had to cope with many hazards that all early radio stations—but most especially educational stations—encountered. There were numerous changes in frequency, power and even operating hours that occurred well into the 1950's. Today the station has overcome these obstacles and is operating on a regular schedule with an output power of 1000 watts. The station functions on a noncommercial basis with a full-time staff of three: a manager, chief engineer and a news/public affairs director. The station is under the administrative direction of the speech department with some of the members of the department performing duties at the station on a part-time basis. However, the majority of the work at the station in the production of programs and actual operation of the station is performed by the students. During the school year as many as 75 students work regularly at the station gaining broadcast experience, all without pay. As a result of the station's reliance on students, the respondent described the station as "faculty controlled, but student operated."

The primary purpose of this station is to serve its community by sharing the resources of the university and region with all people. An implied purpose is the training of students and this can be easily seen by the amount of responsibility for the operation of the station given to the students. To satisfy its prime purpose a large portion of the station's programming is a combination of classical music and public affairs programming. The station is affiliated with the National Public Radio Network but it still locally produces 50% to 60% of its daily programming. It utilizes the services of NPR in areas where it cannot do the job better, especially when it comes to such things as coverage of congressional hearings or live broadcasts of music concerts.

Although the station is highly regarded in its community and among the administrators of the university, the station has one major weakness. Like the majority of noncommercial stations, the

responded stated that the station's weakness was "funding It is too little to properly staff the station." Obviously what this station needs is "more funding."

There are tentative plans for the expansion of this station, primarily in the area of adding an FM facility that would be on the air 18 hours a day and programmed independently of the AM station.

Four stations representing four different types of radio stations that exist on college campuses. All are similar in many respects . . . all are unique in many more. Each is functioning in the pattern that seems best suited for its existence.

Appendix A

The Public Broadcasting Act of 1967

Public Law 90-129

90th Congress, S. 1160

November 7, 1967

An Act

To amend the communications Act of 1934 by extending and improving the provisions thereof relating to grants for construction of educational television broadcasting facilities, by authorizing assistance in the construction of noncommercial educational radio broadcasting facilities, by establishing a nonprofit corporation to assist in establishing innovative educational programs, to facilitate educational program availability, and to aid the operation of educational broadcasting facilities, and to authorize a comprehensive study of instructional television and radio; and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled. That this Act may be cited as the "Public Broadcasting Act of 1967".

TITLE I—CONSTRUCTION OF FACILITIES

EXTENSION OF DURATION OF CONSTRUCTION GRANTS FOR EDUCATIONAL BROADCASTING

Sec. 101. (a) Section 391 of the Communications Act of 1934 (47 U.S.C. 391) is amended by inserting after the first sentence the following new sentence: "There are also authorized to be appropriated for carrying out the purposes of such section, \$10,500,000 for the fiscal year ending June 30, 1968, \$12,500,000 for the fiscal year ending June 30, 1969, and \$15,000,000 for the fiscal year ending June 30, 1970."

(b) The last sentence of such section is amended by striking out "July 1, 1968" and inserting in lieu thereof "July 1, 1971."

MAXIMUM ON GRANTS IN ANY STATE

Sec. 102. Effective with respect to grants made from appropriations for any fiscal year beginning after June 30, 1967, subsection (b) of section 392 of the Communications Act of 1934 (47 U.S.C. 392 (b)) is amended to read as follows:

"(b) The total of the grants made under this part from the appropriation for any fiscal year for the construction of noncommercial educational television broadcasting facilities and noncommercial educational radio broadcasting facilities in any State may not exceed 8½ per centum of such appropriation."

NONCOMMERCIAL EDUCATIONAL RADIO BROADCASTING FACILITIES

Sec. 103. (a) Section 390 of the Communications Act of 1934 (47 U.S.C. 390) is amended by inserting "noncommercial" before "educational" and by inserting "or radio" after "television."

(b) Subsection (a) of section 392 of the Communications Act of 1934 (47 U.S.C. 392 (a)) is amended by—

(1) inserting "noncommercial" before "educational" and by inserting "or radio" after "television" in so much thereof as precedes paragraph (1);

(2) striking out clause (B) of such paragraph and inserting in lieu thereof "(B) in the case of a project for television facilities, the State noncommercial educa-

tional television agency or, in the case of a project for radio facilities, the State educational radio agency,";

(3) inserting "(i) in the case of a project for television facilities, after "(D)" and "noncommercial" before "educational" in paragraph (1) (D) and by inserting before the semicolon at the end of such paragraph, "or (ii) in the case of a project for radio facilities, a nonprofit foundation, corporation or association, which is organized primarily to engage in or encourage noncommercial educational radio broadcasting and is eligible to receive a license from the Federal Communications Commission; or meets the requirements of clause (i) and is also organized to engage in or encourage such radio broadcasting and is eligible for such a license for such a radio station";

(4) striking out "or" immediately preceding "(D)" in paragraph (1), and by striking out the semicolon at the end of such paragraph and inserting in lieu thereof the following: ", or (E) a municipality which owns and operates a broadcasting facility transmitting only noncommercial programs;"

(5) striking out "television" in paragraphs (2), (3), and (4) of such subsection;

(6) striking out "and" at the end of paragraph (3), striking out the period at the end of paragraph (4) and inserting in lieu thereof "; and", and inserting after paragraph (4) the following new paragraph:

"(5) that, in the case of an application with respect to radio broadcasting facilities, there has been comprehensive planning for educational broadcasting facilities and services in the area the applicant proposes to serve and the applicant has participated in such planning, and the applicant will make the most efficient use of the frequency assignment."

(c) Subsection (c) of such section is amended by inserting "(1)" after "(c)" and "noncommercial" before "educational television broadcasting facilities", and by inserting at the end thereof the following new paragraph:

"(2) In order to assure proper coordination of construction of noncommercial educational radio broadcasting facilities within each State which has established a State educational radio agency, each applicant for a grant under this section for a project for construction of such facilities in such State, other than such agency,

shall notify such agency of each application for such a grant which is submitted by it to the Secretary, and the Secretary shall advise such agency with respect to the disposition of each such application."

(d) Subsection (d) of such section is amended by inserting "noncommercial" before "educational television" and inserting "or noncommercial educational radio broadcasting facilities, as the case may be," after "educational television broadcasting facilities" in clauses (2) and (3).

(e) Subsection (f) of such section is amended by inserting "or radio" after "television" in the part thereof which precedes paragraph (1), by inserting "noncommercial" before "educational television purposes" in paragraph (2) thereof, and by inserting "or noncommercial educational radio purposes, as the case may be" after "educational television purposes" in such paragraph (2).

(f)(1) Paragraph (2) of section 394 of such Act (47 U.S.C. 394) is amended by inserting "or educational radio broadcasting facilities" after "educational television broadcasting facilities", and by inserting "or radio broadcasting, as the case may be" after "necessary for television broadcasting."

(2) Paragraph (4) of such section is amended by striking out "The term 'State educational television agency' means" and inserting in lieu thereof "The terms 'State educational television agency', and 'State educational radio agency' mean, with respect to television broadcasting and radio broadcasting, respectively", and by striking out "educational television" in clauses (A) and (C) and inserting in lieu thereof "such broadcasting".

(g) Section 397 of such Act (47 U.S.C. 397) is amended by inserting "or radio" after "television" in clause (2).

FEDERAL SHARE OF COST OF CONSTRUCTION

Sec. 104. Subsection (e) of section 392 of the Communications Act of 1934 (47 U.S.C. 392(e)) is amended to read as follows:

"(e) Upon approving any application under this section with respect to any project, the Secretary shall make a grant to the applicant in the amount determined by him, but not exceeding 75 per centum of the amount determined by the Secretary to be the reasonable and necessary cost of such project. The Secretary shall pay such amount from the sum available therefor, in advance or by way of reimbursement, and in such installments consistent with construction progress, as he may determine."

INCLUSION OF TERRITORIES

Sec. 105. (a) Paragraph (1) of section 394 of the Communications Act of 1934 is amended by striking out "and" and inserting a comma in lieu thereof, and by inserting before the period at the end of thereof ", the Virgin Islands, Guam, American Samoa, and the Trust Territory of the Pacific Islands".

(b) Paragraph (4) of such section is amended by inserting "and, in the case of the Trust Territory of the Pacific Islands, means the High Commissioner thereof" before the period at the end thereof.

INCLUSION OF COSTS OF PLANNING

Sec. 106. Paragraph (2) of section 394 of the Communications Act of 1934 is further amended by inserting at the end thereof the following: "In the case of apparatus the acquisition and installation of which is so included, such term also includes planning therefor."

TITLE II-ESTABLISHMENT OF NONPROFIT EDUCATIONAL BROADCASTING CORPORATION

Sec. 201. Part IV of title III of the Communications Act of 1934 is further amended by—

(1) inserting

"SUBPART A—GRANTS FOR FACILITIES"

immediately above the heading of section 390;

(2) striking out "part" and inserting in lieu thereof "subpart" in sections 390, 393, 395, and 396;

(3) redesignating section 397 as section 398, and redesignating section 394 as section 397 and inserting it before such section 398, and inserting immediately above its heading the following:

"SUBPART C—GENERAL"

(4) redesignating section 396 as section 394 and inserting it immediately after section 393;

(5) inserting after "broadcasting" the first time it appears in clause (2) of the section of such part IV redesignated herein as section 398 " , or over the Corporation or any of its grantees or contractors, or over the charter or bylaws of the Corporation,".

(6) inserting in the section of such part IV herein redesignated as section 397 the following new paragraphs:

“(6) The term ‘Corporation’ means the Corporation authorized to be established by subpart B of this part.

“(7) The term ‘noncommercial educational broadcast station’ means a television or radio broadcast station, which (A) under the rules and regulations of the Federal Communications Commission in effect on the date of enactment of the Public Broadcasting Act of 1967, is eligible to be licensed or is licensed by the Commission as a noncommercial educational radio or television broadcast station and which is owned and operated by a public agency or nonprofit private foundation, corporation, or association or (B) is owned and operated by a municipality and which transmits only noncommercial programs for educational purposes.

“(8) The term ‘interconnection’ means the use of microwave equipment, boosters, translators, repeaters, communication space satellites, of television or radio programs to noncommercial educational television or radio broadcast stations.

“(9) The term ‘educational television or radio programs’ means programs which are primarily designed for educational or cultural purposes.”

(7) striking out the heading of such part IV and inserting in lieu thereof the following:

“Part IV—Grants for Noncommercial Educational Broadcasting Facilities; Corporation for Public Broadcasting”

(8) inserting immediately after the section herein redesignated as section 398 the following:

“EDITORIALIZING AND SUPPORT OF POLITICAL CANDIDATES PROHIBITED”

“Sec. 399. No noncommercial educational broadcasting station may engage in editorializing or may support or oppose any candidate for political office.”

(9) inserting after section 395 the following new subpart:

“SUBPART B—CORPORATION FOR PUBLIC BROADCASTING”

“Congressional Declaration of Policy”

“Sec. 396. (a) The Congress hereby finds and declares—

“(1) that it is in the public interest to encourage the growth and development of noncommercial educational radio and television broadcasting, including the use of such media for instructional purposes;

“(2) that expansion and development of noncommercial educational radio and television broadcasting and of diversity of its programming depend on freedom, imagination, and initiative on both the local and national levels:

“(3) that the encouragement and support of noncommercial educational radio and television broadcasting, while matters of importance for private and local development, are also of appropriate and important concern to the Federal Government;

“(4) that it furthers the general welfare to encourage noncommercial educational radio and television broadcast programming which will be responsive to the interests of people both in particular localities and throughout the United States, and which will constitute an expression of diversity and excellence:

“(5) that it is necessary and appropriate for the Federal Government to complement, assist, and support a national policy that will most effectively make noncommercial educational radio and television service available to all the citizens of the United States;

“(6) that a private corporation should be created to facilitate the development of educational radio and television broadcasting and to afford maximum protection to such broadcasting from extraneous interference and control.

“Corporation Established

“(b) There is authorized to be established a nonprofit corporation, to be known as the ‘Corporation for Public Broadcasting’, which will not be an agency or establishment of the United States Government. The Corporation shall be subject to the provisions of this section, and, to the extent consistent with this section, to the District of Columbia Nonprofit Corporation Act.

“Board of Directors

“(c)(1) The Corporation shall have a Board of Directors (hereinafter in this section referred to as the Board), consisting of

fifteen members appointed by the President, by and with the advice and consent of the Senate. Not more than eight members of the Board may be members of the same political party.

“(2) The members of the Board (A) shall be selected from among citizens of the United States (not regular fulltime employees of the United States) who are eminent in such fields as education, cultural and civic affairs, or the arts, including radio and television; (B) shall be selected so as to provide as nearly as practicable a broad representation of various regions of the country, various professions and occupations, and various kinds of talent and experience appropriate to the functions and responsibilities of the Corporation.

“(3) The members of the initial Board of Directors shall serve as incorporators and shall take whatever actions are necessary to establish the Corporation under the District of Columbia Nonprofit Corporation Act.

“(4) The term of office of each member of the Board shall be six years; except that (A) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term; and (B) the terms of office of members first taking office shall begin on the date of incorporation and shall expire, as designated at the time of their appointment, five at the end of two years, five at the end of four years, and five at the end of six years. No member shall be eligible to serve in excess of two consecutive terms of six years each. Notwithstanding the preceding provisions of this paragraph, a member whose term has expired may serve until his successor has qualified.

“(5) Any vacancy in the Board shall not affect its power but shall be filled in the manner in which the original appointments were made.

“Election of Chairman; Compensation

“(d)(1) The President shall designate one of the members first appointed to the Board as Chairman; thereafter the members of the Board shall annually elect one of their number as Chairman. The members of the Board shall also elect one or more of them as a Vice Chairman or Vice Chairmen.

“(2) The members of the Board shall not, by reason of such membership, be deemed to be employees of the United States. They shall, while attending meetings of the Board or while engaged in duties related to such meetings or in other activities of the Board

pursuant to this subpart be entitled to receive compensation at the rate of \$100 per day including travel time, and while away from their homes or regular places of business they may be allowed travel expenses, including per diem in lieu of subsistence, equal to that authorized by law (5 U.S.C. 5703) for persons in the Government service employed intermittently.

“Officers and Employees

“(e)(1) The Corporation shall have a President, and such other officers as may be named and appointed by the Board for terms and at rates of compensation fixed by the Board. No individual other than a citizen of the United States may be an officer of the Corporation. No officer of the Corporation, other than the Chairman and any Vice Chairman, may receive any salary or other compensation from any source other than the Corporation during the period of his employment by the Corporation. All officers shall serve at the pleasure of the Board.

“(2) Except as provided in the second sentence of subsection (c)(1) of this section, no political test or qualification shall be used in selecting, appointing, promoting, or taking other personnel actions with respect to officers, agents, and employees of the Corporation.

“Nonprofit and Nonpolitical Nature of the Corporation

“(f)(1) The Corporation shall have no power to issue any shares of stock, or to declare or pay any dividends.

“(2) No part of the income or assets of the Corporation shall inure to the benefit of any director, officer, employee, or any other individual except as salary or reasonable compensation for services.

“(3) The Corporation may not contribute to or otherwise support any political party or candidate for elective public office.

“Purposes and Activities of the Corporation

“(g) (1) In order to achieve the objectives and to carry out the purposes of this subpart, as set out in subsection (a), the Corporation is authorized to—

“(A) facilitate the full development of educational broadcasting in which programs of high quality, obtained from diverse sources, will be made available to noncommercial educational television or radio broadcast stations, with strict adherence to objectivity and balance in

all programs or series of programs of a controversial nature;

“(B) assist in the establishment and development of one or more systems of interconnection to be used for the distribution of educational television or radio programs so that all noncommercial educational television or radio broadcast stations that wish to may broadcast the programs at times chosen by the stations;

“(C) assist in the establishment and development of one or more systems of noncommercial educational television or radio broadcast stations throughout the United States;

“(D) carry out its purposes and functions and engage in its activities in ways that will most effectively assure the maximum freedom of the noncommercial educational television or radio broadcast systems and local stations from interference with or control of program content or other activities.

“(2) Included in the activities of the Corporation authorized for accomplishment of the purposes set forth in subsection (a) of this section, are, among others not specifically named—

“(A) to obtain grants from and to make contracts with individuals and with private, State, and Federal agencies, organizations, and institutions;

“(B) to contract with or make grants to program production entities, individuals, and selected noncommercial educational broadcast stations for the production of, and otherwise to procure, educational television or radio programs for national or regional distribution to noncommercial educational broadcast stations;

“(C) to make payments to existing and new noncommercial educational broadcast stations to aid in financing local educational television or radio programming costs of such stations, particularly innovative approaches thereto, and other costs of operation such stations;

“(D) to establish and maintain a library and archives of noncommercial educational television or radio programs and related materials and develop public awareness of and disseminate information about noncommercial educational television or radio broadcasting by various means, including the publication of a journal;

“(E) to arrange, by grant or contract with appropriate public or private agencies, organizations, or institutions, for interconnection facilities suitable for distribution and transmission of educational television or radio programs to noncommercial educational broadcast stations;

“(F) to hire or accept the voluntary services of consultants, experts, advisory boards, and panels to aid the Corporation in carrying out the purposes of this section;

“(G) to encourage the creation of new noncommercial educational broadcast stations in order to enhance such service on a local, State, regional and national basis;

“(H) conduct (directly or through grants or contracts) research, demonstrations, or training in matters related to non-commercial educational television or radio broadcasting.

“(3) To carry out the foregoing purposes and engage in the foregoing activities, the Corporation shall have the usual powers conferred upon a nonprofit corporation by the District of Columbia Nonprofit Corporation Act, except that the Corporation may not own or operate any television or radio broadcast station, system, or network, community antenna television system, or interconnection or program production facility.

“Authorization for Free or Reduced Rate Interconnection Service

“(h) Nothing in the Communications Act of 1934, as amended, or in any other provision of law shall be construed to prevent United States communications common carriers from rendering free or reduced rate communications interconnection services for noncommercial educational television or radio services, subject to such rules and regulations as the Federal Communications Commission may prescribe.

“Report to Congress”

“(i) The Corporation shall submit an annual report for the preceding fiscal year ending June 30 to the President for transmittal to the Congress on or before the 31st day of December of each year. The report shall include a comprehensive and detailed report of the Corporation’s operations, activities, financial condition, and accomplishments under this section and may include such recommendations as the Corporation deems appropriate.

“Right To Repeal, Alter, or Amend

“(j) The right to repeal, alter, or amend this section at any time is expressly reserved.

“Financing

“(k)(1) There are authorized to be appropriated for expenses of the Corporation for the fiscal year ending June 30, 1968, the sum of \$9,000,000, to remain available until expended.

“(2) Notwithstanding the preceding provisions of this section, no grant or contract pursuant to this section may provide for payment from the appropriation for the fiscal year ending June 30, 1968, for any one project or to any one station of more than \$250,000.

“Records and Audit

“(l)(1)(A) The accounts of the Corporation shall be audited annually in accordance with generally accepted auditing standards by independent certified public accountants or independent certified public accountants or independent licensed public accountants certified or licensed by a regulatory authority of a State or other political subdivision of the United States. The audits shall be conducted at the place or places where the accounts of the Corporation are normally kept. All books, accounts, financial records, reports, files, and all other papers, things, or property belonging to or in use by the Corporation and necessary to facilitate the audits shall be made available to the person or persons conducting the audits; and full facilities for verifying transactions with the balances or securities held by depositories, fiscal agents and custodians shall be afforded to such person or persons.

“(B) The report of each such independent audit shall be included in the annual report required by subsection (i) of this section. The audit report shall set forth the scope of the audit and include such statements as are necessary to present fairly the Corporation’s assets and liabilities, surplus or deficit, with an analysis of the changes therein during the year, supplemented in reasonable detail by a statement of the sources, and application of funds, together with the independent auditor’s opinion of those statements.

“(2)(A) The financial transactions of the Corporation for any fiscal year during which Federal funds are available to finance any portion of its operations may be audited by the General Accounting

Office in accordance with the principles and procedures applicable to commercial corporate transactions and under such rules and regulations as may be prescribed by the Comptroller General of the United States. Any such audit shall be conducted at the place or places where accounts of the Corporation are normally kept. The representative of the General Accounting Office shall have access to all books, accounts, records, reports, files, and all other papers, things, or property belonging to or in use by the Corporation pertaining to its financial transactions and necessary to facilitate the audit, and they shall be afforded full facilities for verifying transactions with the balances or securities held by depositories, fiscal agents, and custodians. All such books, accounts, records, reports, files, papers, and property of the Corporation shall remain in possession and custody of the Corporation.

“(B) A report of each such audit shall be made by the Comptroller General to the Congress. The report to the Congress shall contain such comments and information as the Comptroller General may deem necessary to inform Congress of the financial operations and condition of the Corporation, together with such recommendations with respect thereto as he may deem advisable. The report shall also show specifically any program, expenditure, or other financial transaction or undertaking observed in the course of the audit, which, in the opinion of the Comptroller General, has been carried on or made without authority of law. A copy of each report shall be furnished to the President, to the Secretary, and to the Corporation at the time submitted to the Congress.

“(3) (A) Each recipient of assistance by grant or contract, other than a fixed price contract awarded pursuant to competitive bidding procedures, under this section shall keep such records as may be reasonably necessary to fully disclose the amount and the disposition by such recipient of the proceeds of such assistance, the total cost of the project or undertaking in connection with which such assistance is given or used, and the amount and nature of that portion of the cost of the project or undertaking supplied by other sources, and such other records as will facilitate an effective audit.

“(B) The Corporation or any of its duly authorized representatives, shall have access for the purpose of audit and examination to any books, documents, papers, and records of the recipient that are pertinent to assistance received under this section. The Comptroller General of the United States or any of his duly authorized representatives shall also have access thereto for such purpose during any fiscal year for which Federal funds are available to the Corporation.

TITLE III-STUDY OF EDUCATIONAL AND INSTRUCTIONAL BROADCASTING

STUDY AUTHORIZED

Sec. 301. The Secretary of Health, Education, and Welfare is authorized to conduct, directly or by contract, and in consultation with other interested Federal agencies, a comprehensive study of instructional television and radio (including broadcast, closed circuit, community antenna television, and instructional television fixed services and two-way communication of data links and computers) and their relationship to each other and to instructional materials such as videotapes, films, discs, computers, and other educational materials or devices, and such other aspects thereof as may be of assistance in determining whether and what Federal aid should be provided for instructional radio and television and the form that aid should take, and which may aid communities, institutions, or agencies in determining whether and to what extent such activities should be used.

DURATION OF STUDY

Sec. 302. The study authorized by this title shall be submitted to the President for transmittal to the Congress on or before June 30, 1969.

APPROPRIATION

Sec. 303. There are authorized to be appropriated for the study authorized by this title such sums, not exceeding \$500,000, as may be necessary.

Approved November 7, 1967.

LEGISLATIVE HISTORY:

HOUSE REPORTS: No. 572 accompanying H. R. 6736 (Comm. on Interstate & Foreign Commerce) and No. 794 (Comm. of Conference).

SENATE REPORT No. 222 (Comm. on Commerce).

CONGRESSIONAL RECORD, Vol. 113 (1967):

May 17: Considered and passed Senate.

Sept. 21: Considered and passed House, amended, in lieu of H. R. 6736.

Oct. 19: House agreed to conference report.

Oct. 26: Senate agreed to conference report.

Appendix B

National Association of Broadcasters, The Radio Code

Reprinted from The Radio Code, published by the Code Authority, National Association of Broadcasters, Sixteenth Edition second printing, June, 1973.

PREAMBLE

The radio broadcasters of the United States first adopted industry-wide standards of practice in 1937. The purpose of such standards, in this as in other professions, is to establish guideposts and to set forth minimum tenets for performance.

Standards for broadcasting can never be final or complete. Broadcasting is a creative art and it must always seek new ways to achieve greater advances. Therefore, any standards must be subject to change. In 1945, after two years devoted to reviewing and revising the 1937 document, new standards were promulgated. Further revisions were made in subsequent years when deemed necessary.

Through this process of self-examination broadcasters acknowledge their obligation to the American family.

The growth of broadcasting as a medium of entertainment, education and information has been made possible by its force as an instrument of commerce.

This philosophy of commercial broadcasting as it is known in the United States has enabled the industry to develop as a free medium in the tradition of American enterprise.

The extent of this freedom is implicit in the fact that no one censors broadcasting in the United States.

Those who own the nation's radio broadcasting stations operate them-pursuant to this self-adopted Radio Code-in recognition of the interest of the American people.

THE RADIO BROADCASTER'S CREED

We Believe:

That Radio Broadcasting in the United States of America is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States;

That its influence in the arts, in science, in education, in commerce, and upon the public welfare is of such magnitude that the only proper measure of its responsibility is the common good of the whole people;

That it is our obligation to serve the people in such manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for all mankind; by making available to every person in America such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art;

That we should make full and ingenious use of man's store of knowledge, his talents, and his skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:

Observe the properties and customs of civilized society;

Respect the rights and sensitivities of all people;

Honor the sanctity of marriage and the home;

Protect and uphold the dignity and brotherhood of all mankind;

Enrich the daily life of the people through the factual reporting and analysis of news, and through programs of education, entertainment, and information;

Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

Contribute to the economic welfare of all by expanding the channels of trade, by encouraging the development and conservation of natural resources, and by bringing together the buyer and seller through the broadcasting of information pertaining to goods and services.

Toward the achievement of these purposes we agree to observe the following:

1. PROGRAM STANDARDS

A. News

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution-being first is not as important as being right. The following Standards are predicated upon that viewpoint.

1. *News Sources.* Those responsible for news on radio should exercise constant professional care in the selection of sources-for the integrity of the news and the consequent good reputation of radio as a dominant news medium depend largely upon the reliability of such sources.

2. *News Reporting.* News reporting shall be factual and objective. Good taste shall prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters shall be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

3. *Commentaries and Analyses.* Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary shall be clearly identified as such, distinguishing them from straight news reporting.

4. *Editorializing.* Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials and should be clearly distinguished from news and other program material.

5. *Coverage of News and Public Events.* In the coverage of news and public events the broadcaster has the right to exercise his judgment consonant with the accepted standards of ethical journalism and especially the requirements for decency and decorum in the broadcast of public and court proceedings.

6. *Placement of Advertising.* A broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

B. Controversial Public Issues

1. Radio provides a valuable forum for the expression of responsible views on public issues of a controversial nature. The broadcaster should develop programs relating to controversial public issues of importance to his fellow citizens; and give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues should be considered on the basis of their individual merits, and in the light of the contributions which the use requested would make to the public interest.

3. Programs devoted to the discussion of controversial public issues should be identified as such. They should not be presented in a manner which would create the impression that the program is other than one dealing with a public issue.

C. Community Responsibility

1. A broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted with its needs and characteristics in order to serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

D. Political Broadcasts

1. Political broadcasts, or the dramatization of political issues designed to influence an election, shall be properly identified as such.

2. They should be presented in a manner which would properly identify the nature and character of the broadcast.

3. Because of the unique character of political broadcasts and the necessity to retain broad freedoms of policy void of restrictive interference, it is incumbent upon all political candidates and all political parties to observe the canons of good taste and political ethics, keeping in mind the intimacy of broadcasting in the American home.

E. Advancement of Education and Culture

1. Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich

the experience of living through the advancement of education and culture.

2. The radio broadcaster, in augmenting the educational and cultural influences of the home, the church, schools, institutions of higher learning, and other entities devoted to education and culture:

(a) Should be thoroughly conversant with the educational and cultural needs and aspirations of the community served;

(b) Should cooperate with the responsible and accountable educational and cultural entities of the community to provide enlightenment of listeners;

(c) Should engage in experimental efforts designed to advance the community's cultural and educational interests.

F. Religion and Religious Programs

1. Religious programs shall be presented by responsible individuals, groups or organizations.

2. Radio broadcasting, which reaches men of all creeds simultaneously, shall avoid attacks upon religious faiths.

3. Religious programs shall be presented respectfully and without prejudice or ridicule.

4. Religious programs shall place emphasis on religious doctrines of faith and worship.

G. Dramatic Programs

1. In determining the acceptability of any dramatic program containing any element of crime, mystery, or horror, proper consideration should be given to the possible effect on all members of the family.

2. Radio should reflect realistically the experience of living, in both its pleasant and tragic aspects, if it is to serve the listener honestly. Nevertheless, it holds a concurrent obligation to provide programs which will encourage better adjustments to life.

3. This obligation is apparent in the area of dramatic programs particularly. Without sacrificing integrity of presentation, dramatic programs on radio shall avoid:

(a) Techniques and methods of crime presented in such manner as to encourage imitation, or to make the commission of crime attractive, or to suggest that criminals can escape punishment;

(b) Detailed presentation of brutal killings, torture, or physical agony, horror, the use of supernatural or climatic incidents likely to terrify or excite unduly;

- (c) Sound effects calculated to mislead, shock, or unduly alarm the listener;
- (d) Disrespectful portrayal of law enforcement;
- (e) The portrayal of suicide as a satisfactory solution to any problem.

H. Responsibility Toward Children

The education of children involves giving them a sense of the world at large. It is not enough that programs broadcast for children shall be suitable for the young and immature. In addition, programs which might reasonably be expected to hold the attention of children and which are broadcast during times when children may be normally expected to constitute a substantial part of the audience should be presented with due regard for their effect on children.

1. Programs specifically designed for listening by children shall be based upon sound social concepts and shall reflect respect for parents, law and order, clean living, high morals, fair play, and honorable behavior.

2. They shall convey the commonly accepted moral, social and ethical ideals characteristic of American life.

3. They should contribute to the healthy development of personality and character.

4. They should afford opportunities for cultural growth as well as for wholesome entertainment.

5. They should be consistent with integrity of realistic production, but they should avoid material of extreme nature which might create undesirable emotional reaction in children.

6. They shall avoid appeals urging children to purchase the product specifically for the purpose of keeping the program on the air or which, for any reason, encourage children to enter inappropriate places.

7. They should present such subjects as violence and sex without undue emphasis and only as required by plot development or character delineation. Crime should not be presented as attractive or as a solution to human problems, and the inevitable retribution should be made clear.

8. They should avoid reference to kidnapping or threats of kidnapping of children.

I. General

1. The intimacy and confidence placed in Radio demand of the broadcaster, the networks and other program sources that they be

vigilant in protecting the audience from deceptive program practices.

2. Sound effects and expressions characteristically associated with news broadcasts (such as "bulletin", "flash," "we interrupt this program to bring you," etc.) shall be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs shall not be employed.

3. The acceptance of cash payments or other considerations for, including identification of commercial products or services, trade names or advertising slogans, including the identification of prizes, etc., must be disclosed in accordance with provisions of the Communications Act.

4. When plot development requires the use of material which depends upon physical or mental handicaps, care should be taken to spare the sensibilities of sufferers from similar defects.

5. Stations should avoid broadcasting program material which would tend to encourage illegal gambling or other violations of federal, state and local laws, ordinances, and regulations.

6. Simulation of court atmosphere or use of the term "court" in a program title should be done only in such manner as to eliminate the possibility of creating the false impression that the proceedings broadcast are vested with judicial or official authority.

7. Quiz and similar programs, that are presented as contests of knowledge, information, skill or luck must in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

8. No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

9. Legal, medical and other professional advice will be permitted only in conformity with law and recognized ethical and professional standards.

10. Narcotic addiction shall not be presented except as a vicious habit. The misuses of hallucinogenic drugs shall not be presented or encouraged as desirable or socially acceptable.

11. Program material pertaining to fortunetelling, occultism, astrology, phrenology, palmreading, numerology, mind-reading,

character-reading, or subjects of a like nature, is unacceptable when presented for the purpose of fostering belief in these subjects.

12. The use of cigarettes shall not be presented in a manner to impress the youth of our country that it is a desirable habit worthy of imitation in that it contributes to health, individual achievement or social acceptance.

13. Profanity, obscenity, smut and vulgarity are forbidden. From time to time, words which have been acceptable, acquire undesirable meanings, and broadcasters should be alert to eliminate such words.

14. Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization, such as combating prejudice, are forbidden.

15. Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually as a solution for marital problems.

16. Broadcasts of actual sporting events at which on-the-scene betting is permitted should concentrate on the subject as a public sporting event and not on the aspects of gambling.

II. ADVERTISING STANDARDS

Advertising is the principal source of revenue of the free, competitive American system of radio broadcasting. It makes possible the presentation to all American people of the finest programs of entertainment, education, and information.

Since the great strength of American radio broadcasting derives from the public respect for and the public approval of its programs, it must be the purpose of each broadcaster to establish and maintain high standards of performance, not only in the selection and production of all programs, but also in the presentation of advertising.

This Code establishes basic standards for all radio broadcasting. The principles of acceptability and good taste within the Program Standards section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to radio advertising.

A. General Advertising Standards

1. A commercial radio broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, he shall, in

recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

2. In consideration of the customs and attitudes of the communities served, each radio broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

B. Presentation of Advertising

1. The advancing techniques of the broadcast art have shown that the quality and proper integration of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its overall performance.

2. The final measurement of any commercial broadcast service is quality. To this, every broadcaster shall dedicate his best effort.

3. Great care shall be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics or performance of a product.

4. The broadcaster and the advertiser should exercise special caution with the content and presentation of commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness. Appeals involving matters of health which should be determined by physicians should be avoided.

5. Reference to the results of research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the study. Surveys, tests or other research results upon which claims are based must be conducted under recognized research techniques and standards.

C. Acceptability of Advertisers and Products

In general, because radio broadcasting is designed for the home and the entire family, the following principles shall govern the business classifications:

1. The advertising of hard liquor shall not be accepted.
2. The advertising of beer and wines is acceptable when presented in the best of good taste and discretion.
3. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature, is not acceptable.
4. Because the advertising of all products and services of a personal nature raises special problems, such advertising, when accepted, should be treated with emphasis on ethics and the canons of good taste, and presented in a restrained and inoffensive manner.
5. The advertising of lotteries is unacceptable. The advertising of tip sheets and other publications seeking to advertise for the purpose of giving odds or promoting betting is unacceptable.
The advertising of organizations, private or governmental, which conduct legalized betting on sporting contests is acceptable, provided it is limited to institutional type advertising which does not exhort the public to bet.
6. An advertiser who markets more than one product shall not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.
7. Care should be taken to avoid presentation of "bait-switch" advertising whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes.
8. Advertising should offer a product or service on its positive merits and refrain from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions.
Any identification or comparison of a competitive product or service, by name, or other means, should be confined to specific facts rather than generalized statements or conclusions, unless such statements or conclusions are not derogatory in nature.
9. Advertising testimonials should be genuine, and reflect an honest appraisal of personal experience.
10. Advertising by institutions or enterprises offering instruction with exaggerated claims for opportunities awaiting those who enroll, is unacceptable.

11. The advertising of firearms/ammunition is acceptable provided it promotes the product only as sporting equipment and conforms to recognized standards of safety as well as all applicable laws and regulations. Advertisements of firearms ammunition by mail order are unacceptable.

D. Advertising of Medical Products

Because advertising for over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer, the following principles should apply to such advertising:

1. When dramatized advertising material involves statements by doctors, dentists, nurses or other professional people, the material should be presented by members of such profession reciting actual experience, or it should be made apparent from the presentation itself that the portrayal is dramatized.

2. Because of the personal nature of the advertising of medical products, the indiscriminate use of such words as "Safe," "Without Risk," "Harmless," or other terms of similar meaning, either direct or implied, should not be expressed in the advertising of medical products.

3. Advertising material which offensively describes or dramatizes distress or morbid situations involving ailments is not acceptable.

E. Time Standards for Advertising Copy

1. The amount of time to be used for advertising should not exceed 18 minutes within any clock hour. The Code Authority, however, for good cause may approve advertising exceeding the above standard for special circumstances.

2. Any reference to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for normal guest identification, be considered as advertising copy.

3. For the purpose of determining advertising limitations, such program types as "classified," "swap shop," "shopping guides," and "farm auction" programs, etc., shall be regarded as containing one and one-half minutes of advertising for each five-minute segment.

F. Contents

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations.

2. All contest details, including rules, eligibility requirements, opening and termination dates, should be clearly and completely announced or easily accessible to the listening public; and the winners' names should be released as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable. However, when the award is based upon skill and not upon chance, evidence of purchase may be required.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of an included in the total time limitations heretofore provided. (See Time Standards for Advertising Copy.)

G. Premiums and Offers

1. The broadcaster should require that full details of proposed offers be submitted for investigation and approval before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

4. There should be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

REGULATIONS AND PROCEDURES

The following Regulations and Procedures shall obtain as an integral part of the Radio Code of the National Association of Broadcasters:

I. Name

The name of this Code shall be the Radio Code of the National Association of Broadcasters, hereinafter referred to as the Radio Code.*

Definitions:

Wherever reference is made to programs it shall be construed to include all program material including commercials.

II. Purpose of the Code

The purpose of this Code is cooperatively to establish and maintain a level of radio programming which gives full consideration to the educational, informational, cultural, economic, moral and entertainment needs of the American public to the end that more and more people will be better served.

III. The Radio Code Board

Section 1. Composition

There shall be a continuing Committee entitled the Radio Code Board.* The Code Board shall be composed of eleven members. Members of the Radio Board shall not be eligible to serve on the above specified Board. The Chairman and members of the Code Board shall be appointed by the President of the NAB, subject to confirmation by the Radio Board, and may include no more than two members as representatives of subscribing nationwide radio networks. Due consideration shall be given, in making such appointments, to factors of diversification, such as market size, geographical location, network affiliation, class of broadcast service, etc. The Board shall be fully representative of the radio industry. All Code Board members shall be selected from the subscribers to the Radio Code. In every odd-numbered year, four members shall be appointed for two-year terms; in every even-numbered year, five members shall be appointed for two-year terms, provided, however, that network representatives be rotated on an annual basis. Appointments become effective at the conclusion of the annual NAB convention of the year in which appointments are made.

A. Limitation of Service:

A person shall not serve consecutively as a member of the Board for more than two two-year terms or for more than four years consecutively, provided, however, that appointment to fill an unexpired term shall not count toward the limitation of service as previously stated.

Network representatives on the Radio Code Board shall be limited to non-consecutive two-year terms; provided, in the first year of such representation one network member may be appointed for a one-year term and one for a two-year term. Thereafter, all network members may be appointed for two-year terms. Any one

*The Radio Board of the NAB shall have power: "to enact, amend and promulgate Radio Standards of Practice or Codes, and to establish such methods to secure observance thereof as it may deem advisable; —". By-Laws of the National Association of Broadcasters, Article VI, section 8, B. Radio Board.

network representative may be reappointed following an interim two-year period.

A majority of the membership of the Radio Code Board shall constitute a quorum for all purposes unless herein otherwise provided.

Section 2. Authorities and Responsibilities

The Radio Code Board is authorized and directed:

(1) To recommend to the Radio Board amendments to the Radio Code; (2) to consider in its discretion, any appeal from any decision made by the Code Authority Director with respect to any matter which has arisen under the Code, and to suspend, reverse, or modify any such decision; (3) to prefer formal charges, looking toward the suspension or revocation of the subscription and/or the authority to use the Radio Code Audio and Visual Symbols, to the Radio Board concerning violations and breaches of the Radio Code by a subscriber; (4) to be available to the Code Authority Director for consultation on any and all matters affecting the Radio Code.

A. Meetings

The Radio Code Board shall meet regularly semi-annually on a date to be determined by the Chairman. The Chairman of the Board may, at any time, on at least five days' written notice, call a special meeting of the Board.

IV. Code Authority Director

Section 1. Director

There shall be a position designated as the Code Authority Director. This position shall be filled by appointment of the President of NAB, subject to the approval of the Board of Directors.

Section 2. Authority & Responsibilities

The Code Authority Director is responsible for the administration, interpretation and enforcement of the Radio Code. In furtherance of this responsibility he is authorized and directed:

(1) To maintain a continuing review of all programming and advertising material presented over radio, especially that of subscribers to the Radio Code of NAB; (2) to receive, screen and clear complaints concerning radio programming; (3) to define and interpret words and phrases in the Radio Code; (4) to develop and maintain appropriate liaison with governmental agencies and with responsible and accountable organizations and institutions; (5) to inform, expeditiously and properly, a subscriber to the Radio Code of complaints or commendations, as well as to advise all subscribers concerning the attitudes and desires program-wise of accountable organizations and institutions, and of the American public in

general; (6) to receive and monitor, if necessary, any certain series of programs, daily programming, or any other program presentations of a subscriber, as well as to request recorded material, or script and copy, with regard to any certain program presented by a subscriber; (7) to reach conclusions and make recommendations or prefer charges to the Radio Code Board concerning violations and breaches of the Radio Code by a subscriber; (8) to recommend to the Code Board amendments to the Radio Code; (9) to take such action as may be necessary to enforce the Code, including revocation of subscription as hereinafter provided in Chapter V, Section 4.

A. Delegation of Powers and Responsibilities

The Code Authority Director shall appoint such executive staff as is needed, consistent with resources, to carry out the above described functions, and may delegate to this staff such responsibilities as he may deem necessary.

V. Subscribers

Section 1. Eligibility

A. Any individual, firm or corporation which is engaged in the operation of a radio broadcast station or radio network; or which holds a construction permit for a radio broadcast station within the United States or its dependencies, shall, subject to the approval of the Radio Board, as hereinafter provided, be eligible to subscribe to the Radio Code of the NAB to the extent of one subscription for each such station or network, or each station which holds a construction permit; provided, that a nonradio member of NAB shall not become eligible via Code subscription to receive any of the member services or to exercise any of the voting privileges of a member.

B. The Radio Code Board may recommend categories of affiliate subscribers as may be desired, together with applicable fees for such affiliate subscriptions.

Section 2. Certification of Subscription

Upon subscribing to the Code there shall be granted forthwith to each such subscribing station authority to use such copyrighted and registered audio and visual symbols as will be provided. The symbols and their significance shall be appropriately publicized by the NAB.

Section 3. Duration of Subscription

Subscription shall continue in full force and effect until there has been received a written notice of resignation or until subscrip-

tion is revoked by action of the Code Authority, the Radio Code Board or the Radio Board of Directors.

Section 4. Revocation of Subscription

Any subscription and/or the authority to utilize the above-noted symbols, may be voided, revoked or temporarily suspended for radio programming, including commercial copy, which, by theme, treatment or incident, in the judgment of the Code Authority constitutes a continuing, willful or gross violation of any of the provisions of the Radio Code; provided, however, that the following conditions and procedures shall govern:

A. Conditions Precedent:

Prior to Revocation of Subscription, the Code Authority (1) Shall appropriately inform the subscriber of any and all complaints and information it possesses relating to the programming of said subscriber, (2) Shall have reported to, and advised, said subscriber by analysis, interpretation, recommendation or otherwise, of the possibility of a violation or breach of the Radio Code, and (3) Shall have served upon the subscriber by registered mail a Notice of Intent To Revoke Subscription; such Notice shall contain a statement of the grounds and reasons for the proposed revocation, including appropriate references to the Radio Code and shall give the subscriber 30 days to take such action as will satisfy the Code Authority. During this interim period the Code Authority may, within its sole discretion, reconsider its proposed action based upon such written reply as the subscriber may care to make, or upon such action as the subscriber may care to take program-wise, in conformance with the analysis, interpretation or recommendation of the Code Authority. If upon termination of the 30 day period, no such action has been taken or the subscriber has not requested a hearing, as hereinafter provided, his subscription to the Code shall be considered revoked.

B. Time:

In the event that the nature of the program in question is such that the Code Authority deems time to be of the essence, the Code Authority may limit the time in which compliance must be made, provided that a time certain in which subscriber may reply is included in the Notice of Intent, and provided further that the Code Authority's reasons therefor are specified in its Notice of Intent to Revoke Subscription.

C. Hearing:

The subscriber shall have the right to a hearing before the Code Board by requesting same and by filing an answer within 20 days of the date of receipt of the Notice of Intent. Said answer and

request for hearing shall be directed to the Chairman of the Code Board with a copy to the Code Authority.

D. Waiver:

Failure to request a hearing shall be deemed a waiver of the subscriber's right thereto. If a hearing is requested, action of the Code Authority is suspended pending decision of the Code Board.

E. Designation:

If hearing is requested by the subscriber, it shall be designated as promptly as possible and at such time and place as the Code Board may specify.

F. Confidential Status:

Hearings shall be closed; and all correspondence between a subscriber and the Code Authority and/or the Code Board concerning specific programming shall be confidential; provided however, that the confidential status of these procedures may be waived by a subscriber.

G. Presentation; Representation:

A subscriber who has exercised his right to a hearing, shall be entitled to effect presentation of his case personally, by agent, by attorney, or by deposition and interrogatory.

H. Intervention:

Upon request by the subscriber-respondent or the Code Authority, the Code Board, in its discretion, may permit the intervention of one or more subscribers as parties-in-interest.

I. Transcript:

A stenographic transcript record may be taken if requested by respondent and shall be certified by the Chairman of the Code Board to the Office of the Secretary of the National Association of Broadcasters, where it shall be maintained. The transcript shall not be open to inspection unless otherwise provided by the party respondent in the proceeding.

J. Code Authority; Counsel:

The Code Authority may, at its discretion, utilize the services of an attorney from the staff of the NAB for the purpose of effecting its presentation in a hearing matter.

K. Order of Procedure:

At hearings, the Code Authority shall open and close.

L. Cross-Examination:

The right of cross-examination shall specifically obtain. Where procedure has been by deposition or interrogatory, the use of cross-interrogatories shall satisfy this right.

M. Presentation:

Oral and written evidence may be introduced by the subscriber and by the Code Authority. Oral argument may be had at the hearing and written memoranda or briefs may be submitted by the subscriber and by the Code Authority. The Code Board may admit such evidence as it deems relevant, material and competent, and may determine the nature and length of the oral argument and the written argument or briefs.

N. Transcriptions, etc.:

Records, transcriptions, or other mechanical reproductions of radio programs, properly identified, shall be accepted into evidence when relevant.

O. Authority of Presiding Officer of Code Board:

The Presiding Officer shall rule upon all interlocutory matters, such as, but not limited to, the admissibility of evidence, the qualifications of witnesses, etc. On all other matters, authority to act shall be vested in a majority of the Code Board unless otherwise provided.

P. Continuances and Extensions:

Continuance and extension of any proceeding or for the time of filing or performing any act required or allowed to be done within a specific time may be granted to be done within a specific time may be granted upon request, for a good cause shown. The Code Board or the Presiding Officer may recess or adjourn a hearing for such time as may be deemed necessary, and may change the place thereof.

Q. Findings and Conclusions

The Code Board shall decide the case as expeditiously as possible and shall notify the subscriber, Code Authority, and the Radio Board in writing, of the decision. The decision of the Code Board shall contain findings of fact with conclusions, as well as the reasons or bases therefor. Findings of fact shall set out in detail and with particularly all basic evidentiary facts developed on the record (with appropriate citations to the transcript of record or exhibit relied on for each evidentiary fact) supporting the conclusion reached.

R. Disqualification:

Any member of the Code Board may be disqualify himself, or upon good cause shown by any interested party, may be disqualified by a majority vote of the Code Board.

S. Review:

A request for review of the Code Board's decision may be filed by the subscriber with the Radio Board. Such petition for review

must be served upon the Chairman of the Radio Board within 10 days after receipt by the subscriber of the Code Board's decision.

T. Penalty, Suspension of:

At the discretion of the Code Board, application of any penalty provided for in the decision may be suspended until the Radio Board makes final disposition of the Petition For Review. The entire record in the proceedings before the Code Board shall be certified to the Radio Board. The review will be limited to written statements and no provision is made for further oral argument.

U. Final Decision:

The Radio Board shall have the discretion upon review to uphold, reverse, or amend with direction the decision of the Code Board. The decision of the Radio Board is final.

Section 5. Additional Procedures

When necessary to the proper administration of the Code, additional rules of procedure will be established from time to time as authorized by the By-Laws of the NAB; in keeping therewith, special consideration shall be given to the procedures for receipts and processing of complaints and to necessary rules to be adopted from time to time, taking into account the source and nature of such complaints; such rules to include precautionary measures such as the posting of bonds to cover costs and expenses of processing same; and further provided that special consideration will be given to procedures insuring the confidential status of proceedings relating to Code observance.

Section 6. Amendment and Review

The Radio Code may be amended from time to time by the Radio Board which shall specify the effective date of each amendment; provided, that said Board is specifically charged with review and reconsideration of the entire Code, its appendices and procedures, at least once each year.

Section 7. Termination of Contracts

All subscribers on the air shall be in compliance at the time of subscription to the Code.

VI. Rates

Each subscriber shall pay fees in accordance with such schedule, at such time, and under such conditions as may be determined from time to time by the Radio Board (See Article VI, section 8, B. Radio Board By-Laws of the NAB).

Appendix C

Preamble

Believing that public radio and television broadcasting and all forms of public telecommunications are most important factors and influences in the national and international welfare, we the representatives of individuals interested in the furtherance of educational broadcasting and telecommunications, do associate ourselves as The National Association of Educational Broadcasters to serve as a professional individual membership organization providing professional services for both institutions and individuals in the field of public telecommunications; to advance, by united effort and mutual cooperation, the dissemination of knowledge, information, and education by and concerning public broadcasting and telecommunications to the end that the educational, cultural, and technical benefits of electronic communications may be extended to all; to further research and conduct studies and projects in the educational uses of public broadcasting and telecommunications and their employment for the improvement of instruction at all levels of public learning; to foster a fuller use of current and developing communications technology; to coordinate efforts of educational institutions in all areas of public broadcasting and telecommunications; to maintain a continuing interest and concern respecting legislative and regulatory matters affecting public and educational uses of communications technology; and to preserve and advance the freedoms and responsibilities of non-

commercial educational broadcasters and other telecommunications users. The statement of purposes contained in these By-laws is intended to implement (but not to state purposes or authorize powers different from or in addition to) those purposes for which the National Association of Educational Broadcasters was organized as set forth in its Articles of Incorporation.

ARTICLE I

Offices

Section 1.01. *Registered Office.* The registered office of the National Association of Educational Broadcasters (hereinafter called NAEB) shall be in Urbana, Illinois.

Section 1.02. *Other Offices.* NAEB may also have offices at such other places, either within or without the State of Illinois, as the Board of Directors may from time to time authorize. The principal office shall be in the District of Columbia.

ARTICLE II

Members and Associates

Section 2.01 *Classes of Members.* NAEB shall be composed of Individual Members.

Section 2.02. *Eligibility.* Any individual engaged in the educational broadcasting or educational telecommunications fields, or any individual seeking to advance educational, cultural or public service broadcasting or telecommunications may be elected to Individual Membership.

Section 2.03. *Associates.* Any instructional system, any educational organization, association, firm or broadcasting system, or any commercial concern (other than an individual) desiring to cooperate with NAEB in furthering the development of educational, cultural or public service broadcasting or telecommunications may be elected an Associate.

Section 2.04. *Rules Affecting Members and Associates.*

(a) *Voting.* Each individual Member shall be entitled to one vote on each matter submitted to a vote of the members by the Board of Directors, or otherwise in accordance with these By-laws. No member may vote by proxy.

(b) *Associates.* Associates shall not be entitled to vote but may otherwise participate fully in the activities of, and receive the publications and other services of, the NAEB.

(c) *Applications for Membership.* All applicants for membership in the NAEB shall be submitted in writing to the Secretary for consideration and disposition by the Board of Directors.

Section 2.05. *Termination of Membership.* The Board of Directors may suspend or expel any member who may be substantially in default with respect to the payment of dues, fees, or other assessments as may be determined under Article IX.

Section 2.06. *Resignation.* Any member may resign by filing a written resignation with the Secretary, but such resignation shall not relieve the member so resigning of the obligation to pay any dues, fees, and other assessments theretofore accrued and unpaid.

Section. 2.07. *Transfer of Membership.* Membership in NAEB is not transferable or assignable.

ARTICLE III

Meetings

Section 3.01. *Annual and Special Meetings.* Annual meetings of members shall be held either within or without the State of Illinois. An annual meeting shall be held each year in October or November on a day and at an hour to be determined by the Board of Directors. Special meetings of the members may be called by the Board of Directors, the President, and Secretary, or by members having one-tenth of the votes entitled to be cast at such meeting.

Section 3.02. *Notice of Meetings.* Written or printed notice stating the place, day and hour of any meeting of members shall be delivered either personally or by mail, to each member entitled to vote at such meeting, not less than five nor more than forty days before the date of such meeting, by or at the direction of the Board of Directors, the President, the Secretary or persons calling the meeting. In case of a special meeting, the purpose for which the meeting is called shall be stated in the notice. If mailed, the notice of a meeting shall be deemed delivered when deposited in the United States mail addressed to the member at his address as it appears on the records of NAEB, with postage thereon prepaid.

Section 3.03. *Quorum.* The members having one-tenth of the votes which may be cast, at any meeting shall constitute a quorum at such meeting. If a quorum is not present at any meeting of members, the majority of the members present may adjourn the meeting from time to time without notice.

ARTICLE IV

Regions and State or Area Chapters

Section 4.01. To encourage a larger participation by members in the services and functions of the NAEB, and to accomplish the missions and goals set forth in the Preamble to these By-laws, the Board of Directors may designate or recognize areas within the geographic limits of the United States to compose Regions and State or Area Chapters; but no organization of members in any such Regions and State or Area Chapters shall have the authority to enter into any contracts or other binding arrangement in the name of, or on behalf of, NAEB or to commit it financially.

ARTICLE V

Board of Directors

Section 5.01. *General Powers.* Except as otherwise provided in these By-laws, the property, affairs, business and all matters of policy affecting the NAEB and its members shall be managed or determined by the Board of Directors.

Section. 5.02. *Initial Board of Directors.* The Initial Board of Directors shall consist of the Executive Committee of the Board existing at the time of the adoption of these By-laws. The Initial Board of Directors shall serve only until a first election of directors by the Individual Members. The Initial Board of Directors shall nominate a slate for the first elected Board of Directors and cause such election to take place consistent with Section 5.06 hereunder so that the first elected directors can take office on January 1, 1974.

Section 5.03. *Number and Composition.* The Board of Directors shall consist of sixteen directors, nine of whom shall be elected by the Individual Members; six of whom shall be elected by the Board of Directors under procedures designed to guarantee representation, upon the whole Board of Directors, of Associates, the public-at-large, members of minority groups, and women; and one of whom shall be the President of NAEB *ex officio*. To serve as a director, a person must be an Individual Member of the NAEB.

Section 5.04. *Terms of Directors.* Each director elected to the NAEB Board of Directors shall serve a term of three calendar years on the NAEB Board. Three directors shall be elected annually by the Individual Members, and two directors shall be elected annually by the Board of Directors. Directors upon the Initial Board of

Directors shall serve until the first election of the directors is completed. Of the directors first elected by the Individual Members, three directors shall serve until January 1, 1975, three directors shall serve until January 1, 1976, and three shall serve until January 1, 1977. Of the directors first elected by the Board of Directors, two directors shall serve until January 1, 1975, two directors shall serve until January 1, 1976, and two directors shall serve until January 1, 1977.

Section 5.05. *Limitations on Terms of Service.* Directors shall hold office until their successors shall be duly elected and shall have qualified. Directors elected by the Individual Members shall not be eligible to succeed themselves after having served one full three-year term. Directors elected by the NAEB Board of Directors shall be eligible to succeed themselves.

Section 5.06. *Election of Directors by the Members.*

(a) *Time and Method of Election.* Directors elected by the membership of the NAEB shall be elected nationally from and by the Individual Members of the NAEB by mail ballot following each annual membership meeting, provided that such ballot shall be completed at such time to permit elected directors to take office at the beginning of the succeeding calendar year. Directors first elected by the membership of the NAEB shall be elected consistent with the nominating procedures described in sub-section (b) hereof, and the terms of such directors shall be as provided in Section 5.04.

(b) *Nominating Procedures.* The Board of Directors shall appoint a nominating committee, composed of two directors elected by the membership of the NAEB, and one director elected by the Board of Directors of the NAEB, prior to each annual meeting of the members. The Initial Board of Directors shall appoint a nominating committee from among its membership. The nominating committee shall nominate such number of candidates as shall be double the number of directors to be elected by the membership for terms beginning the first day of the following calendar year. In making such nominations, the nominating committee shall consider each nominee's experience and qualifications and shall make such nominations as shall assure election to the Board of Directors of individuals representing a balance of such factors as leadership ability and representation of differing telecommunications media, different localities and areas, minority groups and sex. All Individual Members shall be notified of the names of the nominating committee's nominees at least twenty-one (21) days prior to a date fixed by the Board of Directors. Additional nominations may be

made by written nomination petitions signed by at least fifty (50) Individual Members and received by the Secretary of the NAEB at least seven (7) days prior to such date fixed by the Board of Directors; provided, however, that an Individual Member shall not be eligible for nomination by petition unless he would also have been eligible for nomination by the nominating committee.

Section 5.07. *Resignation.* Any director may resign at any time by giving written notice to the Secretary of NAEB or to the Board of Directors. Such resignation shall take effect at the time specified therein; and unless otherwise specified therein the acceptance of such resignation shall not be necessary to make it effective.

Section 5.08. *Filling of Vacancies.* Vacancies in the NAEB Board of Directors shall be filled by the NAEB Board.

Section 5.09. *Meetings of the Board of Directors.* Meetings of the Board of Directors shall be held at least once each year at such place, at such date, and at such hour as may be fixed at the last preceding meeting of the Board of Directors, and if not so fixed, as fixed by the President, or if he is absent or is unable or refuses to act, by the Chairman or any four directors.

Section 5.10. *Organization of Directors' Meetings.* At all meetings of the Board of Directors, the Chairman of the Board, or in his absence, the Vice-Chairman of the Board, or in the absence of the Chairman of the Board and the Vice-Chairman of the Board, a chairman chosen by a majority of the directors present, shall act as chairman of such meeting and preside thereat. The Secretary, or in his absence, an Assistant Secretary, shall act as Secretary at all meetings of the Board of Directors. In the absence from any such meeting of the Secretary and all the Assistant Secretaries, the chairman of the meeting may appoint any person to act as Secretary of the meeting.

Section 5.11. *Notice of Meetings - Waiver.* Notice of the annual meeting shall be given not less than five nor more than forty days prior to the date thereof and notices of any special meeting of the Board shall be given not less than five nor more than forty days prior to the date thereof. Each notice shall specify the place, the date, and hour of the meeting, and in the case of special meetings, the general nature of the business to be transacted thereat. Notice may be given to any director personally, by mail, or by telegram, charges prepaid, and may be waived in writing by any director, either before or after the meeting. Notices of adjourned meetings need not be given except when the adjournment is for a period of thirty days or more. Notices shall be given by the Secretary, or, if

he is absent, by an Assistant Secretary, or if they are unable or refuse to act, by any Director.

Section 5.12. *Quorum - Adjournment.* The presence of one-third of the members of the Board of Directors shall constitute a quorum for the transaction of business. In the absence of a quorum, any meeting may be adjourned from time to time by vote of a majority of Directors present thereat. At any such adjourned meeting at which a quorum is present, any business may be transacted which may have been transacted at the meeting as originally called.

Section 5.13. *Consent to Meetings.* The transactions of any meeting, however called and noticed, shall be as valid as though transacted at a meeting duly held after regular call and notice, if a quorum be present, and if, either before or after the meeting, each of the directors not present in person signs a written waiver of notice, or consents to the holding of such meeting, or approves the minutes thereof. All such waivers, consents, or approvals shall be filed with the corporate records or made a part of the minutes of the meeting. Any action which, under law, may be taken at a meeting of the Board of Directors may be taken without a meeting if authorized by approval in writing signed by all of the directors and filed with the Secretary of NAEB.

Section 5.14. *Voting Rights-Proxies Prohibited.* Each director including the *ex officio* director shall be entitled to one vote. No director may vote by proxy.

ARTICLE VI

Officers

Section 6.01. *Officers.* The officers of NAEB shall be a Chairman, a Vice-Chairman, a President, who shall be the Chief Executive Officer, such Vice-Presidents as may from time to time be elected by the Board of Directors, a Secretary and a Treasurer, and such other officers as shall be elected in accordance with the provisions of Section 6.03 of these By-laws. The Chairman and the Vice-Chairman shall be elected from among the directors elected by the Individual Members of the NAEB.

Section 6.02. *Election, Term of Office and Qualifications.* The officers of NAEB shall be elected by vote of a majority of the whole Board of Directors. Except as otherwise provided in these By-laws, each officer shall hold office for a term not exceeding three years and until his successor shall be duly elected and shall have qualified or

until he shall die, resign or shall have been removed in the manner hereinafter specified. Any two or more offices may be held by the same person except the offices of Chairman or Vice-Chairman and President, and the offices of President and Secretary.

Section 6.03. *Additional Officers.* The Board of Directors may elect such other officers as it may deem necessary, including one or more Assistant Secretaries and one or more Assistant Treasurers, each of whom shall have such authority and perform such duties as are provided in these By-laws and shall have such additional authority and perform such additional duties as the Board of Directors may from time to time prescribe.

Section 6.04. *Removal.* Any officer elected by the Board of Directors may be removed by vote of a majority of the whole Board of Directors whenever in its judgment the best interest of NAEB will be served thereby, but such removal shall be without prejudice to the contract rights, if any, of the person so removed.

Section 6.05. *Resignation.* Any officer of NAEB may resign at any time by giving written notice of his resignation to the President, or to the Secretary, or to the Board of Directors. Any such resignation shall take effect at the time specified therein and unless otherwise specified therein, the acceptance thereof shall not be necessary to make it effective.

Section 6.06. *Vacancies.* Any vacancy in any office because of death, resignation or removal, or any other cause may be filled by the Board of Directors at any regular or special meeting thereof.

Section 6.07. *The Chairman and Vice-Chairman of the Board of Directors.* The Chairman and the Vice-Chairman of the Board of Directors shall be elected at each annual meeting of the Board by a vote of the majority of the Board of Directors and each shall serve in such capacity at the pleasure of the Board. The Chairman shall, if present, preside at all meetings of the members and at all meetings of the Board of Directors. He shall perform such other duties as time to time may be assigned him by the Board of Directors. The Vice-Chairman of the Board in the absence of the Chairman of the Board shall in all respects act in the stead of the Chairman of the Board during such absence.

Section 6.08. *The President.* The President shall be the Chief Executive Officer of NAEB and shall have, subject to the direction and control of the Board of Directors and the Executive Committee, general and active supervision over the business and affairs of NAEB and over its several officers. The President shall appoint all members of the staff of NAEB (other than those specifically named in these By-laws) and assign them appropriate titles and duties, and fix

their compensation. The President is authorized, subject to the approval of the Board of Directors, to accept grants to NAEB and to enter into contracts with the Federal Government and other appropriate agencies to pursue research and perform services consistent with the purposes and powers of this corporation as set forth in the Articles of Incorporation. In general, he shall perform all of the duties incident to the office of President and such other duties as from time to time may be assigned to him by the Board of Directors. He shall be *ex officio* a member of all committees of the Board of the NAEB, with the right to vote. The President shall be a full-time, paid employee.

Section 6.09. *The Vice-President.* Each Vice-President shall have such powers and perform such duties as the Board of Directors may from time to time prescribe. In the case of the absence or inability to act of the President, a Vice-President shall be designated by the Board of Directors to perform the duties of the President and, when so acting, shall have all the powers of, and shall be subject to all the restrictions upon, the President.

Section 6.10. *The Secretary.* The Secretary shall (a) see that all notices are duly given in accordance with the law and these By-laws; (b) be custodian of the seal of NAEB and affix such seal to all documents, the execution of which, on behalf of NAEB under its seal, is authorized by the Board of Directors, or the Executive Committee, or by any officer or agent of NAEB to whom power to authorize the affixing of such seal shall have been delegated; (c) keep, or cause to be kept, in books provided for the purpose, minutes of the meetings of the members, of the Board of Directors, and of the Executive Committee; (d) sign such instruments as require the signature of the Secretary; and (e) in general perform all the duties incident to the office of Secretary and such other duties as from time to time may be assigned to him by the Board of Directors.

Section 6.11. *Assistant Secretaries.* Each of the Assistant Secretaries shall perform such duties as from time to time may be assigned to him by the Board of Directors.

Section 6.12. *The Treasurer.* The treasurer shall (a) have charge and custody of, and be responsible for, all funds and securities and other property of NAEB and deposit all such funds in such banks, trust companies or other depositories as shall be selected in accordance with the provisions of these By-laws or be selected by order of the Board of Directors; (b) receive, and give receipts for, monies due and payable to NAEB from any source whatsoever; (c) sign such documents as shall require the signature

of the Treasurer; (d) keep or cause to be kept correct records of the business transactions of NAEB and at all reasonable times exhibit such records to any of the directors of NAEB upon application at the office of NAEB where such records are kept; (e) have charge of the audit and financial statistical departments of NAEB; and (f) in general perform all the duties incident to the office of Treasurer and other duties as from time to time may be assigned to him by the Board of Directors. The Treasurer shall, if required by the Board of Directors, give a bond for the faithful discharge of his duties in such sum and with such sureties as the Board of Directors shall determine.

Section 6.13. *Assistant Treasurers.* Each of the Assistant Treasurers shall perform such duties as from time to time may be assigned to him by the Board of Directors. If required by the Board of Directors, each Assistant Treasurer shall give a bond for the faithful performance of his duties in such sum and such sureties as the Board of Directors shall determine.

Section 6.14. *Compensation.* The compensation of the officers shall be fixed from time to time by the Board of Directors.

ARTICLE VII

Committees

Section 7.01. *Executive Committee.* The Executive Committee of the NAEB Board shall be composed of the following six directors: Three directors elected by the membership of the NAEB (including the Chairman and Vice-Chairman of the Board of Directors); two directors elected by the Board of Directors; and the President of the NAEB. Except to the extent necessary to carry out the Board's powers as required by law or as set forth in the Articles of Incorporation or these By-laws, the Board of Directors delegates to the Executive Committee the authority of the Board of Directors in the management of the property, affairs and business of, and in establishing the policies of, NAEB, and authorizes the seal of NAEB to be affixed to all papers which require it. This delegation of authority shall not operate to release the Board of Directors or any individual director of any responsibility imposed upon it or him by law. The Chairman of the Board of Directors or, in his absence, the Vice Chairman, shall act as its chairman, or in the absence of both of them, the remaining members may elect a chairman of the meeting. At least four regular meetings of the Executive Committee shall be held each calendar year.

Section 7.02. *Committees in General.* The Board of Directors may appoint such other committees (and the chairmen thereof) from

among the directors or the membership of the NAEB as it may deem appropriate to perform such functions as it may designate, or to represent special interest groups or categories within the activities of NAEB. Each member of such committee shall continue to be a member of that committee only during the pleasure of the Board of Directors. A majority of a committee shall constitute a quorum thereof, and the act of a majority of those present at a meeting at which a quorum is present shall be the act of the committee. Meetings of each such committee shall be called by the President of NAEB at the request of the chairman of the committee or any two members of the committee. Each such committee shall render such reports, at such times as the President or the Board of Directors may request.

ARTICLE VIII

Contracts, Drafts, Bank Accounts, etc.

Section 8.01. *Contracts and Appointments of Agents in Connection Therewith.* To the extent specifically authorized by the Board of Directors, the Chairman, the President, or any Vice-President, or the Secretary, or the Treasurer may in the name of NAEB and on its behalf execute and deliver contracts between NAEB and any individual, corporation or partnership or other entity.

Section 8.02. *Loans.* To the extent specifically authorized by the Board of Directors, any two of the following officers, to wit, the Chairman, the Vice-Chairman, the President, a Vice-President, the Treasurer and the Secretary, acting together, may effect loans and advances at any time for NAEB from any bank, trust company or other institution or from any firm or individual, and for such loans and advances may make, execute and deliver promissory notes or other evidences of indebtedness of NAEB, but no officers shall, for purposes of giving security for any such loan or advance, mortgage, pledge, hypothecate or transfer any property whatsoever owned or held by NAEB, except when authorized by resolution of the Board of Directors.

Section 8.03. *Checks, Drafts, etc.* All checks, drafts, orders for the payment of money, obligations, bills of exchange and insurance certificates shall be signed by such officer or officers of NAEB and in such manner as shall from time to time be determined by resolution of the Board of Directors.

Section 8.04. *Deposits and Accounts.* All funds of NAEB, not otherwise employed, shall be deposited from time to time in general or special accounts in such banks, trust companies or other depositories as the Board of Directors may select, or as may be selected by any officer or officers of NAEB to whom such power may

from time to time by delegated by the Board of Directors. For the purposes of deposit and for the purposes of collection for the account of NAEB, checks, drafts and other orders for the payment of money which are payable to the order of NAEB may be endorsed and delivered by any officer of NAEB.

ARTICLE IX

Dues

Section 9.01. *Annual Dues.* Individual Members and Associates of NAEB shall pay such annual dues or fees, and such additional service fees or assessments, as are determined from time to time by the Board of Directors.

ARTICLE X

Corporate Seal

Section 10.01. *Corporate Seal.* The corporate seal shall set forth the full name of NAEB. Such seal may be engraved, lithographed, printed, stamped, impressed upon, or affixed to any contract, conveyance, or other instrument executed by NAEB.

ARTICLE XI

Fiscal Year

Section 11.01. *Fiscal Year.* The fiscal year of NEAB shall begin on July 1 of each year and end on June 30 of the following year.

ARTICLE XII

Waiver of Notice

Section 12.01. *Wavier of Notice.* Whenever any notice whatever is required to be given by statute or these By-laws, a waiver thereof, in writing, signed by the person or persons entitled to said notice, whether before or after the time stated therein, shall be deemed equivalent thereto.

ARTICLE XIII

Indemnification

Section 13.01. *Indemifcation of Officers and Directors.* NAEB shall indemnify any and all of its officers and directors or former officers and directors against expenses actually and necessarily incurred by them in connection with the defense of any action, suit, or proceeding, in which they or any of them are made parties or a party by reason of being or having been officers or directors or an officer or director or NAEB, except in relation to matters as to which any such officer or director or former officer or director shall be adjudged in such action, suit, or proceeding to be liable for negligence or misconduct in the performance of duty. Such indemnification shall not be deemed exclusive of any other rights to which those indemnified may be entitled under any agreement, vote of the Board of Directors, or otherwise.

ARTICLE XIV
Amendments

Section 14.01. *Amendments.*

(a) At any regular or special meeting of the Board of Directors, any part of these By-laws may be altered, amended, or repealed, and new By-laws may be adopted, by a majority of the directors present, *provided* that at least thirty days' written notice is given of intention to alter, amend, repeal or to adopt new By-laws at such meeting; except that any proposed alteration, amendment, or repeal relating to Article II or to any provision contained in these By-laws with respect to the number, composition, and election of directors shall be submitted to the voting members of the NAEB in such a manner as the Board of Directors shall prescribe, *provided* that at least thirty days' written notice is given to qualified members before the date of the meeting at which any such proposed alteration, amendment or repeal is to be considered.

(b) At an annual meeting of the members,

(1) any alteration, amendment or repeal of these By-laws not relating to Article II or to the number, composition, and election of the directors may be recommended by a resolution adopted by two-thirds of the voting members present,

(2) any alteration, amendment or repeal of these By-laws relating to Article II or to the number, composition, and election of the directors may be adopted by two-thirds of the voting members present,

provided that at least thirty-five days' written notice (including the text of any such proposed alteration, amendment, or repeal) is given to the Secretary of NAEB before the date of the annual meeting at which such proposed alteration, amendment or repeal is to be considered, and *provided* further that at least 30 days' written notice is given by the Secretary to qualified members before the date of such annual meeting. Any alteration, amendment or repeal relating to Article II or to the number, composition, and election of directors shall become effective at such time as is provided in the resolution approving any such alteration, amendment or repeal. Any other alteration, amendment or repeal shall become effective only upon appropriate action by the Board of Directors pursuant to Section 5.01 of these By-laws. The Board of Directors shall advise the members of any action taken with respect to any resolution adopted or recommended at the annual meeting of the members as soon as practicable and in any event, no later than the time prescribed for giving notice to the members of the next annual meeting of the members.

Appendix D

By-Laws of the Association of Public Radio Stations

Article I *Name*

1.1 The Corporation shall be known as The Association of Public Radio Stations.

Article II *Offices*

2.1 *Registered Office.* The Corporation shall maintain a registered office in the City of Washington, District of Columbia.

2.2 *Other Offices.* The Corporation may also have offices at such other places, either within or without the District of Columbia, as the business of the Corporation may require.

Article III *Members*

3.1 *Membership.* The Members of the Corporation shall be noncommercial educational radio broadcast stations which shall have met the Membership Qualifications established by the Board of Directors. Said Membership Qualifications shall be adopted by a vote of at least two-thirds of the Board of Directors, present and voting. Amendments or exceptions to said Membership Qualifications shall similarly require approval by at least two-thirds of the Board of Directors, present and voting.

3.2 *Representatives of Members.* Each Member shall designate in writing one Station Representative. Such Station Representative may either be a member of that Member's Board of Directors, or the chief executive officer of a licensed institution, or a professional representative such as the station manager or other designated supervisory employee of Member. Such Station Representative, at Member's designation, shall represent, vote and act for the Member in all affairs of the Corporation. Members may change their Station Representatives at will and may appoint a substitute Representative by given written notice thereof to the Corporation. Members and Station Representatives shall cease to be representatives automatically if and when their terms of office or employment expire.

3.3 *Membership Dues.* The Corporation may assess such membership dues for Members as shall be determined by the Board of Directors.

3.4 *Termination of Membership.* Any Member may voluntarily terminate membership in the Corporation by giving written notice to such effect at least thirty (30) days in advance. Any Member shall cease to be such automatically upon termination or non-renewal of its station license or licenses. Any Member also shall cease to be such if membership dues are not paid within ninety (90) days of their due date; provided, however, that the Board of Directors may, within its discretion, waive the preceding provision. Termination of membership shall not relieve Member of any outstanding obligations to the Corporation or third parties.

Article IV *Meetings of Members*

4.1 *Annual Meetings.* Annual meetings of the Members shall be held each year for the consideration of annual reports and for the transaction of such other business as may come before the meeting. The Board of Directors shall determine the specific date of each annual meeting.

4.2 *Special Meetings.* Special meetings of the Members may be called at any time by the Board of Directors of its own accord or upon the written request of twenty-five percent (25%) or more of the Members.

4.3 *Place and Notice of Meetings.* Annual and special meetings shall be held in such location or locations as shall be determined by the Board of Directors. Notices of Members' meetings shall be printed or in writing, shall state the place, day and hour of the meeting (and in the case of a special meeting, the purpose or

purposes for which called) and shall be delivered to all Members not less than ten (10) days nor more than fifty (50) days before the date of the meeting. If mailed, such notice shall be deemed to be delivered when deposited with postage prepaid in the U.S. mail addressed to each Member as listed in the records of the Corporation.

4.4 Quorum and Chairmanship. A majority of the Members, in person, shall constitute a quorum for the transaction of all business at any meeting of the Members, but any lesser number may adjourn any meeting from time to time until a quorum shall be present. Membership meetings shall be presided over by the Chairman of the Board of Directors or, in his absence, by the Vice Chairman of the Board of Directors, or such other board member as the Chairman of the Board of Directors or, in his absence, the Vice Chairman of the Board of Directors designates.

4.5 Voting and Proxies. Each Member shall be entitled to only one vote on matters brought to the Membership for its vote. Voting may not be any proxy. Voting may be conducted by mail if so authorized by the Board of Directors.

Article V

Board of Directors

5.1 General Powers. The property, affairs and business of the Corporation shall be managed by the Board of Directors. The Board of Directors may delegate any of its functions as it sees fit.

5.2 Initial Directors. The Initial Directors shall be:

1. Mr. Ronald Bornstein
2. Dr. Hugh Cordier
3. Mr. William Giorda
4. Mr. John Gregory
5. Mr. Burt Harrison
6. Miss Susan Kilmer
7. Mr. William Kling
8. Mr. Godwin Oyewole
9. Dr. Patricia L. Swenson

Initial Directors shall have all powers of regularly-elected Directors but shall serve only until a first election of Directors by the Members, as provided in Section 5.7 of these By-Laws. Initial Directors shall nominate a slate for the first Board of Directors and shall cause the election of the first Board of Directors consistent with Section 5.4 hereunder so that the Directors first elected can take office by January 1, 1974.

5.3 *Number of Directors.* The Board of Directors shall consist of nine (9) Directors, all of whom shall be designated Station Representatives of Members. In addition; the President of the Corporation shall be entitled to attend and participate in all meetings of the Board of Directors but shall not be entitled to vote at any such meetings or be included in a quorum.

5.4 *Election and Appointment of Directors.* The election of Directors shall be by the Station Representative designated by Members. Each Member may vote for such number of nominees as shall be equal to the number of Directors to be elected, but may not cast more than one vote for any single nominee. The Board of Directors will be elected and appointed as follows: The Chairman of the Board of Directors, with the concurrence of a majority of the Directors, present and voting, shall appoint a Nominating Committee of five (5) representatives of Members prior to each annual meeting of the Members. The Nominating Committee thus appointed shall include five (5) persons, no more than three (3) of whom are then serving as Directors. The Board of Directors shall make every attempt to appoint a Nominating Committee that represents a balance of different types and sizes of stations and different regional areas of the country. The Nominating Committee shall nominate such number of candidates as shall be no more than double the number of Directors to be elected. In making such nominations, the Nominating Committee shall consider each nominee's experience and qualifications; and shall make such nominations as shall assure election to the Board of Directors of individuals representing a balance of such factors as leadership ability and representation of different types and sizes of stations from different localities and areas, ethnic groups and gender. All Members shall be notified of the names of the Nominating Committee's nominees at least thirty (30) days prior to the date of the election. Additional nominations may also be made by written nominating petitions signed by at least fifteen (15) Members and received by the Chairman at least fourteen (14) days prior to the date of the election; provided, however, that a representative of a Member shall not be eligible for nomination by petition unless he would also have been eligible for nomination by the Nominating Committee. The Chairman shall notify all Members by mail of such additional nominations by petition at least seven (7) days prior to the date of the election. Voting shall be conducted by written ballot before the beginning of the following calendar year. Except as otherwise provided in Section 5.7, the term of each Director so

elected shall commence on the first day of the calendar year following the election.

5.5 *Disqualification of Directors.* A Director who ceases to be a designated representative of a Member shall be disqualified thereby from continuing to serve as such Director.

5.6 *Vacancies of Directors.* A vacancy in the Board of Directors shall be filled by substitute Director elected by the remaining Directors. Each substitute Director elected or appointed to a vacancy shall serve for the unexpired portion of the term of the Director for whom substituted.

5.7 *Term of Directors.* The Initial Directors shall serve until the first election of Directors is completed or through December 31, 1973, whichever is later. Nine Directors shall be elected at the first annual meeting of the Corporation. The three Directors receiving the highest number of votes shall serve until January 1, 1977; the three Directors receiving the next highest number of votes shall serve until January 1, 1976; and the three Directors receiving the next highest number of votes shall serve until January 1, 1975. In case of tie votes, the existing Board of Directors shall determine the term of office. For the purpose of this Section, the three Directors serving until January 1, 1975, and the three Directors serving until January 1, 1976, shall be known as Short-Term Directors. Thereafter, three Directors shall be elected each year to serve full three-year terms of office. The six Short-Term Directors may be re-elected for one (1) additional three-year term without any intervening lapse of time; all other Directors elected and subsequently elected may not be re-elected for an additional three-year term except after an intervening period of one (1) year. All Directors, including Initial Directors, may continue to serve until their successors are elected and qualified. Service as an Initial Director shall not be recognized as a term for the purpose of limiting service hereunder.

5.8 *Compensation of Directors.* Directors shall receive no fees or other emoluments except for actual expenses incurred in connection with meetings of the Board of Directors or otherwise incurred in connection with corporate affairs.

5.9 *Chairman and Vice Chairman.* The Board of Directors shall elect a Chairman and a Vice Chairman at each Annual Directors' Meeting or at such other time as there may be a vacancy. The Chairman and Vice Chairman of the Board of Directors shall continue to serve in such capacity until election of his, her, or their successors.

5.10 *Meetings.* The first Annual Meeting of the Board of Directors shall be the first meeting of the Initial Board of Directors following incorporation. Thereafter, Annual Meetings of the Board of Directors shall be held in the month of January of each year. The Chairman of the Board of Directors may, if he deems it advisable, set the date of such Annual Meeting no more than sixty (60) days subsequent to the month of January. Regular meetings of the Board of Directors shall be held at regular intervals no less than twice each year as the Board of Directors shall decide. Special meetings of the Board of Directors may be called by the Chairman at his own behest or at the request of four or more other Directors. Annual, Regular and Special Directors' Meetings shall be held at the places, dates and times designated by the Chairman. Notices of all meetings shall be mailed to each Director at least five (5) days in advance, or telegraphed or delivered personally at least three (3) days in advance. A waiver of notice in writing shall be deemed equivalent to such notice; attendance at a meeting shall be deemed waiver of notice except where attendance is for the sole purpose of objecting to the absence of notice. No notice is necessary for an adjourned meeting other than the announcement thereof at the meeting at which adjournment takes place.

5.11 *Quorum and Voting.* At each meeting of the Board of Directors, the presence of a majority of the Directors shall be necessary to constitute a quorum for the transaction of business. Except as otherwise specifically provided by statute, the Articles of Incorporation, or the By-Laws, the acts of a majority of the Directors present at a meeting at which a quorum is present shall be the acts of the Board of Directors. A majority of the Directors present at any meeting, whether or not they shall comprise a quorum, may adjourn the meeting from time to time. Each Director shall be entitled to one vote and may not exercise his voting rights by proxy or by mail.

Article VI

Committees

6.1 *Committees.* The Board of Directors may establish such committees as it may deem appropriate to perform such functions as it may designate.

Article VII

President

7.1 *Appointment.* The President shall be appointed by the Board of Directors, serve at its pleasure, and shall be the chief executive officer of the Corporation.

7.2 Function. The President shall appoint an appropriate staff to administer the affairs of the Corporation shall propose policies to be considered by the Board of Directors, shall develop methods of implementing policy decisions, shall be responsible for such implementation, and shall have all other powers and duties that normally reside in the office of a chief executive. In addition, the President shall be entitled to attend and participate fully in all meetings of the Board of Directors; however, the President shall not be entitled to vote at any such meeting or be included in a quorum.

Article VIII

Other Corporate Officers

8.1 Secretary. The Secretary shall be appointed by the Board of Directors upon the recommendation of the President. The Secretary shall be custodian of the corporate seal, maintain the corporate records, prepare and serve the corporate notices, and keep the minutes of all Members' and Directors' meetings.

8.2 Treasurer. The Treasurer shall be appointed by the Board of Directors upon the recommendation of the President. The Treasurer shall keep the financial books and records of the Corporation, deposit corporate funds and make appropriate payments, maintain proper records of monies received and spent, and submit to the Board of Directors an annual statement of accounts.

8.3 Additional Corporate Officers. Additional corporate officers may be appointed for the Corporation from time to time by the Board of Directors upon the recommendation of the President.

Article IX

Contracts, Loans, Checks and Bank Accounts

9.1 Contracts. To the extent that the Board of Directors may specifically authorize, any person may on behalf of the Corporation prepare proposals for contracts with any person, firm or other entity, sign contracts between the Corporation and any such person, firm or other entity, execute bonds and undertakings required for the faithful performance of such contracts, and deliver vouchers and receipts in connection therewith.

9.2 Loans. To the extent that the Board of Directors may specifically authorize, any two persons, acting together, may effect loans and advances at any time for the Corporation from any bank,

trust company or other institution or from any person, firm or other entity, and for such loans and advances may make, execute, and deliver promissory notes or other evidences of indebtedness of the Corporation. No such persons shall, however, for the purposes of giving security for any such loan or advance, mortgage, pledge, hypothecate or transfer any property whatsoever owned or held by the Corporation except when specifically authorized by the resolution of the Board of Directors.

9.3 *Checks, Drafts, Etc.* All checks, drafts, orders for payment of money, bills of lading, warehouse receipts, obligations, bills of exchange and insurance certificates shall be signed and endorsed by such officer or officers, agent or agents, of the Corporation and as in such manner shall be determined from time to time by resolution of the Board of Directors.

9.4 *Deposits and Accounts.* All funds of the Corporation, not otherwise employed, shall be deposited from time to time in general or special accounts in such banks, trust companies or other depositories as the Board of Directors may select, or as may be selected by any person to whom such power may from time to time be delegated by the Board of Directors. For the purpose of deposit and for the purpose of collection for the account of the Corporation, checks, drafts and other orders for the payment of money which are payable to the order of the Corporation may be endorsed, assigned and delivered by any officer or agent of the Corporation so designated by the Board of Directors.

Article X

Seal

10.1 The Corporation shall have a corporate seal, which shall be in the form adopted by the Board of Directors.

Article XI

Fiscal Year

11.1 The fiscal year of the Corporation shall be fixed by resolution of the Board of Directors.

Article XII

Annual Audit

12.1 The accounts of the Corporation shall be audited annually in accordance with generally accepted auditing standards by inde-

pendent certified public accountants. Copies of the report of such audit shall be furnished to all Members at or before the Annual Meeting of Members.

Article XIII

Indemnity

13.1 Any person who at any time shall serve or shall have served as director or officer of the Corporation or of any other enterprise at the request of the Corporation, and the heirs, executors and administrators of such person, shall be indemnified by the Corporation against: (1) all costs and expenses (including but not limited to counsel fees, amounts of judgments and amounts paid in settlement) reasonably incurred in connection with the defense of any claim, action, suit or proceedings, whether civil, criminal, administrative or other, in which he/she or they may be involved by virtue of such person's being or having been such director or officer; and (2) any personal obligations or debts arising out of contracts or agreements entered into on behalf of the Corporation and with the express authorization of the Board of Directors; provided, however, that such indemnity shall not be in operation with respect to any matter as to which such person shall have been finally adjudged in an action, suit or proceeding to be liable for negligence or misconduct in the performance of his duties as such director or officer. The foregoing indemnification shall not be deemed exclusive of any other right to which those indemnified may be entitled under any By-Law, agreement, vote of Members or otherwise.

Article XIV

Amendment

14.1 These By-Laws may be altered, amended, or repealed, and revised By-Laws adopted, by the affirmative vote of two-thirds ($\frac{2}{3}$) of the Members present and voting, provided that (a) any such action may be taken only at the Annual meeting of the Members or at a Special meeting called for such purpose; (b) the notice of such meetings shall state the substance of the By-Law to be made or repealed, or of the alteration or amendment; and (c) the notice of such meeting shall be mailed, telegraphed or delivered personally to each Member at least thirty (30) days before the date on which the meeting is to be held. Resolutions to so alter, amend or repeal the By-Laws may be presented by any Member at the Annual meeting or at a Special meeting called for such purpose.

Appendix E

National Public Radio Purposes

National Public Radio will serve the individual: it will promote personal growth; it will regard the individual differences among men with respect and joy rather than derision and hate; it will celebrate the human experience as infinitely varied rather than vacuous and banal; it will encourage a sense of active constructive participation, rather than apathetic helplessness.

National Public Radio, through live interconnection and other distribution systems, will be the primary national non-commercial program service. Public radio stations will be a source for programming input as well as program dissemination. The potentials of live interconnection will be exploited, the art and the enjoyment of the sound medium will be advanced.

In its cultural mode, National Public Radio will preserve and transmit the cultural past, will encourage and broadcast the work of contemporary artists and provide listeners with an aural esthetic experience which enriches and gives meaning to the human spirit.

In its journalistic mode, National Public Radio will actively explore, investigate and interpret issues of national and international import. The programs will enable the individual to better understand himself, his government, his institutions and his natural and social environment so he can intelligently participate in effecting the process of change.

The total service should be trustworthy, enhance intellectual development, expand knowledge, deepen aural esthetic enjoyment, increase the pleasure of living in a pluralistic society and result in a service to listeners which makes them more responsive, informed human beings and intelligent responsible citizens of their communities and the world.

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