

RADIO PROGRAM DEPARTMENT HANDBOOK



A Basic Guide For The Program Director Of A Smaller Operation

NATIONAL ASSOCIATION OF BROADCASTERS 1771 N STREET, N.W., WASHINGTON, D.C. 20036

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PREFACE

The idea for an booklet on radio programming originated with former NAB board member Phil Spencer, WCSS, Amsterdam, New York, who provided extensive notes on the role a Program Director plays at a small radio station. After other broadcasters indicated an interest in the project, NAB sent a questionnaire soliciting suggestions on all the aspects of programming included in this booklet to past and present members of the NAB Small Market Radio Committee. The response was fantastic. We'd like to thank all the broadcasters and broadcast service organizations who contributed valuable advice and information, with special thanks to the following past and present members of the Small Market Radio Committee: Paul E. Reid, Chairman (1974-75), WBHB, Fitzgerald, Georgia; Dave Parnigoni, WKVT, Brattleboro, Vermont; Bill Merrick, KBMN, Bozeman, Montana; Eddie Fritts, WNLA, Indianola, Mississippi; Bill Ryan, WNOG, Naples, Florida; Clint Formby, KPAN, Hereford, Texas; Dick Painter, KYSM, Mankato, Minnesota; Bill Rollins, Suburban Radio Group; and George Allen, KLGA, Algona, Iowa, whose comments on the nature of small market radio broadcasting provided a useful point of departure for the booklet. Thad

Sandstrom, WIBW, Topeka, Kansas, and Nort Warner, KIMB, Kimball, Nebraska, were also kind enough to allow reprinting of excerpts of their station policies. Arch Harrison, Jr., WJMA, Orange, Virginia, and his Program Director Ross Hunter, helped keep the needs of small radio stations in vivid perspective while this booklet was being written with a detailed tour of the WJMA facilities and a lot of informative discussion among the staff at the station.

Aside from the input from NAB members and other specialists within the field of broadcasting, a number of books on Radio Broadcasting offered valuable suggestions, insight and assistance in putting together NAB's *Radio Program Department Handbook*. The following books were particularly useful: *Radio Station Management*, Second Revised Edition, by J. Leonard Reinsch and Elmo Israel Ellis (New York, 1960); *Modern Radio Station Practices*, by Joseph Johnson and Kenneth Jones (Belmont, California, 1972); *Modern Radio Broadcasting*, by Robert Coddington, and *Managing Today's Radio Station and Organization and Operation of Broadcast Stations*, by Jay Hoffer, all Tab Books, Blue Ridge Summit, Pennsylvania.

A REASON FOR LISTENING

The radio tower stood out starkly against the deep red morning sky as Joe Clark pulled into the gravel parking lot in front of the station. Humming a favorite song from that week's playlist, he unlocked the front door and hurried inside. After plugging in the coffee percolator, he began flipping switches and taking meter readings. Joe was singing the song softly to himself once again. It was cheerful. He decided to play the song first thing after sign-on and the Morning Report. Joe sat down at the control board. His eyes closed. He shook himself awake, thinking to himself that he really should have gone to bed earlier. In the few minutes left before six o'clock, he poured himself a cup of coffee and reached over to the shelf beside the console to take out the records he would play in the next hour. He back-cued "The Star Spangled Banner" on the turntable, and gave the news and farm report copy a final glance. 6:00 AM. He flipped the switch, took a sip of coffee, and waited to identify the station and welcome his listeners to the happy sounds of his Early Morning Show. He cleared his throat and tried to smile at the reflection staring at him from the glass that insulated him from the sound of the Traffic Manager's typewriter, but he yawned instead. He wondered if anyone could really be listening that early in the morning. Did the cheerfulness really make any difference? There was not much time to dwell on that question, though. The National Anthem was almost over. Joe Clark was an announcer with a busy shift ahead of him.

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The News and Farm Report was as integral to Matt Peterson's morning as the bowl of oatmeal he was eating or the trip he would make an hour later to the Co-op Creamery, the people who sponsored the Farm Report. Joe Clark had good news that morning—wholesale prices for dairy products were going up. That *was* good news. Matt smiled to himself as the program finished and he began lacing up his boots. Before heading outside, he reached to turn off the radio just as his wife walked into the kitchen. No, leave it on, she told him as she kissed him good morning, I like that song.

Linda Hogan sat down sleepily at the dining room table to finish the last few report cards for her junior high school class. The rest of the family was still in bed. The house was quiet—too quiet. She got up to turn on the radio. Linda liked the song too. She remembered her first date with the guy she later married. Soon she would be upstairs waking him up for work. Joe Clark wished her good morning after the song was over, and began talking about the hearty

breakfast available at an all-night diner right off the interstate. Coffee sounded like a good idea. She went into the kitchen and put on the water, cheerfully humming the song she had just heard.

Hank Riggs watched the sun rise over the trees along the highway from the cabin of his tractor-trailer. Passing a sign that indicated he still had 143 miles to go, he reached for the radio and began fiddling with the dial. Got to stay awake, he thought. He found a local station and began tapping his fingers on the steering wheel in time to the music. Something the announcer was saying afterwards caught his attention. An all-night coffee shop. Steaming hot coffee. Right off the interstate. Hank consulted his map for a moment. Five minutes later, he was shifting his gears downward, already feeling renewed energy at the prospect of a good breakfast.

* * * * *

At some time or other, just about every radio broadcaster has probably wondered whether anyone out there is really listening. When you keep up with a steady flow of intros and outros, music and news, weather and sports during that split-second of doubt, programming becomes almost an act of faith. Luckily for broadcasters, though, such spells of disbelief are not borne out by the statistics. With over 350,000,000 radio sets across the United States, there is no doubt about it—people do listen to radio. In large markets and small ones, early in the morning or late at night, each person has his or her own reasons for listening to a program. The Program Director's job, simply stated, is to give as many people as possible more and better reasons for listening.

Programming at the Small Market Radio Station

When asked recently for his definition of the small market radio station, a General Manager said: "It's really the state of mind at your station more than the size of the market audience that makes you a small market broadcaster." The intimate, concerned attitude the station has for each and every listener is what distinguishes the small market radio station. But because the attitudes that determine how you treat your audience are often intangible, we will leave the development of a programming philosophy for later, and concentrate on a more obvious characteristic of the small market radio station—size.

The size of the staff at a smaller operation can be much more determinant of what you program than the market size of the city from which you broadcast. The smaller station seldom has more than twelve staff

members. The following roster of jobs shows how a small station might divide up the work between 6 and 10 full-time workers respectively:

Staff of Six

General Manager/Sales Manager

Salesperson

Office Manager

2 Staff Announcers (One is Program Director)

1 Engineer-Announcer (1st Class Ticket)

Staff of Ten

General Manager

Sales Manager

2 Salespeople

Program Director-Announcer

News Director

2 Staff Announcers (One serving as Chief Engineer)

Bookkeeper

Secretary/Traffic Manager

In the smaller operation, an announcer is rarely just on the board during his shift. An announcer with a first-class ticket may double as the chief engineer. Another airman may put in five or six hours a day on the board, and then work another three or four hours as a newsman or salesman. The sample schedules listed below are typical of small market stations, and illustrate possible ways that people might share duties.

I

Announcer-Engineer.

He works five or six hours on the board before turning to engineering duties.

Program Director.

He works five or six hours on the board as DJ before starting his own chores.

Announcer/Newsman.

He does a board shift of three-four hours besides working the early morning news shift from 6 AM to 10 AM before going on the board.

In this operation the commercial copy may be written by the announcers working an hour or so per day in copy and production. Or perhaps the salesmen write their own copy and have the announcers produce the spots.

II

Program Director.

He handles programming duties 8 AM-12 Noon. Goes to lunch until 1 and then takes the board 1 to 5 PM.

News Director.

Works news shift from 5:45 AM-12:15 PM and returns for late afternoon news shift 4:45-6:15 PM. On Saturdays he may work only the morning shift, possibly even shortened a bit.

Chief Engineer/Announcer.

Works five-six hours on board shift as DJ with other three hours or so devoted to engineering duties.

Announcer.

Works 8 hours in programming, maybe six hours on split board shifts of three hours each and spends other two hours in other type programming such as copy, production, or possibly sports.

III

Program Director.

Does Morning Show 6 AM-9 AM plus show 2-4 PM with programming duties and lunch in between.

Announcer.

DJ Show from 9 AM-2 PM and again from 4-6 PM.

Announcer.

DJ Show from 6 PM to sign off, usually 11 PM-Midnight, plus other jobs before going on air.

News Director.

8 hours covering news.

One of the announcers is also chief engineer. If no one is qualified, the station may have an outside contract engineer.

The typical Program Director is usually the best announcer on the staff, and is often someone with no formal training in programming. He (or she¹) may not even have the authority to hire or fire, since the Manager in most small operations reserves that right. Most likely he was appointed Program Director because he can do more things better than anyone else on the staff. Among his duties are the assignment of announcers' work shifts, the processing of requests for public service time from various charity groups, and the supervision of most of the production on both commercial and station promotional announcements. He may serve as the morning man, spending 6 to 9 AM on the air, before moving into program duties. He might pick up another hour or two on the board right after the noon hour to fill out his eight-hour day, or he may come in at 8 AM, work on his programming duties til noon, and then take over the board with a 4 or 5 hour shift in the afternoon.

As with any job at a small market radio station, two things characterize the Program Director's job—variety and hard work. You work long hours at many different jobs, often for less pay than you think you are worth. You may even get a little discouraged once in a while when a fellow worker takes off for a better job in a bigger city, even though you have had a hand in his development. Yet somehow the station must stay on the air. The smoothness of this transition is especially important when a new Program Director takes over, because no staff member, with the possible exception of the General Manager, wears more hats at a small station than the Program Director. The purpose

¹ He and him are often used for convenience in this booklet, even though a female Program Director is as much a possibility as a male Traffic Manager.

of this booklet is to suggest to the newly appointed Program Director just what may be expected of him or her. The background material should also give a new owner or newly promoted General Manager a basic idea of the Program Director's responsibilities. As one small market broadcaster put it: "Everyone on the staff is in the Sales Department. Everyone is in the News Department. Everyone on the staff is in the Programming Department." No one in a small market station works in a vacuum. Taking the need for cooperation for granted, a knowledge of programming is essential for every member of the station team as well as its captains.

Who Is the Program Director?

The Program Director is the person responsible for carrying out the programming proposed by the licensee in his application to the FCC to operate a radio station in the public interest, convenience and necessity. His chief concern is maintaining a satisfying continuity of music, news, features and other related programming on an hour-by-hour basis, somehow blending these elements into a unique, instantly recognizable sound. Though he almost always reports to the General Manager, the Program Director's responsibilities vary from one station to the next. He may coordinate the news gathering resources and usually supervises the activities both of programming and production personnel. When you begin listing the many areas in which a Program Director may be expected to be knowledgeable, he begins to sound like the people who put together the first encyclopedias. While the Program Director may still put in a shift as an announcer himself, he is also in charge of the rest of the announcing staff. He or she works with the Sales and Traffic Department, too, scheduling both commercial and sustaining program material.

The Program Director is the pivotal member of the station's staff. In his responsibility for the station's overall sound, he gets involved in just about every aspect of broadcasting. He is as interested in the budgets for various program services as an accountant. He scrutinizes the *FCC Rules and Regulations* pertaining to programming as carefully as a lawyer. He spends as much time reading the trade press for the latest "sounds" and other trends as a teacher, while advising fellow employees as thoughtfully as a coach. Add to this list of duties the coordination of network programming, selection of jingles and liaison with other department heads and with the community at large, and you find that the Program Director is the resident jack-of-all trades at the station.

What are the qualities a Program Director needs to handle all this responsibility? First of all, he or she should possess the leadership necessary to get things done and the willingness to get involved in the team work personally. Flexibility is the key word here. You need to combine imagination and sensitivity with a keen awareness of the business world. The sometimes difficult task of satisfying the listener and the customer requires a Program Director to be able to communicate with other people. The smart Program Director exercises the authority needed to get the right sound with a healthy respect for the ideas of other staff members. The way you have always done something may not be the most sensible or efficient. Admit your mistakes. Ask for help. Encourage the people you supervise to exploit their own creative energies. The Program Director should try to meet with individuals face to face every day so that everyone at the station knows as much as possible about what every other person is doing and why. Staff meetings should be conducted regularly. Listen to the various discussions and suggestions you hear. There is a lot of cooperation involved in making the program decisions and coordinating the sales and general office functions at a station. In the final analysis, though, the Program Director needs a certain amount of authority over the people in his department if he is going to carry out his responsibility for building and maintaining the station's audience.

PROGRAMMING FOR LISTENERS

The management at any radio station has to decide what the station will program at the time of license renewal. Though the Program Director's recommendations are often considered, his duties usually begin after the station has considered the needs of its community and defined in its application how it plans to go about meeting these needs. More than likely, a new Program Director will inherit an established format and programming philosophy that encompasses Entertainment, News, Public Affairs, Sports, Agriculture, Instruction, Religion and Other program features. Section 73.112 of the *FCC Rules and Regulations* clearly spells out the definitions for these program types. They are also included with the license renewal application. In the small market station, each of these program types has a further distinguishing characteristic—its strong, local identification. Broad-

casts are usually aimed specifically at the local listener, and might seem almost provincial at times to a listener who just happened to tune in while travelling through a town. Local residents, however, appreciate the personal touch in programming. The Program Director who combines a little imagination with a sensitive awareness of his regular audience can create dynamic programming concepts that make a station a popular voice in the community, and not just another sound.

Stating Your Objectives

Deciding where you want to go and how you plan to get there is the essence of effective management. Once you understand who your listeners are and what they want to hear, your station must spell out clearly how it is going to satisfy the needs of its audience. If a Station Manager starts a new Program Director off with vague generalities about the station's purpose, he will soon see the same confusion passed on to a brand new and thoroughly confused announcer.

Whether you call it a programming philosophy, or something more down-to-earth like policy statement or game plan, a station should have a document in writing that explains in detail its responsibilities to its listeners and to its staff, as well as a carefully thought out explanation of how each employee's duties fit into the overall picture.

Defining your objectives is not as easy as it might seem. Each Station Management has its own idea about the reasons that its station is on the air. Here, for example, are three very different programming "philosophies" submitted by NAB Small Market Radio Committee members that are bound to result in very different yet distinctly local sounds:

We are communicators first and entertainers second. We supply our listeners with information they need and want. Our music is just a bridge to carry the listeners from one item of information to another. . . We've found a need and we are attempting to fulfill it.

KLGA, Algona, Iowa

Our programming philosophy, simply stated, is "MORE MUSIC". . . Our aim is to present our listeners with as much music as is possible.

WKVT, Brattleboro, Vermont

All stations have access to the same records. News is the only thing you have that identifies your station. I wouldn't be without a fulltime newsmen if I could help it. If you excel at local news, you have the listeners.

WBHB, Fitzgerald, Georgia

Some stations worry strictly about their advertisers, assuming that programming can be improved only as long as the revenue is coming in. Another station vehemently insists that the only key to success is to "program for the listener. . . not the advertiser." The point is not that any one of these ideas is better than any other. There is plenty of room for diversity among small market stations. *But*, you do have to decide how your own station will go about serving its audience. When you put it down in writing, you will have a yardstick against which each employee can measure his or her performance.

Your policy statement should define and explain every job at your station. (You might want to have a look at the NAB publication "An Operations Manual Outline for Small Market Radio" for ideas on what to include.) Go into detail on how you select and mix music to establish your sound. Will your sound hour be consistent throughout the day or will it vary from morning to evening? Decide whether your agricultural, sports or public service policies will take a more local or national approach. How will commercial copy fit into your programming? Can an announcer play two cuts together on an L.P.? How many events can take place between records during heavy traffic? Will segues be allowed? Will your station adhere to the NAB Code? Explain to employees the different station rules on political broadcasting and logging requirements. What is the attitude of management on the amount of freedom a disk jockey should be allowed on the air? The type of sound, sound hour, playlist, placement of jingles, and discrepancy reports should be described to every employee. You might also incorporate the station's personnel policies (benefits, sick leave, vacation, rules of personal behavior) into such a policy statement. The important thing is to have all this in writing so that no unanswered questions or ambiguities remain. For the Program Director to be most effective, he should probably have his own written understanding with management that all programming decisions must be consistent with the policy position and basic operating principles the station has formulated. Perhaps the appointment of a new Program Director is just the excuse a station needs to stop for a while, take a look around the area it serves to find out if it is still responsive to its listeners. You **may** know your audience really well, but people do come and go. The ones who stay change. The issues that concern them are different. They develop new needs and expectations. Even if you broadcast the **only** signal in your area, you should still compete against yourself to increase the number of satisfied listeners and advertisers.

Getting involved with the people in your community is the best way to discover what your audience wants. Conversations with community leaders should help you develop an awareness of the issues that interest them as well as a list of suggestions for program services. You might consult NAB's *Broadcast Research Primer* to determine whether a survey would be useful for ascertaining the needs of your community. There is also a wealth of demographic information already available. Try to figure out who will be listening to your station during the broadcast day: teens or adults, blacks or whites, country or city people? Study carefully the economy, ethnic make-up, religion, political attitudes, income, and material needs of the people in your market. When you feel you know your audience, your next consideration is the competition that already serves them. Even when you are the only local station, never assume that you have a captive audience. Every Program Director must be intensely aware of what the competition is doing both at other radio stations and within other media. Often, though, knowing what your competition is *not* doing can be just as useful. Listen to the other stations in your coverage area constantly, and analyze their success or failure to discover if there are services you can begin providing to your community. Monitor their news closely and compare it with the coverage in local newspapers. Once you have studied the services already available and contacted people to find out what they want, you are ready to institute new programming features. Always keep the viewpoint of your listeners in mind, and follow up these contacts to discover whether the new program gains acceptance or not. Ask your friends and neighbors for their reactions, or solicit comments from your listeners by phone or mail. Never be afraid to toss out something if you get too much negative feedback. Just make sure the unfavorable comments reflect a majority of your listeners.

Time is as important as population statistics in determining new programming policies. Different people listen at different hours. If your station is in a predominantly rural area, early to bed and early to rise may be the guiding principle for most listeners. In suburban areas or larger towns, people usually stay up later. Time patterns vary depending on the economic and social make-up of your region, but certain factors remain relatively constant. The period between 6 AM and 9 AM in the morning is a peak time for sets-in-use in most areas. Since people are waking up, planning for the day, and driving to school or work, they want a lot of news and information on time, weather and the coming day's activities.

From 9 AM to 3 PM, fewer men listen, and the emphasis can shift from news to music and some features for women, except around noon when news often comes back into the forefront. The hours from 3 PM to 6 PM not only find the people driving home from work, but tend to attract younger audiences out of school. The music can increase in tempo at the same time that the emphasis shifts back to news. From 6 PM until sign-off, you lose some of your audience to television. The people who still tune in want to relax, with music or perhaps an interesting talk show.

Listening habits vary from area to area. Find out if you really know who is doing what when. Be constantly on the lookout for the likes and dislikes of your audience. Envision someone waking up in the morning or driving home in the evening as you plan the day's program. A small community has less diversity and fewer groups to contend with than a larger market, but the challenges involved in programming for a wide variety of people of all ages and occupations are greater. Some people may agree with Abe Lincoln's observation that you can't please all of the people all of the time, but successful small and medium market Program Directors invest a lot of their time and effort into providing him wrong.

Potpourri

Variety, then, is the most important aspect of programming at the smaller station. If you want a distinctive combination of program services that will attract and hold listeners, you must first set down your goals in writing and develop a set of guidelines that will enable you to realize your objectives. The "Basic Programming Philosophy" submitted by Radio Station WKVT, Brattleboro, Vermont, illustrates the sort of information that a Program Director might include in a Station Policy Statement. A rough draft of the philosophy was put together at a meeting of key station personnel, namely the Program Director, the Newsman (who doubled as Music Director), the General Manager, and the Assistant General Manager, who as head of the Sales Department represented the point of view of local advertisers. Their outline was presented at a general station meeting, where the announcers and other staff members were encouraged to contribute their own suggestions. The General Manager then assigned one person the job of writing the final draft of the policy statement. Twice a year, the four management personnel who devised the statement review it to evaluate its effect on station perform-

ance, giving them an opportunity to correct past mistakes and consider innovations.

Especially with music, each station must evolve its own individual formula. The WKVT guidelines that follow represent merely one example, and in no way constitute a recommended or suggested format.

WKVT BASIC PROGRAMMING PHILOSOPHY

The following guidelines have been developed to delineate as clearly as possible the programming philosophy of the management of WKVT Radio. They are designed to give all staff announcers and weekend air shifters a precise picture of the type of total sound we offer the Brattleboro listening audience. It is hoped that these guidelines will aid you in making WKVT the station that everyone wants to listen to.

Basic Philosophy

WKVT's programming philosophy, simply stated, is "More Music." Therefore, our music format is one of the most important parts of our total programming. Our aim is to present to our listeners as much music as is possible. Additionally, we seek to present this music in a consistent but free-flowing manner.

WKVT's emphasis, regarding the type of music to be programed, is on *quality* and *variety*. This means simply that the music we program will be of high quality and will be of sufficient variety to appeal to a great number of music tastes. This does *not* mean, however, that we will sound different, musically, at different times of the broadcast day; with one exception (see below), WKVT's sound will be varied but consistent throughout the day. In other words, our variety will be a record to record proposition.

Music Format

The Music Format at WKVT can be described as "progressive middle of the road" or "soft rock." This means that it is our desire to program *popular modern* music (progressive) that is also melodic, well-produced and appealing as background music. The "middle-of-the-road" designation in this description is important in that it is the key that permits the variety we seek. "Middle-of-the-road", as we define it, means a variety of all kinds of modern music; country and western, jazz, ballads, standards, etc. The music that is popular with our audience is the music that we want to play.

The greatest majority of the listening audience, WKVT feels, does not look to radio for a specialized type of programming; they are interested primarily in the mainstream

of popular music as they are in fashion, motion picture and television entertainment and literature. Therefore, the majority of WKVT's music will be popular modern music. Popular modern music in 1973 is basically "soft rock", that is, the production and instrumentation techniques as well as the musicians themselves, are strongly influenced by the rock music genre. This music is relied upon heavily but this does not mean that we desire to sound like a "rock" station. Our emphasis remains on softer sounds.

In order for you to blend together the different kinds of music that WKVT seeks to program, the following designations will appear on the record labels of the 45RPM records found in the studio:

- P—popular, soft rock
- C—country and western flavored
- M—standard or traditional middle-of-the-road
- R—rock

Additionally, albums will be reclassified according to the following designations:

- MOR—middle-of-the-road, traditional
- POP —popular, soft rock
- CW —country and western flavored
- INST—instrumentals of all types

As soon as possible, these categories of albums will be filed in cabinet space labeled according to the above descriptions.

It would be difficult for the small WKVT staff to make up a play list for each broadcast day. Therefore, the following guideline has been prepared to help the individual air shifter achieve the blend we seek.

The following categories of music should be programmed according to the corresponding percentage:

- Popular — —%
- Soft Rock — —%
- MOR — —%
- Country and western, rock, instrumental,
novelty — —%

For Example: During an average hour on WKVT — records will be aired. — of these should be Pop/Soft Rock, — should be standard MOR, — should be Country, and — should be instrumental. This, over the course of a six-hour shift would work out to — Pop/Soft Rock records, — MOR records, — Country and — Instrumentals. Variations will be permitted according to record availability but the following maximums will not be exceeded:

- P/SR records per hour
- MOR records per hour
- Country records per hour
- Instrumental or other records per hour

Additionally, each air shifter shall remain cognizant of the fact that a reasonable balance of the above categories of music as well as male/female/groups is to be striven for.

The following are the exceptions to the above stated general music policy:

- A) Weeknights from 10:00 PM to sign-off. Only standard MOR and Mood Music will be programmed.
- B) Sunday's throughout the day percentages will change to:

- % Pop/SR
- % MOR
- % Country, Instrumental and others

These guidelines should be sufficient to guide you in programming the music WKVT wants to offer its listeners. If they are not clear, see the Operations Manager or Music Director.

Programming Techniques

Since total sound is a combination of the music and the way the music is presented, all air shifters will use the following programming techniques.

1. Plan your segments carefully. Watch record times in order to keep clutter down to a minimum and to sound smooth during heavy traffic periods
2. Eliminate unscheduled PSA's and promo's except when a voice-to-voice combination otherwise would PSA cartridges no longer exist.)
3. Keep number of events between records down to two during normal traffic periods, three during heavy traffic.

EXAMPLES:

Record — Outro — Jingle — Record
 Record — Spot — Jingle — Record
 Record — Spot — Spot — Record

4. Use a separator (short jingle) between spots *only* when a voice-to-voice combination otherwise would result.
5. Be amiable, friendly and brief during all between record chatter.
6. Read weather and give temperature generally between 14 and 16 minutes and 44 and 46 minutes after the hour. Additionally, the first line of the forecast should be read and the temperature given before the news break at the top of the hour. This 15-20 second event should begin at 59 minutes past each hour. No jingle will be used for any weather reports.
7. Community Calendar will be aired twice hourly and will be logged by announcer. (Log as Community Calendar PSA.)

The following format will be used for Community Calendar. (NOTE: No Jingle.)

"Here is a WKVT note of Community Interest."

Read *ONE* item.

"WKVT airs, free of charge, notes of community interest daily. Send your announcements, typed or printed, to Community Calendar, WKVT, P.O. Box 818, Brattleboro.

(This outro is merely a guideline. Individual ad libs giving the appropriate information are acceptable.)

8. Use Music Promos' as often as format allows. These will be short (5-10 seconds) and will be both live and on cart. They are to be used as if they were short jingles.
9. All PSA's from Sign-On to 6:00 PM will be less

than 30 seconds. After 6:00 PM, 60 second PSA's will be permitted.

10. There are two kinds of segues. The first is the traditional one in which two records are blended together back-to-back. The second involves the same turntable technique with the addition of an outro by the announcer over the musical intro of the second record. WKVT relies heavily on the latter, where possible, and occasionally on the former.
11. No personal records will be brought into the station. *Only* the stations records are to be used on the air.

The above shall be considered strict rules of procedure. Violations will not be tolerated.

One further note on Control Room procedure. The records in our library are precious. We cannot replace them. No one likes to hear a scratched record on the air. Therefore, use extreme care when handling records. Treat them as you do your own.

ANNOUNCERS

Announcers are the prime contributors to the personality of your station. As the link between the programming and the audience, they function partly as salesmen, partly as promoters, partly as performers. In a small market station, the Program Director often gets his start at the station as a member of the announcing team, and may continue to work an air shift after the promotion. The Program Director does not always have the actual authority to hire and fire announcers, but he generally exercises some control over the other announcers. At some stations he screens new applicants and makes recommendations to the General Manager. He will also be involved in such day-to-day activities as scheduling shifts or working with the announcers to maintain a station's sound quality.

Selecting a New Announcer

A good announcer is the surest means of enhancing the image of your station. Selecting an announcer is extremely difficult in a small market, but the limitations imposed by geographic or financial considerations should never be used as an excuse to lower your standards in hiring announcers. You may recruit prospective announcers from schools or other local markets, with or without experience, through referrals from other broadcasters or staff members, or from

the classified advertising in such trade magazines as *Broadcasting* or *BM/E*, but however you find possible candidates, you should never consider a new announcer without a live audition and an in-depth personal interview. The resume and tapes may seem impressive, but often an announcer from a short-term school will have worked on an audition tape so long that the tape promises more than he can deliver. The interview serves another purpose too. Many stations place a higher value on stability, character, attitudes or dependability in a new announcer than they do on dynamic personality, raw talent or experience. Whatever your criteria for selecting applicants, the live audition should encompass most of the situations the announcer is likely to encounter on the air at your station, including:

- A list of city officials and sponsors whose names he or she will be expected to pronounce correctly, particularly difficult names that will test the prospective announcer's skill
- National, international, and local news stories with difficult, foreign sounding names and places, often made up in advance to incorporate plenty of hard-to-pronounce names
- Three or four minutes of Wire Service News
- Baseball linescores, or another type of sports reporting
- A weather forecast
- Three locally written commercials, one hard sell, another that uses a soft sell, and a third with lots of items or prices
- Well-written agency copy
- A two or three minute ad-libbed dialogue on why he wants to become an announcer to give you some idea of how well he speaks extemporaneously

Have your candidate introduce five or so records. Pick out one or two from the charts to see if he knows the music scene very well. Hand him an all time standard to see if he knows that it was a former hit, and refer to a couple of other records with something obvious about them that he should be able to point out, such as the star's recent death or the group's upcoming appearance in the area. Many stations have a written test with questions he or she should know about the radio industry to insure that the applicant keeps up with the trade press. Some actually put the prospect directly on the air after a brief live audition, but this is generally too risky to make a part of your regular auditioning procedures.

Training

A probationary period and a written understanding that the new announcer will review and attempt to implement station policies and procedures should be standard when hiring any new announcer. The time a Program Director must invest in actually training a new announcer will vary, of course, with the amount of his previous experience. New announcers should be put into the control room under the direct supervision of the Program Director or another veteran announcer. Many stations encourage new announcers to spend considerable time using tape recorders at home, getting used to the sound of their own voices. If they do not have tape recorders, the Program Director often allows them to come to the station to practice. Cutting spots in the production room can also help new announcers develop confidence. New announcers should be urged to read aloud at home as much as possible and to listen to your station and others in the area so that he or she knows what the competition is up to. Have him meet with the engineer to familiarize himself with the equipment. When you feel that the new announcer has worked hard enough and is ready to go on the air, schedule him during mid-afternoon or a night time show, when audience levels are lower, so that he has a chance to play records and get the feel of the board. One station suggested the following procedure for training a new announcer:

A new announcer should spend the first two days learning to operate the equipment and operating it for the announcer on duty. Following that two-day period, the announcer who is on duty supervises the new announcer as he runs the equipment as well as doing the necessary announcing. At the end of day four, the new announcer is usually handling the program himself.

Even if the formula that gives your format its order and consistency is fairly rigid, it is a good idea to allow announcers enough freedom to sound natural. Not every disk jockey needs to be a one-liner artist. It is much more important that your announcers have a respect that makes each listener feel like the announcer is talking to him or her personally. This type of meaningful talk can come only when your announcers make a real effort to envision their audience. He should sound different when he chats about a record than when he delivers the news, when he ought to vary his pace with the content. Listeners will know if he is reading the news, for example, and they would much rather be told the news. Once you drive home this general attitude of consideration to-

wards the listener, you are ready to get down to particulars. What you expect from your announcers should be an integral part of your station policy statement. The following examples of station announcer policies suggest possible guidelines you might wish to develop:

**SUBURBAN RADIO GROUP, INC.
STATEMENT OF POLICY
SECTION II**

Announcing

Your salary and the salary of everyone else at this radio station is paid out of the money received for the broadcasting commercial messages. Below are a few statements about policy for the announcers and general program department.

1. Don't shout. There are several better ways to apply emphasis.
2. Be sincere. You will probably never meet an advertiser who does not consider this a very serious business matter.
3. Don't hit any commercial cold. There is plenty of time to rehearse it.
4. Be friendly. Listeners want to be talked with or talked to . . . not talked at.
5. You are a guest in the listener's home. His act of tuning you in constitutes an invitation, by which he can eliminate you just as quickly. Make the listener think you would be a good fellow to know and he'll listen to what you have to say.
6. Use the dictionary. There is a good one in the studio.
7. Keep your mind on the shift's work and the content of your copy. It is entirely possible for a professional reader to deliver a printed page without giving the message content one iota of thought. However, the better announcers do not do it that way.
8. Don't be a ham. The act of being sincere is most important. To put on, or try to be something you're not on the air just sounds silly. To have a radio station sound silly is a disgrace to the staff, management and the station in general. Purposely using incorrect English on the air is poor taste, an insult to the listener, and should never be done.
9. Generally phone requests programs are not desirable or allowed without prior management permission. Announcers, incoming and outgoing phone calls should be extremely limited in number and time.
10. Avoid the use of meaningless words such as "Eastern Standard Time" and such, when in reality, "Time 8:40" or the like says the same thing without the extra words.
11. Avoid visitors in the control room unless on station business.
12. Put up and refile records after each program. This makes it much easier on the next shift.
13. Ad lib work is good in its place, but never between programs, or as part of a newscast. The "chuckle" after an error should be avoided on straight programs, during station break time, news or other formal type programs. Never joke about an error that has been made. Correct your statement to assure accuracy on the air, but in a business-like manner only.
14. Commercials scheduled in a program should be equally spaced throughout the program.
15. Under *NO* condition is the idea of putting on a LP and "letting it run" acceptable on this station. This holds true even when commercials are not scheduled or when they are light. Some comment such as weather, time or other information is always good to fill in such periods. Public service announcements can be used frequently during such times.
16. Time checks in particular, during early morning hours are most important frequently and are considered a must.
17. Themes should be marked and filed in certain places. Any shift should be arranged as to where in the event any person should be out for a day, another person could fill in without trouble.
18. No person other than management designated staff employees shall be allowed to do any air work.
19. No contest shall be run without approval from station management.
20. Editorializing is allowable only by station manager or under his direction.
21. Air personnel of this station may not express their personal views, ideas, or opinions on the air concerning any matter which involves a public issue, question, dispute or controversy, or which may adversely affect or embarrass the company or station.
22. The FCC rules clearly state the requirements for station identifications:
§ 73.1201 Station identification.
(a) *When regularly required.* Broadcast station identification announcements shall be made: (1) At the beginning and ending of each time of operation, and (2) hourly, as close to the hour as feasible, at a natural break in program offerings. . . .
(b) *Content.* (1) Official station identification shall consist of the station's call letters immediately followed by the name of the community or communities specified in its license as the station's location.
(2) *Simultaneous AM-FM broadcasts.* If the same licensee operates an FM broadcast station and a standard broadcast station and simultaneously broadcasts the same programs over the facilities of both such stations, station identification announcements may be made jointly for both stations for periods of such simultaneous operation. If the call letters of the FM station do not clearly reveal that

it is an FM station, the joint announcement shall so identify it.

23. Keep it slow and low. The "Fast-Talker" is always a suspect, even if honest, he's hard to follow. Speak deliberately, but with enough pace to avoid monotony.
24. While covering an announcing shift, should a program fail to appear, this time should be filled with a similar type program. For example: a religious program would be filled with religious recorded music other than popular rock and roll or any other type music.

RADIO STATION KIMB PART II: ANNOUNCER POLICY

YOU ARE A K-COUNTRY GENTLEMAN ON THE AIR . . . our only contact with our most valuable asset . . . our listeners. You should begin your orientation of the area immediately . . . get acquainted with unusual or unfamiliar names of local persons and places.

Air Personality

Don't be NAME-HAPPY. That is, don't use your own name all the time. Listeners are quick to notice anything that hints of personal ego. Sell your K-COUNTRY Station first!

Do not give your opinions about records, programs or newscasts on the air.

When on the air, remember . . . do not have private jokes between you and another staff member. Always include the listener in on your joke, or leave it off the air.

Do not make editorial comment on any subject whatsoever. The General Manager is the only person authorized to editorialize . . . when AND if it is deemed necessary.

Be yourself. Do your job by being natural, genuine and sincere. Don't try to sound like someone else whose air work you may admire. Radio listeners are quick to spot . . . and reject . . . a phony.

Respect your listeners. A DJ will sometimes privately express a low regard for the intelligence and good taste of his audience. As a result of this attitude, he deliberately lowers the caliber of his music and chatter. This is sometimes offensive to listeners. On the other hand, they are usually complimented when you give them credit for intelligence and understanding. Don't downgrade your vocabulary to a 12-year-old's level. You're a mature adult . . . don't be afraid to sound like one.

Be humorous if you can . . . but if you can't, please don't try. Many *successful* DJ's never tell a joke or try to be clever. If you want to try humor, go ahead. Your manager will tell you if it isn't right.

Think about your job. Millions of people find companionship in radio. Many of them are lonely. Many feel

worried and insecure. You have an enormous power to bring them a sense of belonging . . . a contact with things that seem familiar and real.

Production and Board Work

DO NOT AT ANY TIME LET AN L.P. DISC play thru to the next selection. Also, do not segue, unless the programming specifically calls for it.

Do not cut in on a vocal disc in the middle of the vocal chorus. If you must cut in, wait for the end of the vocal chorus. If you see that you won't have time to complete a record with a vocal on it, then start an instrumental instead.

It has taken considerable time to set up our present musical format. It may not be perfect, but it's the way we want it! There must be no additions or substitutions unless so authorized by the manager.

Any changes in programming will be made by the manager. This includes such changes as introductions to programs, station promotion announcements, station slogans, etc. If you have ideas along these lines, no doubt they are good, and can be used if they fit. But please . . . present them to the manager for his o.k. We must keep away from station promotion spots and selling slogans that come on the air as a complete surprise to the management.

Plan your program, with respect to placing of commercials. Look ahead. Don't pass through two record breaks with no spots, and then suddenly find out you're behind, and have to run four commercials in a row. Don't double spot paid commercials with PSA'S. A single spot is the most effective. Double spotting takes away a little of the effectiveness of the two commercials. Triple spotting can be done effectively, but it takes a real pro. Four spots on a break are not tolerated. **PLAN YOUR PROGRAM AHEAD.**

Avoid Dead Air. Gaps of silence in your show are indications of indifference or poor preparation. Dead air is the brand of the amateur. Be a pro. Also, be sure that you know what you're going to say at the end of each record or spot, so that you won't sound surprised to be "on."

Make your show move. This does not mean that everything you say must be at breakneck speed. Unrelenting speed in speech is most tiresome to the listener. The trick is in knowing where and when to slow down . . . to pace your words and phrases for emphasis. A show that moves does so because of **TIGHT CUES** and **CRISP, BRIEF REMARKS**. Don't be afraid to write down your "ad libs" in advance. Decide beforehand if your remarks will add to the listener's enjoyment or his feeling of friendship for you and your station. If your remarks don't pass this test, don't make them.

Your Activities While on Duty

There must be no outside reading going on in the control room while you are on duty. Your show is important to thousands of listeners, and demands your every attention to be 100% effective.

If the telephone rings just as you are preparing to go on the air, it would be better to ignore it than pick up the phone and be rude. If you pick up the phone during the middle of a newscast, say something like "K. . . . hold on, please." Don't be rude by saying "Can't talk to you now . . . call back."

Remember . . . your air work is our most important product. Never let a phone call keep you from doing a good show. While you are talking on the phone to one person, you perform poorly for thousands. Explain to the caller, if the call is important to station business, that you may have to interrupt the conversation because you're on the air. If the call is not about station business, then PLEASE cut the conversation short, and call back when you are not on duty.

Often times, among announcers, there is too much taking for granted that news, commercials and other live materials can be presented without first reading the contents. Consequently, sometimes commercial announcements and news are given like they are only a necessary evil to our broadcasting. Surely nobody needs to remind anybody that our income comes from commercials. Our salaries depend upon them. These commercials MUST SELL, live or otherwise. No stuttering . . . no halfhearted attempts . . . give them a good SELLING JOB. News must be read over so that you are familiar with the content before air time. Even the top pros . . . or should we say ESPECIALLY THE TOP PROS . . . read their material over before presenting it live on the air. Pay attention to the air-face . . . it's our only contact with our listener.

There is a clip board with problem sheets attached. These problem sheets should contain any and all mistakes made during the day on commercial continuity. If a beginning of an announcement on cartridge was cut off, it should be entered. If a spot ran that wasn't suppose to run, enter it. If there was a make-good, it should be noted on this sheet.

If you notice any variance in readings required by the FCC, notify management or the chief engineer immediately. If there are any technical difficulties encountered with any of the equipment, write it down and leave a note or personally notify management and the chief engineer.

General Policy

If your station has a teenage dedication program, do not make dedications with nick-names such as stinky, sloppy Joe, etc. At all times, avoid any disrespectful remarks about any listeners, teenagers or not.

If special teen programs call for teenagers to come to the studio, there will be no more than two at any time in the station. The only exception is school sanctioned activities, such as interviews with members of a play cast, interviews with several athletes, etc. You can control two teenagers at a time . . . with any more, you have problems. It shall be the responsibility of the announcer on duty to insure that the teenagers act in an orderly manner, and do not destroy or handle station equipment. Youngsters will not be allowed to wander in and out of the station at will. Sometimes youngsters will bring french fries, hamburgers, etc. When they come in, the "food" rules in the General Policy section shall apply.

There will be absolutely no alcoholic beverages of any kind brought on the premises of the radio station. This should be self-explanatory.

A Few Personal Notes

Do not at any time bring your private records into the radio station. If we need any certain record, we will acquire it as part of the station property.

Do not at any time use station equipment or tools for private use, either inside or outside the station. And, even though it goes without saying, please do not repair any private electronic equipment in the station.

Under no circumstances will there be any personal long distance calls made from the radio station telephones. If the business demands a long distance phone call, be sure you write down all the information called for on a long distance slip.

Professional and Ethical Conduct

PAYOLA is a monster in the radio business. You may be approached by various people . . . restaurant owners, tavern owners, automobile dealers, or any other type of merchant, to mention his place of business, product or service in your announcing or writing. For announcing this "plug" on the air, you may be promised or perhaps given something for the mentions. BEWARE . . . you will be violating Federal Laws, the *Rules and Regulations* of the Federal Communications Commission, and the iron-clad policy of this station.

Please refrain from swearing in the station at any time. There may be a microphone open, there may be a visitor in the next office, or there might be ladies present. If we can't express our thoughts without swearing, it might be a good idea to get some new words into our vocabularies. Invest in a dictionary.

There must never be any signs, pictures or other forms of indecency displayed anywhere inside or outside of this radio station. We are in show business . . . let's keep it CLEAN show business.

Information about things that go on inside this station

must remain **INSIDE** the station. Our business is our own, and should never be discussed with strangers. Discretion **ALWAYS** pays.

Your job, as far as the public is concerned, is a "glamour" job. Radio people become known in their community very quickly. Therefore, your personal habits must be above reproach. Immoral activity inside or outside the station will not be tolerated. Protect your credit. Poor credit is a bad reflection upon yourself and on the station. Don't write checks unless you have sufficient funds to cover them. Generally, your personal life is your own business, except when it affects the operation or reputation of this station.

Some stations develop their announcing policies in a series of memos such as these submitted by Radio Station KBMN, Bozeman, Montana:

TO: PROGRAM DEPARTMENT AND ANNOUNCERS

Subject: Trading Shifts

Under no circumstances should any member of the staff trade shifts with another staff member without prior approval of either the manager or the program director.

Subject: Following The Log

Every announcer should follow the log as nearly as possible as concerns spots and times. We do not want announcers spotting ahead. If the log calls for a spot at 9:03, that is where the spot should go. The only exceptions to this rule are when you have to shift your spots to make room for special events or a special report which has had to be scheduled at the last minute. Sponsors frequently ask for specific times in scheduling their special order spots, and our scheduling department logs in spots to give programs a balance of commercials and program content.

Subject: Logging Spots

I would like to emphasize again that no spots should be logged without a special order being written. Ordinarily when someone comes direct to the station or telephones in an order, it should be handled by one of the salesmen. If an order comes in and none of us are here, then you staff announcers are to take the order. Write it up on a special order form . . . or at least write a note about it, and put it in Bill's drawer.

Subject: Cleaning Up The Control Room

It has been brought to my attention that we are getting lax in cleaning up after our board shifts. By this I

mean we are not putting our records away after we complete a board shift . . . we are not putting tapes away and seeing that all copy used is filed. An announcer cannot hold, properly, his own shift and clean up after the person who finished . . . so let's again point out that it's your responsibility to clean up after your shift . . . put away all records . . . see that all copy is straightened . . . that tapes are put back and the control room is generally left in a good condition for the man taking over. This is just a matter of courtesy and is the same treatment you would expect before your shift. So let's all try to watch this in the future. If you find that the man preceding you doesn't clean up after his shift, bring it to his attention, and if that doesn't change the situation, bring it to the General Manager's attention.

Subject: Trouble With Any Equipment

Anytime you have equipment trouble on a broadcast: trouble with the tape recorder, trouble with the FM, a bad mike, lines or amplifier, call Tom immediately and then leave a note explaining what the nature of the equipment trouble was in Tom's drawer. This is important if we are going to keep our equipment in top operating order.

Watch particularly for irregularities in equipment operations which might indicate that tubes are weak or that failure might occur at a later date.

Subject: Use Of Earphones In Control Room

It has been noticed that in some cases the announcer's voice level is way below that of the music being played. This wouldn't happen if you were wearing your earphones. *At all times* the man on the board is *required to wear earphones*.

Subject: Keeping KBMN On The Air At All Times

The objective of this station is to broadcast the finest programs possible; to provide information and entertainment without hesitation, interruption or annoying disturbances from sign on till sign off. It is possible to do this job and do it well and at the same time perform other tasks relating to this effort such as pulling the book, pulling records, preparing your music, pre-reading commercials, and occasionally when called upon, handling telephone calls.

Let's try to remember our objective and our obligation to our listeners who support us through their attention to this station and the advertisers. In announcing and producing your respective shows, let's try to develop enthusiasm. Your enthusiasm rubs off on the listeners to make them enthused over the station and the products

advertised by it. Let's try to make our station and the products advertised by it move with precision and timing. In case you don't understand what I mean by this, it means keeping your turn tables full at all times with the next record always ready to go, keeping your copy picked in advance so you know what the next spot is, what it reads like, and whether it is a TAPE OR TRANSCRIPTION OR LIVE COPY. Let's try for variety in our programming. Make each show different, assume a new role in handling each show: the comedian of the record show, the authority in the newscast, a serious reporter on market reports, and the enthusiastic salesman who delivers the commercials.

We all want to be proud of our station, to make it the best and have people say when we meet them on the street, 'I certainly like KBMN'. To get this kind of recognition, we have need to work and work hard. But we will all be proud of a job well done when we attain the stature of the community which we will have with the combined efforts of each and every one of you.

Subject: Programming Procedures

1. New programming procedures effective immediately following each newscast, the weather, and the temperature.
2. Want the headlines every half hour; also here use temperature and time.
3. Between the hours of 6:00 am and 9:00 am, 11:00 am to 1:30 pm, 4:00 pm and 7:00 pm. We want weather shorties. An example of this: 'The weather is one word, cloudy'. This is not a definite pattern we want you to follow but take short adlibs from your program UPI weather forecast.
4. On the air during the day we want the time and temperature at least once every ten minutes. This would make it approximately every four records. You can vary that by giving time after one record and temperature after another. Keep a good variety in this and don't let it get monotonous.

Now, going back to these weather shorties, we will not set a time schedule on them. Just remember that during the hours quoted we need lots of weather shorties.

As usual, we want this fast-moving and short, to-the-point. Don't shout it, but make it go, go, go!

A Program Director should discourage switching shifts as much as possible. In theory at least, an announcer is assigned a specific air shift because it suits his personality. Since most announcers at smaller stations also have more than one job, the fixed schedule makes it easier for the Program Director to plan announcers' activities for a given week. If people trade shifts too often, the Program Director is liable to forget just who is available for production, for example, or to back up the News Department or write copy. Each announcer should have another

specific duty. Let the person who knows the most about music contact record distributors or work on the playlist each week. Another announcer might be assigned the job of putting together public service announcements, or working as a part-time reporter. Whatever their jobs, however, a Program Director should hold a meeting weekly with the station's announcers to point out any weaknesses, discuss any discrepancies in their performance on or off the air, and commend the good work that deserves mention.

COPYWRITING

Since few small market stations can afford a full-time copywriter, salesmen and announcers end up producing the commercial copy most of the time. Of the two possibilities, announcers are usually the more logical choice for copywriters. Not only are announcers more attuned to the production techniques necessary to turn a sales order into a selling commercial, but they also have a better grasp of the demands made on everyday language by the special one-way dialogue unique to broadcasting. The salesmen can do their part by giving announcers detailed notes and instructions on all the features the advertiser wants included in a sales presentation. This type of arrangement leaves the salesman more time to sell, as well as establishing a healthy line of communication between the sales and programming departments.

Writing commercials that sell is a matter of talking directly to the people you think will be interested in a certain product. Point out the advantages of the product or service, making your listeners feel its usefulness by appealing to their common sense. If you can explain the advantages of a product with an entertaining story, dialogue, scene or description, your audience may listen with more interest. But however you present a commercial, be conversational. Probably the most common fault with radio advertising is copy that does not sound like anything people would really say. Listen to what you write. Use short sentences built up from simple words and active verbs. If you try to talk up, or down, to your listeners, you may undermine the effectiveness of your copy. Likewise, keep all your accounts in mind, and never say anything derogatory about any business. Capping off the news of a recent death with the family's request that no flowers be sent is a quick way to lose your floral accounts! Accuracy is important for maximizing advertisement results. Never settle for anything less than

truthful, believable copy. Whatever products or institutions you attempt to sell, know them intimately, and do not say anything about them that is not absolutely true.

Timing is another essential ingredient of effective commercials. No production spot should be permitted on the air until it fits into the 15-, 20-, 30-, or 60-second slot indicated on the program log. Your announcers should not have to rush through live copy. Keep the number of words down to a reasonable amount, and leave time for a jingle if one is included in a spot. In the book *Radio Broadcasting An Introduction to the Sound Medium*, George Hall estimates that an announcer can read approximately 25 words in 10 seconds, 45 words in 20 seconds, 65 words in 30 seconds, 100 words in 45 seconds and 125 words in 60 seconds. Accurate timing on all commercials is essential, especially in periods when spots are heavy and the number of breaks limited. A stop watch is one of the most important copy aids a writer can have around when writing or producing copy.

Some additional hints on writing for radio can be found in the following Commercial Copy Policy, part of the Statement of Policy of the Suburban Radio Group already quoted:

SECTION 8

Commercial Copy Policy

1. No commercial announcement should be worded so as to imply that it is a news bulletin. To be exact, the words or like words, "Here is a bulletin from the, etc." is expressly prohibited.

2. No commercial, whether it be tape, live recorded or otherwise, shall exceed one minute in length. All continuity shall conform to the rate card as to length of copy.

3. Before typing a single word, survey the raw material you obtain from a sponsor to ascertain the following requirements and possibilities: What are the sponsor's requirements for the text of the announcement? That is, description, prices, name and address? (Much time is often wasted when copy writers plunge into material without knowing the specific way in which the sponsor's name should be listed, and the best means of stating his location in terms most familiar to the public) How many announcements and of what length have been purchased? How many versions will be necessary? Does the sponsor require co-op copy? (If so, make an extra copy at the first typing and keep an accurate record of what runs and when). This is a real time saver at the end of the month. What *type* of commercial is best suited to stimulate the desire for the sponsor's product or service?

4. On a straight announcement, use an attention-getting opening; tell what is for sale; who is selling it; where it

can be purchased, description of the product; a brief recap of pertinent points; a repeat of who is selling the product and where. Straight copy is a study in phonics. Your most important tools are words, sentence structure, and the human voice. Some 'Do's' and 'Don'ts': Do set the atmosphere or mood with your choice of words, and the structure of your sentences. Use 'tonight' and 'go' when advertising 'Stormtroopers' at the local theater. Sentences should be short and crisp. Softer words, such as 'this evening' and 'visit' should be used when advertising an exclusive place to dine.

5. Keep the approach positive when writing on such delicate subjects as fallout shelters, life insurance or mouthwash. The best argument for a solid fallout shelter is concrete. Ask your life insurance representative to survey your policies to be sure your family is adequately protected now and for the future . . . it's the fastest way to clean, sweeten breath.

6. Choose words carefully and avoid overworked adjectives. Do include the sponsor's name as often as is practical. Don't make long lists unless the sponsor insists on it. (Sometimes in the case of the department stores, this helps to convey the excitement of a sale.)

7. Don't ruin the announcer with tricky sentences packed with alliterations. (See your friendly Sales and Serviceman at your Singer Sewing Machine Sales and Service Center.) Don't overwork cliches. (You'll find . . . Go now . . . Remember . . . That's right) Don't use personal pronouns in copy to be read by staff member announcers. (We, I, Our) Don't use long, cluttered sentences. (Business Suits in Blues, Grays, and Charcoals, in sizes 30 to 43, in slender, regulars and stouts, formerly \$63.00 now only \$49.95 plus tax, while this sale lasts).

One station reports using two colors of copy paper, a color for regular use whenever it is found in the folders of various accounts, and a second color that takes precedence over the first, to be used for special occasions. If both colors of copypaper show up in the same file, the announcer must check them closely to see which should be run. Whatever copy is appropriate, the announcer must look carefully for special instructions regarding transcriptions to be used, sound effects, and starting dates.

Once you have the copy, it is up to your announcers to sell the commercial. Enthusiasm makes the difference between mediocre and exceptional results, as the following memo from Radio Station KBMN, Bozeman, Montana, points out:

Subject: Selling Your Commercials

Keep in mind always that you are selling as you do your commercials. Give your spot with enthusiasm. Emphasize the importance of the product and sponsor. Think of what the sponsor is trying to sell and then approach the subject as if you were on the sales floor.

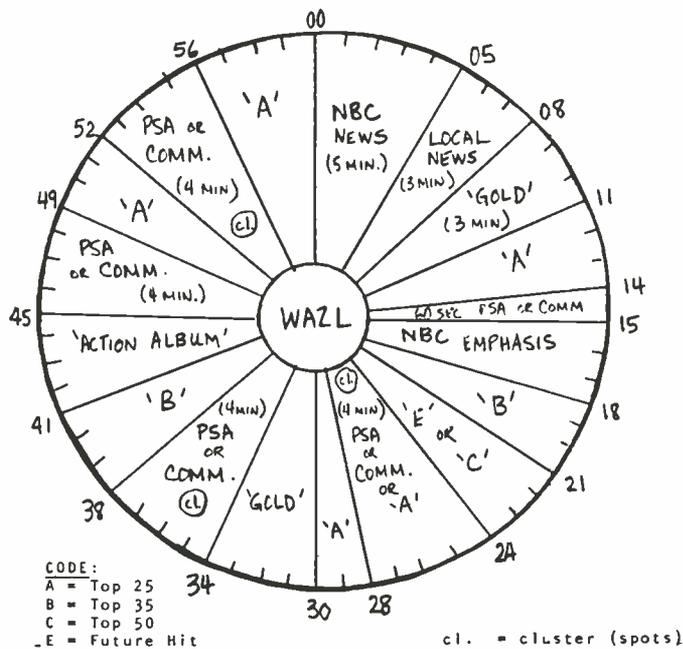
Only KBMN Radio can go into the home to sell and this is why we are chosen by 90% of the businesses in this community to do a job.

The difference between a good announcer and an average employee is not in voice quality, reading ability, personality, but in the ability to sell. Let's all strive to be better 'Air Salesmen'. Let's make KBMN the greatest salesman in the state.

Let's *sell* our spots instead of read them.

MUSIC

Music and news are the two most popular programming features in a small market. Since music constitutes the lion's share of a station's broadcast day, the Program Director should spend a lot of time developing the skills of a first class Music Director. Let's assume that you know whether your station has a Top 40 or MOR, Soul or Country Music format, and that your station policy statement defines clearly how to organize the music your audience wants into your particular sound. Some Program Directors favor a fairly standardized formula guide for music. Usually done for an hour of programming at a time, these "sound hours" can vary depending on the station's audience at various times or there can be a station hour that remains uniform throughout the day. Some stations diagram these formulas on a "music wheel" such as the one below, submitted by Radio



Station WAZL, Hazleton, Pennsylvania. One station with a uniform broadcast hour actually superimposed its music wheel on the clock in the control room. Others may want to vary their music wheels to include more band music, waltzes and old time hits in the early morning. A station might want to eliminate rock and roll or rhythm and blues during early afternoon and leave this music for teenagers later in the evening. Or perhaps you want softer sounds after 6 PM, or more country music on Sunday afternoon. Defining your format is only the beginning, though. The Program Director still faces three difficult tasks before he or she will have all the music that is right for the station:

1. Keeping up with new records in order to know the latest trends;
2. Acquiring the releases that will suit your format;
3. Screening every record that comes into the station to determine its suitability for air play.

Keeping Up with New Records

The Program Director (or the announcer on the staff who has the best background for Music Director) must accumulate and remember a vast amount of information about every aspect of the record industry. Keeping up to date in such a competitive scene requires a careful examination of other stations with similar formats to discover the fine touches that make the difference between success and failure. It also takes a lot of reading. It is difficult to imagine keeping up with the hundreds of records that appear on the scene within your format without reading *Billboard*, for example. This newsweekly contains the latest news and financial reports from the music, record and tape industries, as well as reviews of records and albums with potential for success. There are charts based on sales and popularity for single records, classical albums, progressive rock albums, and surveys of the most popular easy listening, soul, latin, and country music singles and albums, all wrapped up in the weekly "Hot 100" and a list of the top 200 albums and tapes. Two other weeklies compete with *Billboard* in news and information disseminated to the music industry. *Record World* and *Cashbox* provide much the same variety of charts for the different categories of singles and albums, though *Record World* also features an FM airplay report for progressive stations and a column called "AM Action" that serves much the same function as a tip sheet on the records making headway at stations across the country. You should look these publications over carefully. One newsweekly

may offer your station something that the others do not, but every Program Director ought to read at least one of them every week. You can write to the following addresses for information on subscriptions: Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York 10036; Cashbox, 119 West 57th Street, New York, New York 10019; Record World, 1700 Broadway, New York, New York 10019.

In your hurry to get the latest information on records, do not overlook one useful source that may already be required reading at your station: *Broadcasting Magazine* has a playlist and lots of news about music on radio. A number of other publications can also provide the Music Director at your station with a supplement to one of the above trade magazines. *Radio and Records*, for example, is a weekly newspaper that concentrates on music industry news as it affects radio directly. There are articles on individual radio stations, interviews with performers as well as radio personalities, a column called "The FCC (So You Can Understand It)", a free classified section for openings and positions wanted at radio stations, and charts for albums, country singles, pop singles, and a Top 40 survey. A record-by-record audience response graph and a list of stations playing a particular song with its number on their charts give quite a bit of detailed information about who's playing what where. For subscription information write to: 6430 Sunset Boulevard, Suite 1221, Hollywood, California 90028.

Tip sheets can be another valuable source of record information. "The Ted Randal Tip Sheet", for example, offers subscribers the hottest thirty records in pop, adult, country and black music, as well as a computerized prediction of the percentage probability new, up-and-coming records have of reaching the top 40, 30, 20, 15, 10 and 5. Write Ted Randall Enterprises, P.O. Box 3449, Hollywood, California 90028 for further information. Another weekly report, "The Gavin Report", is the oldest summary of its kind in the music industry. Bill Gavin was a pioneer in obtaining his record information from radio people. Using local evaluations from over 400 radio correspondents each week, the Gavin Report compiles a recommended Top-20 playlist and a Top-30 list for adult contemporary, Black and Country music. This weekly summary lists reports from Top 40 stations on where certain songs rank on their playlists. Lots of advice and informal news from radio stations around the country is also included. The Gavin Report has its offices at One Embarcadero Center, Suite 2113, San Francisco, California, 94111. Many other tip sheets are available, but be sure that their authors are not affiliated with any record com-

panies before you subscribe to one. A paid consultant can not maintain the degree of objectivity you need for wise music selection.

Acquisition of Music

Once a Program Director has an idea of the new records needed to enhance the station's sound, he or she still faces the task of acquiring these records as quickly and conveniently as possible. Smaller stations do not have the impact on national charts that stations in larger areas do, which means that record companies are generally reluctant to shower your station with free music. While we do not discount the possibility altogether, it is best to plan an annual expenditure that will cover your music needs adequately.

Program services exist that will send you a certain number of records or albums automatically each month. For example, Record Source International, a division of Billboard, will send subscribing stations each week ten "Hot 100", easy listening, country or soul singles that in Billboard's opinion are likely to reach top levels on the charts. The monthly new release album subscription covers the same formats, with the difference that stations can choose their own albums if they do not agree with Billboard's selections. There are also stereo album catalogue packages available in 23 categories. You can obtain more information by writing to RSI at the Billboard address given above.

"*The Music Director*", P.O. Box 177, Chestnut Hill, Massachusetts 02167, has been publishing a weekly MOR playlist for singles and albums since 1967. They also make a music supply service for singles and a few album cuts available on a 7½ IPS reel of tape. In addition to these services, "*The Music Director*" has compiled a list of the Top 25 firms specializing in old records, as well as a list of the greatest MOR hits for each year since 1950. When a station joins, "*The Music Director*" notifies all the distributors in the station's territory that there is an MOR station that would be interested in any demonstration records the distributor might have. They also send the station's address to newer, smaller record companies that the station may not be familiar with. "*The Music Director*" concentrates on smaller stations. More interested in the sound of a record than in its sales activity, the music on their playlist often arrives at a station weeks before appearing on the national charts.

If you do not mind foregoing the advantages of one-stop shopping, you can also subscribe to the major record companies for their monthly releases.

Do a quick survey of the labels you have in your collection now, and check to see if the companies you use the most frequently provide such services. You should not overlook your local record store either. Many stations trade them advertising for the latest singles and albums. A good working relationship with the record stores in your area will also be useful in compiling a playlist for your station. However, be a little wary of their sales statistics. After all, they like records to stay on the charts as long as possible, and may be reluctant to report low sales when they have overstocked a record.

What about all those free records the larger stations seem to get flooded with? It is difficult to get on record company and jobber mailing lists when you are in a small market, but not impossible. All you need is initiative, a role of postage stamps, and a station playlist. If you do not have a playlist, or if it is primitive and for station use only, you should work on developing and improving your playlist. Combine the news you get from your music newsweekly and tip sheets with information from local record dealers into a weekly playlist. You might double-check these figures with 20 or 30 random telephone calls asking local listeners for their favorite songs, just to make your playlist responsive to local preferences. Ask local merchants with juke boxes what people are playing. Sponsor a contest where people send in lists of songs they like. The playlist should include the title, artist, current position of the record, and its position the previous week (if the popularity of the music is subject to fluctuation). You should also pencil in the number of weeks on the chart for station use if applicable. Even if your station plays a lot of old standards that are no longer on the charts, a playlist serves a useful function. Instead of waiting for local and regional record distributors to put your station on their lists, send them a copy of your playlist, explaining that you would be interested in any records they might send your way. Suggest that you might be willing to give unknown artists a try. Or write to known or unknown artists yourself, showing them where their song ranks on your survey. Another way to get your station's name on record company mailing plates is to send a copy of your playlist to each company whose label appears on your chart that week. You can find most of their addresses in the *Billboard International Buyer's Guide*, a valuable directory of American and foreign record manufacturers, record producers, music publishers, equipment manufacturers, and a state by state breakdown of record and tape distributors, one-stops, rack jobbers, importers and other wholesalers. You may be surprised at the volume

of free music you can generate with a good playlist and the leads you get from the labels you already own.

Selecting the Right Music

Getting a steady supply of music coming into the station is not enough. A Program Director also has the responsibility of screening each record carefully to make sure that the song is not anonymous, bland, obscene, suggestive, too loud or too sophisticated to conform to the station's sound. Different Program Directors have different ideas about who should audition new music, but certainly the same person in charge of buying the music should have a hand in screening it. Some broadcasters think the Program Director or some other music specialist should audition each record personally. They argue that when one person competes with other experts in the field, he eventually becomes an expert himself. People who disagree counter that a Program Director just does not have the time for all the music clearance, and that he should work together with his announcers selecting the music to be played. Sometimes a "jury" of Program Director and staff announcers actually votes on the songs to be added to the playlist. A third solution is to hire announcers who can select and program their own shows, following broad policy outlines set up by the Program Director. If the announcer proves incompetent, the Program Director simply finds someone who can do the job better. However stations select their records, the Program Director should be intimately involved in these choices. Install a good play back system so that whoever auditions your music gets a good idea of the sound of a record before it goes on the air. Replace any flawed records. Careful treatment of all records should be a standard policy. Some stations transfer new records to tapes to avoid overuse, but if you do this be sure to audition the tape a second time after recording. Most Program Directors discourage announcers from bringing their favorite personal records into the station, reasoning that if the record is good enough for their audience, they might as well buy it. As radio becomes more fastpaced, fewer stations are taking the time for personal requests or dedications to particular individuals. Such requests may necessitate a long search through the record library, and use up time the announcer might better devote to careful music selection.

Every record or tape that comes into the station should be catalogued and filed so that you will always know immediately what songs are available and where

you can find them. There are several systems for keeping track of your acquisitions. You can store your records alphabetically by artist and group. If you use a play chart that gives your announcer a formula such as instrumental, hit of the day, female vocalist, or golden oldie, you may want to divide your records into these categories and then file them alphabetically by artist or group. If you mix several formats at different times of the day, you might separate your records into types such as rock, soft rock, country and western, soul or folk, and then store them alphabetically. Whichever set of categories you use can be coded with different colored strips of tape to make a particular album or single more easily identifiable when it is off the shelf or even out of its jacket. Filing by title is more difficult, since it is easy to forget the first word of a song or mix up the words within its title. Keeping an index file of all records cleared for airplay is another good idea. In addition to the artist and title of the song, each catalog entry should give the single or album a catalog number, as well as indicating its date of release, company and code number, composer, arranger, publisher and its licensing affiliate (BMI, ASCAP, SESAC). Some stations keep this file in the sequence in which the records arrive at the station, with a cross index to the record by artist or title. But with the volume of new releases and labels coming out today, this practice is less common than it used to be.

NEWS AND PROGRAM FEATURES

Music and news are by far the most popular choices of radio listeners across the country. No matter how unique or pleasant you make the sound at your station though, the fact remains that the same records are available in most markets in the United States. News is the feature that enables a radio station to distinguish itself in a local market. Of course, all stations have access to the same national and regional wire services, but if you can excel in local news coverage you will always have listeners. People want a station that they can depend on for important information. As one General Manager put it: "People don't listen to a small market radio station so much for the news as to confirm the rumors they've already heard. Sometimes it's like we've replaced the old party-line telephones." But whether the needs you attempt to fill are more national or provincial in scope, certain

standards of reporting stay the same, regardless of station size. The basic WIBW Radio News philosophy that follows provides an excellent example of such guidelines:

Basic News Philosophy

It is the policy of the stations to report accurately and without bias, clearly and with full consideration of the facts involved, those events which constitute matters of public interest. It is also to be borne in mind the great responsibility inherent in broadcast journalism. This credo shall be assumed by each member of the WIBW staff and exercised at all times, seeking no favors nor granting them in pursuit of the news. It is the aim of those charged with broadcast responsibility to present the news in a forthright manner, using neither language nor pictorial matter which is sensational or crude.

Spot News Coverage

Radio and television should always be first with reports on current events, but being first is not as important as being right. It is the policy of News to comply with the following general standards pertaining to news originating primarily with the Police Department and similar law enforcement agencies:

- a. Those responsible for News will exercise constant professional care in the selection of sources because the reputation of broadcast news depends largely upon the reliability of such sources.
- b. Good taste should prevail in 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. We should be diligent in our supervision of content, format and presentation of news broadcasts.
- c. Police and other receivers to monitor law enforcement transmissions are permitted only as a convenience to the News Department. No police radio transmission is to be broadcast direct from a monitor. Information cannot be used until officially confirmed by an authorized officer. The only exceptions are where public safety is involved—such as tornado sightings.
- d. News personnel must not break traffic laws driving to the scene of news activity.
- e. At accident scenes, News reporters will not try to interview participants or witnesses at the same time as an investigating officer.
- f. *Injury or fatal accidents should have the names withheld until survivors or relatives have been contacted by authorities.*

The NAB publication *Radio News A Primer for the Smaller Operation* covers many important areas for the Program Director interested in improving a station's local news coverage. Included is information on filing wire service news by category, editing its stories into localized news and features, setting up phone beats and systems that record voices by phone, establishing an emergency directory, and organizing a stringer system of reporters in your coverage area. There are also discussions on "In-person" reporting techniques, monitoring the local police, and many other suggestions on making your news service more interesting and more effective. A chapter on the pros and cons of soliciting news tips from your listeners is of special interest to the Program Director trying to establish a news policy. Many stations make a strong effort to involve the community in supplying leads and news tips. Rather than offer a cash reward for the best news lead, one station tried to instill a feeling of pride in the listeners' station. The news tip thus became a contribution to "their" station. Other Program Directors felt that the amount of time needed to verify such tips negated much of their value.

Although some News Directors had reservations about the value of tipsters, paid or volunteer, they generally agreed on the benefits of part-time station reporters. Many small market stations cannot afford a full-time News Director. More often than not, he or she also pulls a shift as an announcer or spends time screening records or working in production. One station in Vermont hired a school teacher with a good educational background to cover various meetings at evening. She supplements her teaching salary with a flat fee per story, and the station is able to cover almost every event that goes on in its small community.

Since most small market stations are located in areas with a limited number of radio signals, the station must carry a full range of programs: Music, News, Public Affairs, Sports, Agricultural, Education, Religious and other types of programming. Because the FCC defines these program categories clearly, and encloses the definitions with each license renewal application, there is no need to reprint them here. Each type of program has undergone its own changes in recent years, and offers the new Program Director the challenge of getting as many people as possible involved and interested in his station's programming.

When you think of news, for example, don't neglect the weather and sports reports. The NAB News Primer explains how to use the wire service weather information to create a complete, saleable "weather roundup". Even national weather summaries may interest the large number of families that move into your com-

munity every year from all over the country. The booklet also gives you good advice on preparing farm reports, business news, and sports summaries for your newscasts.

Sports

Sports are becoming more and more popular with people today, of all ages and both sexes. As Program Director, you should try to have at least one announcer who can perform as a qualified sportscaster, someone with an in-depth background and interest in all kinds of sports. The accurate and colorful description required by play-by-play reporting is almost impossible for a person who doesn't know the sport intimately. Once you've found the right sportscaster, you can take one of two approaches to your sports programming. At some stations, announcers are discouraged from letting their enthusiasm bias their reporting. The Program Director restricts them to relating to listeners what's happening. The announcer repeats the statistics and scores often to keep new listeners informed, and lets listeners decide themselves who should have done what. Other stations operate on the assumption that their audience wants them to take sides with local teams. It may take some research to find out which method your listeners would prefer.

Covering sports in your area requires mobility. Check with your local parks and recreational areas to find out what the favorite sports are in your community, and follow your listeners there with the latest skiing, fishing, golf, hunting or camping reports. You may not be able to carry play-by-play network broadcasts of the big professional and college games, but what about more local college or high school games? You might be surprised at the number of people in your area who would be interested in Little League, semi-professional or American Legion Sports. Find out if there are any regional or state networks that can provide your station with sports of local interest. As with news, enlisting the aid of outsiders may be your answer to developing a well-rounded sports program. Talk to local sportsmen, high school coaches or sporting goods suppliers about people who might be willing to report on local sports (or maybe even speculate on the outcome of future sports events) on a part-time basis. Even if your station decides against carrying a full schedule of play-by-play events, listeners will appreciate a quick run down of scores you can put together easily from your wire service. Quick sports wrapups and summaries of local sports happenings will also be well received by your listeners.

Agricultural

Farmers have changed. They are better informed, better educated, and they have more leisure time than ever before. They will not enjoy a boring 15-minute farm talk or lecture at the crack of dawn any more than any other listener would. The trend in farm news and programming is towards shorter, more dramatic features. Get together with your County Agricultural Agent or your Home Extension Department and tape three or four 90 or 120 second program spots. These can be combined with special "reports" on daily farm news and the latest prices for excellent rotation over six or seven days. Unless you broadcast from a highly agricultural area, these five minutes should provide you with an adequate total for Agricultural Programming. The County 4-H Agent and the colleges or universities near you that have good agriculture departments are both excellent sources for farmers' programming. The newswires also contain many agricultural features. One Station Manager had an interesting alternative to simply ripping and reading such copy. The Program Director read the newswire articles to local agricultural people like the County Agent, the Feed & Grain Store Operator, the Farm Equipment Dealers and prominent farmers themselves. He then interviewed these people to discover just how valid or meaningful these developments or figures were to local farmers. As with every other facet of radio broadcasting, the secret to good farm programs is getting people involved in your programming.

Religion

Too many Program Directors write off their Religious Programming as a total audience loss. While it is true that the composition of your audience will change on Sunday mornings or whenever else you schedule it, religion does not have to be boring. As with agricultural reports, long-winded, sugar-coated sermons are giving way to shorter, more relevant sermonettes that often result in a much larger variety of speakers and topics. Instead of one clergyman monopolizing a half-hour for example, why not invite 5 different religious leaders to tape 3 two-minute shows apiece. These fifteen, 2 minute talks will reach a much larger cumulative audience, at the same time that their brevity encourages curiosity rather than dial switching. In programming, content is always more important than length. The religion you program to the younger generation should talk to them in their own language (and music-there are a lot of programs available designed especially for young audiences). And don't be afraid of controversy.

People feel strongly about religion and find a heated discussion on current religious issues hard to resist. A program on religion in the news or a call-in show about controversial subjects that put religion to more practical tests may be of interest to plenty of people who would never tune in a long sermon. However, if Sunday services are a part of your regular programming, be sure the speaker understands the difference between a regular sermon and a broadcast sermon.

Just because God is involved is no reason that all your Religious Programming blocks have to be given away free. There are plenty of worthy religious program services that are willing to buy that time from your station at a reasonable rate. Such programs should never be allowed to solicit money on the air to defray the expenses of the program. When you do allot free time to religious groups, never make the contracts permanent. Let each group know that as Program Director you expect them to take the trouble to maintain a high quality of programming and that you will be more than happy to help them in any way possible to keep your listeners interested.

Public Affairs

Telephone talk shows are the most common sources of Public Affairs credits. Yet inviting listeners to call in and discuss problems and issues in a way that will interest the community as much as it interests the person stating his or her opinion is not as easy as it looks. Not every announcer can conduct a good interview. An interviewer must have the ability to relax a guest or draw out someone calling in by asking direct questions that cannot be answered with a simple yes or no. Selecting the topic for a talk show takes a lot of advance preparation, but the end product should sound spontaneous. The announcer must have a genuine interest in the topic being discussed. He or she should also be an expert at concluding a call politely but firmly when the person telephoning the station is being abrasive or has nothing valuable to add to the conversation. Try the people who do your station's play-by-play sportscasting. They are usually experts at keeping on their toes, no matter how hot the action gets. Of course, a tape-delay device is an absolutely necessary precaution any time listeners go directly on the air.

Radio stations that belong to networks have access to such excellent public affairs programs as Issues and Answers, Meet the Press, Face the Nation, and The Reviewing Stand, but nonaffiliates have ample opportunity to distinguish themselves in Public Affairs programming. Your newswire has many public affairs

features. You can combine these with taped interviews with local officials or people in the news to make two or three "feature reports" each day. State and local officials will usually be happy to keep you up to date on town council or state legislative developments. Congressmen and Senators are another likely source for feature reports. Some stations even carry the proceedings at the city council or village board meetings live. Since so much time at such meetings is taken up in areas that are too procedural or insignificant to the average listener, it might be a better idea to tape these meetings and edit the excerpts into a report that highlights the major concerns of your community. As you put public affairs programs together, remember the positive effects possible when people talk to each other. The interviewer, the person being interviewed, or the officials who address the audience in a monologue get boring after a while. Dialogue among people adds an element of realism and makes any discussion more dramatic.

Editorials are another source of Public Affairs programming. According to the WIBW Editorial Policy, "The major purpose of editorials should be to stimulate citizens to examine issues and take appropriate action." Many radio stations that are reluctant to antagonize any segment of their audience with broadcasting editorials ignore the genuine interest most people have in controversial subjects. Listeners who feel strongly about certain topics will invariably respect a station that gets involved in local issues. If you get your editorials from a syndicated column or subscriber service, you might consider rewriting them or finding a local angle, so that they appeal to individuals within a community. Always deal with the everyday realities—home, job, family and personal commitment. The NAB Editorial Clearing House provides a regular list of editorials available on various topics. One radio station reports using these editorials directly on the air during slow periods on telephone talk shows to stimulate listener comments. You might also ask employees at your station for suggestions for editorials. Wherever you get your editorials, the important thing is not being afraid to take a stand. Newspapers have always voiced strong opinions, and rarely show a decrease in circulation even when they recommend a presidential nomination.

How long should an editorial be? The average lead editorial in a newspaper runs 250 words—about 2 minutes of air time. Three to six times a day should be sufficient. Some stations run a campaign on an issue over several days while others broadcast an editorial only a few times. Editorials usually reflect a management viewpoint, and should normally be read by an

owner or Station Manager. Although some stations do allow a Program Director or even another announcer to read them, the listener should never be able to confuse their voice with that of a regular airman or newscaster. Otherwise, your station will quickly find that its authority as a news source has eroded within the community. Send copies of the editorials to business, civic and government leaders, or to anyone with an interest for or against the subject matter. Editorials should be researched and prepared with extreme care and caution. If your statistics are inaccurate or your information incomplete, you will soon find yourself in the position of having to admit the discrepancies in your facts to your listeners. This can be especially embarrassing when the mistakes are uncovered by your opponents on the air. And you should, after all, allow your opposition an opportunity to expose its viewpoint and express its own reasons for disagreeing with your station.

Instructional

Many people who associate their former school days with drudgery tend to tune out instructional programming. Making instructional programming interesting can be one of the most challenging assignments facing a new Program Director. The best sources for instructional programs are the colleges in your area and the intellectuals and professors in your local public and private school systems. Many state Education Departments and Teachers' Associations have taped programs available for broadcast, usually free of charge. You should also take advantage of the interest the parents in your audience have in their children's education. Reports by school superintendents about school board meetings and interviews with the members of the school board afterwards are popular features on many stations in small and larger markets.

Other

Except for music and news, the "Other Programs" that do not fit into specific FCC categories often become the most popular features in a small community. No other area of programming can benefit quite as much from a little audience research and a lot of imagination. The listener services suggested in the next paragraph are intended merely to scratch the surface of possible "Other" programs.

Time is a constant concern to your listeners, es-

pecially in the morning before work. Attach your call letters to the time check, and combine station promotion with program service. Some stations also "sell their time" to a sponsor, whose product or service is then prefixed to each time check during a certain program. Weather is actually a news item, but when it affects traffic or school openings, your listeners will want the latest developments fast. Be sure you have a system of code names or numbers to authenticate any school closings or traffic jams before you announce them. If you have areas with a lot of rush hour crowding and congestion, why not set up a web of traffic stringers to give you detailed road reports? The local police are another natural source of information on traffic. A calendar of events ranging from school meetings to area sporting events is another regular program feature at many stations. Include weather reports and tips by local experts on fishing, skiing, boating and the other sports popular in your area. All sorts of other local "experts" will probably be delighted to hear themselves on radio giving your listeners tips or advice on all sorts of topics such as gardening, marketing, do-it-yourself projects, medical and health tips, personal advice, fashion or the latest gossip about national celebrities. Many features such as the minute-recipe-of-the-day or current news on fashion or beauty may be specifically directed towards the more feminine audiences of late morning and early afternoon, but take a close look at such programming to make sure you are not talking down to women listeners. Times have changed, and though women still share a vital concern with their femininity, they are more and more likely to be interested in most of the same things men are interested in. The following list of possible program features has been gleaned from various broadcasters and from books on the subject: Job notices, campus news at local high schools or colleges, safety precautions, market and price reports, consumer news, senior citizen happenings, military installation reports, entertainment calendars, births, weddings, obituaries, classified ads, what happened however many years ago, legislative summaries on all levels, question and answer services, lost and found departments, a missing persons (or animals!) bureau, travel tips, swapping service, or a ride board both for people forming car pools or people who need rides or riders for longer trips. Schedule these and any other features at the same time every day so that people know when to expect them. Combined with short religious, educational and public service announcements, these "Other" programs can make the difference between the station that is just another sound and the station that becomes a sound companion to the whole community.

PUBLIC SERVICE ANNOUNCEMENTS

When you become Program Director you inherit more national and local worthy causes than you ever thought existed. While you may never get as much free music as your station could use, very few stations report a scarcity of requests for free public service time. Your station has already committed itself to a certain number of public service announcements when its license renewal application was filled out. Developing the proper attitude towards your duty to the public is important. If you simply slap on any disc that comes in the mail so that you can chalk up another PSA credit, your programming will reflect your apathy, and listeners will be able to tell that your heart isn't in the cause you plug. Public service is more than good citizenship. *Public service makes good business sense.* The people who work with the Red Cross or the United Way are often members of the business community who will notice when your station accepts its role as a community leader. When you decide to dive in and deal constructively with community problems, you become a partner in the local leadership. Never wait passively for charities to approach you with their needs. Look ahead. Volunteer. Try to keep the needs of the listening public in mind at all times. It is not enough to fill unsold time slots with mass-produced messages. Your Public Service Announcements should not be totally different from your regular programming, but something integrated into your overall sound.

Once again, a standard policy is prerequisite for good public service programming. All unknown organizations, for example, should be carefully investigated before their request for free time is considered. One station decided that any paid public service running in the newspaper or other media could not receive free radio publicity. The same station also discourages tapes from national groups, preferring live messages or transcribed material that does not tie up their cartridge supply. How long should a particular announcement run? A station from a small town in Texas suggested two weeks; another station in New York felt that a month was a reasonable amount of time. Instead of specifying when a certain announcement should run, many stations simply put all public service announcements on one cart where they can be rotated automatically. The person handling traffic types in PSA, the announcer on duty plays one and writes down the subject of the announcement afterwards. Stations should avoid carrying too many spots that ask for money. If you solicit donations for different drives too frequently, you will distract your listeners. Mix such PSA's with others from organizations that are

not requesting financial help. Money will not solve all the problems in your community, anyway. People need information from civic groups. Other public service groups will benefit from the time or skills volunteered by concerned citizens much more than from any cash donations. Blood drives, anti-drop out campaigns, volunteer hospital work, safe driving tips, anti-drug abuse information, collections for Goodwill or gifts for servicemen, information on venereal disease, discussion of racial or ethnic problems in your area—asking for money is not always the best way to deal realistically or constructively with these problems or many other issues facing your community.

The Program Director should maintain a detailed list of all the organizations that ask the station for free time. Include any material uncovered while investigating the various groups as well as a record of the number of spots given to each organization. When you send out your bills to advertisers, send each public service agency a “paid-in-full” invoice that shows them just how much the spots you ran for them were worth. The Radio Information Office has a memo on “Paid PSA Bills” that suggests various types of these “paid-in-full” statements.

Today most public service messages are spot announcements from 10 to 60 seconds long. As Program Director, you must know the number of spots you have promised to broadcast during a typical week and see to it that they are scheduled throughout the year. The frequency of these spots varies, but most stations carry a minimum of ten a day. Many stations limit the number of subjects that they cover in a day or a week. Overextending yourself or trying to help too many people at once may result in ineffectiveness all around. Like a good commercial campaign, the best public service campaigns give heavier coverage to fewer groups. One month you may choose to concentrate your energies on the March of Dimes. The next month might be National Heart Month. You might devote a week or a month at a time to the Red Cross or the Cancer Society. The important thing before planning any public service campaign, however, is to understand the needs of your coverage area. Most small market radio stations surveyed by NAB, for example, indicated a preference for *local* public service announcements, produced by the station or carried live. This emphasis on local needs is just one more aspect of the efforts of stations in smaller markets to interact directly with their listeners. Local officials for worthwhile drives go on the air live to appeal to the audience person-to-person for help. Girl Scouts and school teachers, agency presidents and crippled children appear on recorded, station-produced spots to urge sup-

port for causes that help the kind of people who live next door or down the street from you and your listeners.

Of course you will also receive many requests from national organizations, many of which are vitally important to your community. These announcements should be as carefully screened as your music. You should definitely consider aiding the many national organizations that have a beneficial impact in your area. The NAB Publication *A Source for Public Service Programming* contains hundreds of ideas on program material from national and regional government and civic agencies, ranging from storm warnings and social work to religious messages and dental hygiene. The time you contribute to worthy causes is good public relations for your station. People will remember that your station has helped out the community, and gratitude more often than not produces loyal listeners. When your public service leads local residents to present your station with official tokens of community appreciation, you should not hesitate to turn the publicity about your accomplishments into uniquely effective station promotions.

TRAFFIC

Traffic is essentially a matter of accurate record keeping. Yet no amount of computer or copying equipment will ever take the place of the competent Traffic Manager who has the interest and ability to deal with tremendous amounts of work. A complete record of the commercial and sustaining programs and announcements for each broadcast day is the ultimate task of your Traffic Department. This program log helps operating personnel plan for on-the-air activity and provides a detailed record of performance for accounting and FCC purposes, as well as serving as the pattern for the log for the same day a week later. Although some stations consider Traffic a function of the Sales or General Administration Departments, the Programming Department is always intimately involved in the process of providing the Traffic Manager with the information he or she needs to produce the program log. The Sales Department provides the sales orders, which contain details on all commercial announcements such as the sponsor or product, the duration of the campaign, the type of presentation and the times specified for broadcast. The person in charge of Traffic must also obtain information and the required copy on PSA's and promotional spots, and note on the

log whether the announcement is live, transcribed, or taped. Often the Traffic Manager also assigns identification numbers to all recorded material. Obviously, there is a tremendous amount of information to keep track of. A file of index cards can classify commercials by starting and stopping dates. Program material, promotional and public service information can be stored as received. This information can then be put daily into a diary, arranged on a display board in its proper order, pencilled chronologically on to a large ruled work sheet with the time noted along the left hand margin, fed into a computer, or simply filed in whatever system your station has found most effective.

To generalize on the most efficient method of transferring this program and commercial information to a final program log is difficult. As a good first step, use a system that does *not* require retyping of the daily operational schedule each day. Often the small market station has a large number of fixed position spots. It certainly doesn't make any sense to type in the local hardware store's 7:59 spot if they've sponsored your newscast for the last eight years. A simple, economical way to produce your log is to prepare long term log sheets ahead of time which outline the basic program structure and the long term commercial business for each day. The Traffic Manager can then add any short term business or last minutes changes with a typewriter or even by hand. A visible record system allows you to put permanent material and long term orders in an upright rotary file. Short term material can then be written in and copied for daily use. Here is one station's description of its traffic system:

We feel we have an extremely efficient traffic department because the job normally can be done in an hour per day. Metal plates are used that allow for the insertion of tabs, and daily the log is photocopied on a Xerox machine and rotations are penned in. Contracts running longer than two weeks are typed on tabs and simply inserted in these metal plates. Contracts running under that are penned in.

Several other systems have also been used: A master work sheet divided into hours and days allows a Program Director to keep track of all present and future programming and commercial data, and makes it easy for the salesman to find out a station's availabilities. Some Traffic Departments use an automatic typewriter with the long term program and commercial material on a different tape for each day. The daily business can be added manually to the log. There are also punched card and computer systems which sort the programming material and print the log automatically, though the expense of this automation is often prohibitive at a small station.

The finished program log can serve as a sort of table of contents for the copy book, which should contain all the program information and copy for the day, arranged in chronological order. Once the commercial continuity, promotional and public service copy, and the program formulas have been put into their ring binder, the book should be checked carefully for accuracy by more than one person and placed in the proper studio.

The best suggestion for a smooth running traffic system is to find a person who is well-organized and capable of establishing an efficient work pattern. A Traffic Manager should work ahead whenever possible. New time reservations should never be allowed to gang up. They should be recorded and posted the same day received, and the names of the people who must verify the copy instructions should be filed. Incoming copy should be checked for length and adherence to the station's standards. Someone should audition each transcription for quality. If they are damaged for some reason, this should be reported as well as all copy received in good condition. If your station is affiliated with a network, the Program Director should monitor the closed circuit to approve all programming and note any change in new business or the scheduling of commercials. Correspondence from the Traffic Department and sale confirmations to national sales representatives must go out daily, or your billing procedures will soon become confused. Any change order, stop order or other alteration in the schedule should be initialled by the Sales Manager. The General Manager, the Traffic Manager and Program Director are the only people who should be authorized to make write-ins or deletions on the log. They should keep a close eye on the situation and listen carefully to the station so that they can reschedule a spot that was supposed to be played or replace a commercial that was accidentally broadcast out of date. The Traffic Manager often supervises the removal of outdated material from the files. When the Traffic Manager clears the cart-ridges and copy out of the master control room after a sales contract expires, it might be a good idea to return them to the salesman who handled the account. Many advertisers are seasonal or sporadic with their campaigns. The salesman is in a good position to know whether or not the commercial material has a possible future use.

Of course, the finished program log goes back to the Program Director to be filed for two years. This file can be used to explain or adjust any discrepancies between the billing and traffic departments. One station reported using the log as a record of the discrepancies in programming that take place during each

broadcast day. The Program Director attaches a "Deviation Sheet" to the log each morning. The sheet divides the day into Morning, Afternoon, Evening. Each announcer jots down any unusual occurrence during his shift. The notations range from such important matters as outdated copy, bad production on a cartridge, or the network news that was missed at noon because of a bad line, to something as trivial as the fact that an announcer left the lights on when he closed the station the night before. The next morning the Traffic Manager can give each salesman a copy of any accounts which missed spots so that make-goods can be scheduled.

The final function of any program log is to indicate to salesmen what time slots are still available for commercial advertising. Salesmen should be discouraged from asking the Traffic Manager to hold down spots for their favorite accounts without signed contracts. You can get much more information about a system for handling sales contracts and billing, traffic and availabilities from the NAB publication *Paperwork Control in Broadcasting Stations*. Another NAB booklet—*NAB Radio-Television Program Log Recommendations*—is also indispensable for a detailed understanding of ascertainment of community needs, new logging rules, and the general rules relating to program logs. A sample recommended Program Log illustrates the various steps involved in the process of preparing program logs at your station.

PROMOTION AND PUBLICITY

A Program Director's daydream: A city and countryside full of people. Radios everywhere. Men, women and children listening carefully, day and night, taking in every minute of every broadcast hour. Smiling. Tapping their feet. Deciding to buy everything they hear advertised—after the next program. Promotion is the station's attempt to achieve this impossible dream. Promotion is radio selling radio. Promotion is building and maintaining that ideal audience—a group of faithful listeners who will stay with a station's programs and personalities over the years. The creation of enthusiasm among listeners is one of the Program Director's most important challenges. As your audience grows, your commercial value to the advertisers in your community will also increase which in turn makes better programming possible. Every department is interrelated in any long range promotional policy.

Good programming is the most effective promotion technique known to the industry. You can spend thousands of dollars on a carefully thought out promotional campaign, but if the programs you are promoting do not interest or excite your listeners, the money is wasted.

If the Program Director does not take on the actual work involved in audience promotion he should assign this job to the most ingenious, creative, aggressive and enthusiastic person on the programming staff. Take stock of your station's position in the community, and decide how you are different from other stations whose signals come into your area. If you do not see any major differences, consider how you can present your station in a light that makes it sound like the most interesting choice. Even when you are the only station in town, you should never let that monopoly keep you from planning a strong, honest promotion of your station. It need not take hundreds of dollars. Your promotion efforts can be modest if you carry them out regularly, and make them as entertaining and persuasive as possible.

Audience promotion can take place on or off the air. Musical signatures (jingles) are an obvious starting point for your on-the-air promotions. Every station identification should be produced if you are going to sound really professional. Take a look at your present station identifications to make sure that they are consistent with the station's sound. If you decide that it is time for a change, you might want to try out a local group of talented musicians. There are also syndicated jingle packages that will guarantee you exclusive rights in your coverage area. Section D of the *Broadcasting Yearbook* has an extensive list of radio commercial and jingle producers. Besides these lists of radio programs and services available, the Yearbook contains lots of valuable information on agencies, reps, equipment, rules, codes, networks, and many other areas of radio (and television) broadcasting. Contact two or three companies near you, and investigate the possibilities of a promotional campaign on your station. After you have produced your station identifications, attach them to such services as news, time and temperature. Repeat them frequently, and include your city and state for those people listening to car radios. Frequent repetition of your call letters and other campaign slogans can build up the image of your station, while making the listeners you gain more aware of what you have to offer.

Promos

A Program Director ought to look upon every moment of unsold time as an opportunity to plug the

station's program services. Why not talk about the other personalities and programs to come later in the day or week? Point out the awards that your station has gotten for public service or broadcast journalism. How about reading an article from the paper or a letter from a faithful listener with something complimentary to say about your station?

The most popular station promotions are contests. The ideal contest requires participation of the contestant at many different, unannounced times over a period of days. If your listener knows that at ten minutes after every hour you make a random call to give someone a chance at the station jackpot, then he or she won't worry about keeping the line free or answering the phone with the right words the other 55 minutes of the hour. A contest should compel the listener to keep tuned at all times. You do not necessarily have to offer a huge sum of money. For some reason, many people assume that they have a better chance of winning something small. Besides, you can afford more prizes that way, and the object of any contest should be to make as many people happy as possible. Put your winners on the air (with their explicit permission, of course). Give them lots of personal attention, and record their surprise and enjoyment at winning so that you build suspense for the next contest. Look for a human interest element in a contest. One station gives a free cake, carton of Pepsi Cola, and corsage each week to the oldest woman in town who celebrates her birthday. Often you can trade advertising spots on your station for merchandise to use for contest prizes. Whatever you give away, though, design the contest so that the winner has to listen to the station for quite a while. Your mystery person should scatter his whispered clues over a period of days. The scrambled letters or musical notes that have to be arranged into words or songs should be presented a letter or note at a time. The games and contests that require a certain amount of time—completing sentences or jingles, compiling a list, solving a mystery or puzzle—should generally take place over a 2 to 4 week period, during which time you refer to them often so that suspense mounts. Surprise people with a smaller, quicker contest during the longer ones, and start promoting the new contest that will begin as soon as the winner of the present contest is announced. In planning promotions, beware of stunts. They may be dangerous and the quick attention you get in the short run may not be worth the trouble. Treasure hunts are also a risky proposition. People may misinterpret instructions and destroy government or private property. They may also hurt themselves while exploring one of your leads. You certainly don't want a good promotion idea to

turn into bad publicity for your station. People will resent your station if you promise more than you deliver. Be sure to cover yourself carefully when you devise the rules of a new game, and protect yourself with a "decision of the judges is final" clause. The NAB Radio Code also has guidelines that you ought to consult before beginning any new contest. Finally, if you plan to sponsor call-in contests, you should get together with the phone company to discuss additional lines. Otherwise your promotional efforts will interfere with business operations at your station.

Don't be afraid to listen to other stations for ideas that can serve as a point of departure for your promotions. With imagination and a little help from other staff members at the station, there is no limit to the amount of fun your listeners can have.

The following ideas from NAB's *Radio Information* (formerly FYI) illustrate the vast range of possible radio promotions.

WMOH (Hamilton, O.) had a "Beef 'N Bacon" contest with entry blanks available at various stores in the station's listening area. There was a drawing for the two winners—one winner to receive a side of beef, the other to receive a side of pork.

KLWW (Cedar Rapids, Ia.) sponsored a "Fun Phone" contest. The station calls a different public telephone booth each hour, and if someone answers with the phrase "KLWW Fun Phone" he/she wins ten gallons of gasoline.

WRKO (Boston, Mass.) began an "American Graffiti" contest. Listeners are invited to write their own graffiti on an assigned square of a billboard set up outside the station. Best graffiti will be read on the air, and winners get tickets to the movie "American Graffiti" and a top ten LP.

CJBK (London, Ontario, Canada) awarded \$1,500 cash to two winners in a postcard contest. Listeners entered the contest by sending the station a postcard listing five friends who listen to CBJK. One name was chosen from the list, and the station called to ask "What station do you listen to?" The writer of the postcard picked up \$1,000, and the "friend" won \$500.

WDNG (Anniston, Ala.) sponsored a "Grill-o-Rama" contest. Listeners came into the studios and deposited their names in an elaborate grill on display. A drawing was held, and the winner got an outdoor grill.

KJJJ (Phoenix, Ariz.) gave away 16 man hours of work on anything the winner wants done—yardwork, painting, etc.

WGAR (Cleveland, O.) gave away the world's largest pizza—six feet in diameter, weighs 90 pounds, and will serve up to 400 people. Listeners sent in postcards mentioning an organization. Winner got the pizza for his organization served by station on-the-air personnel.

Some stations combine public service with station

promotion, and get quite a bit of publicity into the bargain. As the following account demonstrates, it's often hard to tell who's getting the better end of the deal.

For three days in July, WSAU (Wausau, Wisc.) invited its listeners to "join the drive for COMMON CENTS". For every 95 pennies turned in at a special window in a local bank, \$1.00 was paid back. In its effort to help alleviate the penny shortage, the "Penny Promotion" retrieved 201,069 pennies.

"At 5¢ on the dollar, it cost us just \$100.50," reported the General Manager, "besides making a lot of friends in the business community and giving our staff a valuable tool by demonstrating the pulling power of radio advertising."

The General Manager gave the credit for this rewarding promotion idea to an article he read in the July issue of *FYI*, which reported the success WBTA (Batavia, N.Y.) had in a similar campaign to get pennies back into circulation.

Off-the-air Promotion

Off-the air radio promotion often involves more time and money, but the results almost always justify the effort. Broadcasters make a mistake when they treat the printed work like a mortal enemy instead of recognizing its immense value as a promotional tool. If you have an advertising agency that works with you on copy, for example, see if they can help you develop an effective promotional campaign. Your printed advertising budget can include local newspaper and magazine advertisements, business cards, stationery, brochures, computerized letters and other matters to be sent by direct mail to households in your coverage area, exterior signs for buses and taxis, store windows, bumper stickers, station banners, tee shirts, and other novelty items such as blotters, pencils or book matches. The promotion piece to the right shows more musical formats than are available in a small market, but this selling tool does demonstrate an important principle of station promotion: Never downgrade your competition. When you promote your station, promote the entire radio industry as well. Many stations print their playlists for distribution at local record stores. Your staff should also get personally involved in promoting your station. Stations have organized sporting events. They play some area group and the proceeds go to charity. Broadcasters have travelled around the world serving as tour guides during air trips chartered for listeners. Why not get the names of the new families in your town from the organization that welcomes them, and have the receptionist at your station call during free moments to tell these new neighbors about your station? Your

personalities perform valuable promotion for your station when they make appearances at local dances or act as emcees at other social or civic functions.

Sponsoring a live concert with a nationally known group or entertainer is probably the ultimate station promotion. You might make a little more money if you buy a talent package from a booker and take on all the financial risks yourself, but generally it is safer to work on a percentage arrangement. While a live concert takes a tremendous amount of coordination among a station's staff, the promotional advantages are limitless. Your air personalities get free publicity as emcees. Advertisers and prospective advertisers get free complimentary tickets. By keeping track of your advance ticket sales returns, you can even plot out a listener coverage map or develop a mailing list to be used later for other promotional pieces. As you promote the show, always allot plenty of air time for advertising. Never mention the upcoming event without mentioning your call letters in the same breath. A few reminders during the concert that your station has made it all possible may win you hundreds of additional listeners.

Most stations find more than 3 or 4 such concerts a year a strain, but even one a year may vastly increase your audience. Even if you lose a little money sponsoring a show, you often come out way ahead when you take into account all the expected promotional benefits.

FM	DIAL CARD
88.5 KBEM	TALK - MUSIC
89.3 WCAL*	CONCERT - FOLK
91.1 KSJN*	CLASSICAL - JAZZ - TALK
92.5 KQRS*	ROCK & BLUES
93.7 WAYL*	CONSERVATIVE STANDARDS
94.5 KSTP*	GENERAL STANDARD
95.3 KNOF	GOSPEL MUSIC & RELIGION
97.1 KTCR*	COUNTRY-WESTERN
98.5 KTIS*	RELIGION & MUSIC
99.5 WLOL*	GENERAL STANDARD
100.3 WCTS	RELIGION & SACRED MUSIC
101.3 WRAH*	ROCK
102.1 KEZY*	<i>Beautiful Music</i>
102.9 WCCO*	POP ROCK
104.1 KRSI*	ROCK & BLUES
107.9 KTWN*	GENERAL STANDARD

*STEREO

KEZY
STEREO

With a little imagination, your station might even combine two or more different types of promotion into the same campaign. The following illustrates a very successful example:

For one of their most successful promotions, Radio Station WOW, Omaha, Neb., had 10,000 59/WOW "Listen to the Music" T-shirts made up and sold them at \$2.50. Then the station brought in the Righteous Brothers for a concert—but the only way to get into the concert was by wearing the WOW T-shirt, and then the concert was free.

The profits from the T-shirt sales paid for the concert, so in effect the station distributed 10,000 T-shirts, held a free concert, and it didn't cost the station a penny.

Publicity

If effective promotion consists of building audience enthusiasm by mentioning your good points as often as possible, good publicity might be defined as the knack of getting other people to put in the good words for you. The Program Director should appoint one person on the staff to handle local publicity. Then make sure your station publicist is aware of all upcoming programs and newsworthy happenings so that he or she can get in touch with local newspapers or television stations. When you schedule an outstanding program or get fantastic results with an unusual promotional or sales campaign, give the trade press the details in an article that is factual and objective. When people are going to be on-the-air, notify the groups they represent so that their members will listen to the program. Clergymen should announce upcoming sermons to their congregations. A football coach should make sure the whole team (maybe even the whole school) will be listening to his predictions. The local businessman may want the whole office to hear his views over the radio. The secret of this word-of-mouth publicity is to make the program so interesting that the people who tuned in to hear a friend will remember how much they enjoyed the program the next time they feel like listening to the radio.

Developing an effective public relations policy may require a re-evaluation of your attitude towards the local newspaper. The fact that radio stations compete with newspapers for advertising dollars can never justify throwing away the valuable free publicity that

may be available from your local papers. You may still have to pay to advertise your programs in the local paper, of course. Keep your station's program schedule up to date, and include enough detail to interest potential listeners. But instead of restricting your advertisements to straight program logs, why not work out a clever or humorous advertising campaign that includes art work done by a competent local artist? Maybe you can make an arrangement to swap this advertising for spots on your station.

There are many ways that the work you do can complement rather than compete with the newspapers in your area. Newspapers have got to have a steady supply of interesting news, and will generally be glad to print an article on an important person who will be appearing on a show at your station. If you are highly involved locally with the Boy Scouts or the Red Cross, for example, get the paper to highlight that involvement. In more important areas such as public service or emergency warnings, radio stations and newspapers should cooperate and work together to assist residents who need their help. You might consider regular meetings between the people in your programming department and the staff of the community newspaper. The resulting discussion on sports, local politics or women's interests might generate interesting ideas for special features on your station and in the paper. There are even cases in which reporters for local papers have worked as part-time stringers for the News Departments of radio stations.

Every time someone at your station answers a telephone, makes a sale, plays a record, logs a PSA or covers a news story, he or she becomes a part-time member of your Public Relations Department. Nowhere is this more true than with the functions of the Program Director. The most extensive or expensive publicity or promotional campaigns that Madison Avenue could produce would be absolutely worthless without good programming. Only consistent quality in your selection of music, news and other programming features will generate a loyal, enthusiastic audience for your station. The success of a radio station depends heavily on the combination of imagination and creative energy that a Program Director brings to his or her job. Ultimately, the quality of radio programming must sell itself.

