

# **PROGRAMMING FOR RADIO AND TELEVISION, REVISED EDITION**

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#### ACKNOWLEDGEMENT

To all those students who make it worthwhile.

V. Jackson Smith  
Monroe, Louisiana  
September, 1982

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## PREFACE

This second edition, like the first, is designed to be used as a study guide by which an instructor may structure a college course in programming. The topics introduced by the chapters can easily be covered by even those on the quarter system and expanded by those on the semester system. In any event, additional reading assignments are advised; that is another reason why this is written succinctly. The art of programming a broadcasting station, indeed every aspect of programming, is changing so rapidly, that updating and expanding the study is essential.

The author, and others who have adopted this book, use it to introduce the various facets of programming, as well as to provide a historical perspective and frame of reference, but require students to find and report on current articles, text chapters, studies, speeches and reports; just as many of such that were available to the author were used to prepare this second edition.

V. Jackson Smith  
September, 1982

SECTION I - AN OVERVIEW

## CHAPTER 1 - INTRODUCTION

"As far as the public is concerned, broadcasting means one thing: programming."

Broadcasting: The Next Ten Years, NBC Corporate Planning

### Definition of Programming

The word "programming" in the title of this study guide is used as a verb, not a noun, though both applications of the word are considered in the following pages. Programming, the noun, or the mosaic of programs, the units, results from programming, the verb. One cannot really be studied without the other, but the emphasis in this book is on the function of programming--those considerations that THE program director, not the director of a program, must take into account in order to "program" a broadcast station.

### Importance of Programming

To paraphrase Chester, Garrison, and Willis in Television and Radio--The chief consideration or end of programming is getting the public to accept it.<sup>1</sup> The only product that radio-television has to offer, after all, is programming.

Though station personnel speak of "selling time," advertisers will not purchase time for commercials without reasonable assurance of audience acceptance of the program or programming surrounding their "spots."

Stuart Hyde noted in TV and Radio Announcing that the lifeblood of American broadcasting is the commercial.<sup>2</sup> But without good programming to attract an audience there would be no commercials or any others means of financial support.

### Function of Programming

Good programming, that which attracts and holds a sizeable audience, does not just "happen;" it is the result of considerable expertise and planning.

It involves a knowledge of past and current programming practices and their results, the ability to secure and apply demographics and psychographics in constructing audience profiles, a keen awareness of characteristics of programs that are considered "good," and a thorough understanding of the program director's duties and responsibilities. All of these aspects of the programming function will be considered in the following chapters. Before moving on, it is important to note, as did Chester, Garrison, and Willis,<sup>3</sup> certain aspects of the task of programming that make it so challenging.

- (1) It is such a gargantuan task that it is difficult to convey its scope accurately. There are more than 2,000 FM Stations, 6,000 AM stations, almost 700 VHF stations and now approximately 400 UHF stations. The task of programming any one of these is enormous.
- (2) It is continuous. Banks and other businesses shut down and take holidays, but broadcasting stations do not. Many radio stations are "on" 24 hours a day and the majority of TV stations are on at least 20 hours a day.
- (3) It is extremely competitive. Local stations and networks constantly try to get the largest "share" of the available audience.
- (4) It is very costly in time, effort and creative ability. A half-hour show such as "All in the Family" has a budget of over \$200,000 per episode. "The Rockford Files" (a 60-minute show) had a budget of \$340,000 per episode. One network executive estimates that 1,394 man-hours are required for every hour on the air.
- (5) It is extremely complex, especially at network level because it is interrelated with all other functions within a station.



(Such as continuity, traffic, sales, etc.)  
Television gets even more complex with sub-  
units in production.

- (6) It tends to seek stability in program schedules and to develop viewing and listening habits. There are two reasons: (a) to be able to make long term sales, and (b) to reduce pressure of constantly coming up with new programs.
- (7) It draws its creative ideas, materials, and talent from as many sources as possible; stage, talent bureaus and booking agencies, night clubs, colleges, performers themselves, not to mention station staff members-- especially staff writers when such are employed--and even sales staff members can find talent while making their "rounds."
- (8) It is highly speculative (risky). There are no "sure-fire" rules for success.

#### SUMMARY

Programming which will attract and hold a sizeable audience is essential to the continuing operation of any radio or television station. As the principle function of a station, programming is a demanding endeavor. As an undertaking, it is enormous, it is continuous, it is extremely competitive, and it is very costly in time, effort, and creative ability. It is also extremely complex, strives for stability, draws its creative ideas, materials, and talent from as many sources as possible; and it is highly speculative.

## FOOTNOTES

<sup>1</sup>Chester and Garrison, Television and Radio, Houghton and Mifflin Company, Boston, p. 59.

<sup>2</sup>Hyde, Stuart, TV and Radio Announcing, Houghton and Mifflin Company, Boston, p. 153.

<sup>3</sup>Chester and Garrison, p. 27.

## CHAPTER 2 - EARLY RADIO PROGRAMMING

All programming was local until the late 1920's. The first programming of which there is historical record was that of R. A. Fessenden from his experimental station in Brent Rock, Massachusetts, in 1906. It consisted of a single program that included two musical selections, a poem and a short talk. Heard by wireless operators for several hundred miles, it was soon followed by broadcasts of fellow experimenters (although they were content to play phonograph records and give their call letters.)

From 1906 until 1917 when the United States entered World War I, radio broadcasting was almost the exclusive province of the experimenters. At least one garage or attic in most every neighborhood had a "powerful little five-watter" satirized by Alka Selzer's Uncle Ezra in his network program in the 1930's.

For the duration of World War I, the airwaves were taken over by the government. At the conclusion of the war, the experimenters were back doing business at the same old stands: in garages, laboratories, on college campuses and in electrical manufacturing facilities such as Westinghouse in Pittsburg. The Westinghouse station, KDKA, was the first commercially licensed station in the United States and went on the air on November 2, 1920, giving the results of the presidential election. This broadcast is generally considered to mark the beginning of professional broadcasting. Other firsts for KDKA were the first broadcast by a national figure, the then president Herbert Hoover, the first stock market reports, and the first World Series broadcast.

Programming was still haphazard well into the 1920's, partly because it was financed entirely by radio manufacturing companies as a means of selling radio sets, and partly because programming was determined more by its availability than its suitability. Because of the novelty of the medium, local talent and even a few "big names" were persuaded to perform "on the air" without receiving payment. Such "live" presentations were infrequent, however, and short-lived because the novelty soon wore off and stations continued to rely largely on phonograph records for programming.

On August 28, 1922, radio station WEAF (Now WNBC), the high-powered A. T. & T. station in New York, discovered a new means of financing programming that has increasingly altered the structure and philosophy of broadcasting until the present time. The station broadcast a ten minute talk sponsored by the Queensboro Corporation, a Long Island realty company. As a result of the broadcast, the company sold two apartment buildings--and commercial broadcasting was born.

It was not all smooth sailing, however. For one thing, there was still wide spread belief--propagated by newspapers which had begun to fear the new medium (though a few such as the Detroit News owned stations to promote their papers) that the new medium was not suited for selling. During this early period then, radio was used by sponsors only to create goodwill. This limited utilization of radio was encouraged by the then Secretary of Commerce, Herbert Hoover, who said in 1922, "It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, for education, and for vital commercial purposes to be drowned in advertising chatter:"<sup>4</sup> Later that year, the First Annual Radio Conference recommended, "that direct advertising and radio broadcast service be absolutely prohibited and that indirect advertising be limited to the announcements of the call letters of the station and the name of the concern responsible for the matter broadcasted (sic)."<sup>5</sup>

Even such limited use of the new medium was restricted almost entirely to WEAF from 1922 to 1924. A. T. & T. "claimed the sole right to sell radio time, and because of its control over patents, transmission lines, and radio equipment, it was able to enforce its will on other stations and to prevent them from carrying advertising. It was not until April 18, 1924, when A. T. & T. allowed independent stations to engage in sponsored broadcasting that widespread advertising support developed and the system we have today began to take shape."<sup>6</sup>

In speaking of his new job as a broadcast time salesman in 1930, Harry Bannister describes his indoctrination by the commercial manager.

"Neophyte though I was, it was apparent to me that my boss had no interest in programming and regarded everything as something in which to hang a commercial. He made no serious reference to any broadcasting function other than sales. It was my introduction to an attitude I was to encounter frequently in later years."<sup>7</sup>

In a further indictment of this aspect of broadcasting in the '30's, Bannister adds that "Many televiewers and radio listeners complain about the heavy load of commercials today. In the early days of radio, however, they really piled them on. . . in 45 minutes 30 announcements would be presented."<sup>8</sup>

Nevertheless, money for programming remained scarce for sometime. (WEAF's total income from advertising for the year of 1922 was about \$5,000.) Program ideas were also scarce, and station personnel had not yet realized that program material needed to be especially adapted for the new medium. As a result, "hitchhiking" on concerts, operas, hotel orchestras, organ recitals, and even vaudeville acts was commonplace. Stations, in a manner of speaking, "eavesdropped" on such performances by the simple expedient of placing a microphone as close as possible to the performing artists.

As advertising revenues increased, stations began to improve the quality of their programming. WJZ in Newark was one of the first to offer regular programming, especially designed for the new medium. Musician Vincent Lopez was hired by the station to form a studio orchestra which was soon heard daily over the station. Some of the larger stations even had pipe organs installed in studios which by then had increased in size and number in most stations.

By 1930, WEAF which A. T. & T. had sold to RCA was charging \$750 for one hour of evening radio time.<sup>9</sup>

With such revenue, large stations could afford to hire top-notch talent and radio became "show business." The medium soon produced its own stars such as Rudy Vallee, a dance-band leader who became one of radio's earliest "personalities" in 1929, the year that "Amos and Andy" began their long sojourn on radio. The vast majority of the radio stations could not afford such high-priced programming, however. Gradually, the idea of sharing the costs of such programming, through a "network," began to formulate.

In the meantime, programming for the typical local radio station throughout the United States consisted largely of recorded music, one or two brief newscasts a day ("ripped and read" right off of the wire service copy), and perhaps the stock market reports by telephone from a local brokerage house. Many stations also used telephone lines and portable amplifier/mixers to broadcast play-by-play action at local sporting events. A few larger local stations had specially talented sports announcers who "re-created" games from more distant locations, as plays were received on sports ticker tape machines installed right in the studio. Such re-creations required announcers with vivid imaginations and sufficient knowledge of the events to keep up a running commentary between plays, while handling the ticker tape with one hand and adding sound effects, usually with a ball, catcher's mitt and bat-like stick of wood, with the other hand.

Some local stations, such as the one the writer began working for in 1939, had daily "man-on-the-street" interviews, again utilizing a telephone line installed on the side of a building at a downtown street corner; and also children's shows on Saturday mornings, featuring local amateur talent. It was not unusual for stations even in medium-sized markets to program live organ music in the afternoons or evenings.

In the larger markets, stations such as WLW in Cincinnati, WGN in Chicago, and WSB in Atlanta, had staff musicians and offered live dramatic fare as well. When the author worked at WSB just after World War II, the staff included not only an organist and a studio orchestra, but also two full-time writers who wrote an original thirty minute play every week which was performed on "Dixie Playhouse" each Saturday evening. WSB also produced and broadcast "The Atlanta Barn Dance," similar to WSM-Nashville's "Grand Old Opera," from the Erlanger Theatre in Atlanta each Saturday night. Each weekday evening, except Saturday, from eleven o'clock until midnight, WSB offered "Sleepy Hollow," a program of live organ music and poetry. These programs and others, produced only for local audiences by stations in middle-sized-to-large cities, such as WLW's domestic comedy "Sister's of the Skillet," had large audiences and were commercially successful--some of them for many years.

Recorded music was not divided into as many classifications as it came to be later, and because there were fewer local stations, special appeal formats were virtually unknown-- though stations in the mid and southwest tended to play more "cowboy" songs and stations in the south tended to play more "country" music. The musical staple of local stations across the United states from the 1920's through the 1940's was that broad category of music called "popular."

#### SUMMARY

Radio programming in the typical local station across the United States changed very little from the earliest days of radio through the first decades of commercial radio. Though there were a few notable exceptions, local programming was limited almost exclusively to recorded music, with brief and relatively few newscasts during the broadcast day.

FOOTNOTES

<sup>4</sup>Chester, p. 27.

<sup>5</sup>Ibid.

<sup>6</sup>Chester, et al., page 27.

<sup>7</sup>Bannister, Harry, The Education of a Broadcaster, Simon and Shuster, New York, 1965, p. 16.

<sup>8</sup>Ibid., page 20.

<sup>9</sup>Goldsmith, Alfred N. and Lescarbours, Austin C., This Thing Called Broadcasting, New York, 1930, pp. 279-281.



### CHAPTER 3 - NETWORKS AND "THE GOLDEN AGE" OF RADIO

It was not until the advent of networks that radio entered its "golden age" that was to last for two decades. No one is certain where the term came from. Perhaps it was so named because it was the most prosperous era for radio stations in their history. More likely, it was because of the universal popularity and prestige which the medium enjoyed during the period. Certainly those who grew up in this generation have "golden memories" of this fabulous era of broadcasting, which succeeding generations find it difficult, if not impossible, to appreciate. "Radioing"--the medium had even spawned a verb form of its name--became a perfectly respectable activity. It consisted of tuning around the dial to see how many stations one could receive and from what distance. Results often became the subject of conversation, or even boasting, the next day.

Radio was never, so far as is known, attacked from the pulpit or in print as being an instrument of the devil, an opiate of the people, or likely to produce a generation of illiterates--all of which have been said and/or written about television. No one was ever heard to say "I'd never have one of those things in my house, I can tell you," which some have said about television.

Perhaps Stan Freeburg's Award Winning 60 second radio spot entitled "Stretching the Imagination," provides the most significant clue to the appeal that radio had in its heyday.

MAN: Radio? Why should I advertise on radio? There's nothing to look at . . . no pictures.

GUY: Listen, you can do things on radio you couldn't possibly do on TV.

MAN: That'll be the day.

GUY: Ah huh. All right, watch this. (AHEM) O.K. people now when I give you the cue I want the seven hundred foot mountain of whipped cream to roll into Lake Michigan which has been drained and filled with hot chocolate. Then the Royal Canadian Air Force will fly overhead towing the ten-ton maraschino cherry which will be dropped into the whipped cream, to the cheering of twenty-five thousand extras. All right... cue mountain...

SOUND: GROANING AND CREAKING OF MOUNTAIN INTO BIG SPLASH!

GUY: Cue the Air Force!

SOUND: DRONE OF MANY PLANES

GUY: Cue the maraschino cherry...

SOUND: WHISTLE OF BOMB INTO BLOOP! OF CHERRY HITTING

WHIPPED CREAM.

GUY: Okay, twenty-five thousand cheering extras...

SOUND: ROAR OF MIGHTY CROWD. SOUND BUILDS UP AND CUTS OFF

SHARP!

GUY: Now...you want to try that on television?

MAN: Well...

GUY: You see...radio is a very special medium, because it stretches the imagination.

MAN: Doesn't television stretch the imagination?

GUY: Up to 21 inches, yes.<sup>10</sup>

Granting the inherent appeal of the medium, which harnessed the public's imagination, it was still quality programming that captured the public's heart.

By the early 1930's broadcasters had learned how to bring "show business" to their medium and already had introduced a wide variety of programs that soon became favorites of the various segments of the listening public. During the day, those at home and even on certain kinds of jobs could go about their chores while listening to the trials, tribulations, and celebrations of such "soap operas"--so named because most were sponsored by manufacturers of various cleansing agents--as "Ma Perkins," "Backstage Wife" and Stella Dallas." The former ran for twenty-seven years on radio.

When the kids got home from school, an ever impressing number of them tuned into such programs as "Jack Armstrong, the All American Boy," "Chandu, the Magician," "The Lone Ranger," and "Little Orphan Annie." During the dinner hour, young and old alike were entertained by "Amos and Andy," "Lum and Abner," and "One Man's Family," as well as others, while the adults listened to news reports and commentaries (which began incorporating short wave broadcasts by the mid 1930's) from such distinguished newsmen as H.V. Kaltenborn, Boak Carter, Gabriel Heater, and Lowell Thomas. Later, most of the family would enjoy such comedy-variety shows as those of Jack Benny, Fred Allen, George Burns and Gracie Allen, Al Pierce, and a little later on, Bob Hope.

Those who preferred drama were almost certain to listen to "Mr. First Nighter," and "Lux Radio Theater." Those with a taste for adventure had, among others, "Dangerous Assignment," "The Shadow," and "Gangbusters." Mystery buffs had "I Love a Mystery," "Inner Sanctum," and "Mr. and Mrs. North" to turn to.

Good music lovers found "The Bell Telephone Hour," "The Firestone Hour," "The NBC Symphony Orchestra," and "The Metropolitan Opera" broadcasts to their liking.

These, and myriad others, entertained without offending. Inuendo and double entendre with even the most remote sexual connotation were rare. Such references as were made were innocent enough for the entire family's ears. But there was at least one controversial program, which nevertheless received wide acclaim for its artistry, imagination, and effect, for if success can be measured in terms of how much a program is talked about, or how much furor it stirs up, then certainly the most successful radio program of all times would be Orson Welles' "War of the Worlds," which was broadcast on October 30, 1938.

According to Howard Koch, who wrote the radio play "War of the Worlds"--adapted from H. G. Wells' book of the same title--and also "The Panic Broadcast"<sup>11</sup>: "Here, there,

everywhere, people suddenly dropped to their knees and began to moan and babble. Housewives wept, tore their hair and fell into swoons. Grown men wept too, and dashed about the streets." Police switchboards all over the country lit up. Massive traffic jams were caused in Eastern cities by people fleeing the supposed invasion. What qualities did the program have which enabled it to have such far reaching effects?

Perhaps it was the format or form which the program took.

"On-the-spot" broadcasts were still pretty much a novelty in October of 1938, for one thing, and they usually began with "Ladies and Gentlemen, we interrupt this regularly scheduled program to take you to . . ." after which the listener had already learned to expect some report of a news event—one that was actually happening. Short wave broadcasts from Europe had become more frequent, too, because Hitler was on the move and the entire world was edgy. Invasions, then, were very much in the news.

Our own country was just beginning to recover from the worst depression in its history, many Americans were still apprehensive and insecure.

Science fiction books, motion pictures, and comic strips, had stirred people's imagination and perhaps at the same time provided a certain base of credibility for the 1912 novel, War of the Worlds.

Science and technology were being credited with remarkable developments also. A number of reports had already been released about experiments that had been going on for several decades on a new medium called television, which some described as "radio with pictures," and which would be unveiled for the public the following year at the New York World's Fair. Scientists were monitoring the heavens with new high-powered radio receivers and it was already known that Hitler's scientists were experimenting with rockets.

All this provided further credibility for the sensational radio program, "War of the Worlds," then, for Welles, incased his one hour radio show in the format of "Actuality" reports--

first from the observatory, and then from the scenes of first, the landing sight, and later, the movements of extraterrestrial beings—made more authoritative by the use of a so-called eminent scientist from Princeton, the part he played himself.

So imaginative and convincing was the radio dramatization of "War of the Worlds," that thirty-seven years later a movie, "The Night That Panicked America," was made depicting the broadcast itself and its effect. Some critics called it "too convincing"—in spite of numerous "tip-offs" within the program, not to mention the customary Mercury Theatre intro and station break a little past the middle of it to remind listeners that it was, after all, fiction. Perhaps one of the reasons why so many people were "taken in" by the program is that "dial twiddling" was quite common among "radioers." More powerful receiving sets, plus a proliferation of stations with a wide variety of programs, encouraged a good many listeners to tune around the dial sampling various programming fare and often just seeing how many stations they could receive clearly. Those who tuned in "War of the Worlds," missing the introduction, certainly were more likely to think they were listening to special news bulletins. Whatever the reasons for the widespread effect that the program had, it is to its credit that it was so convincing.

#### SUMMARY

The 1930's and '40's cover the period in broadcasting known as the "Golden Age of Radio." It was during these years that the medium earned such loyalty and respect that no one ever accused it of corrupting morals or of being a "vast wasteland." According to Stan Freeburg, radio "stretches the imagination." Radio dramatists call it "theatre of the mind." Whatever the reason or reasons, no one can review the reaction to The Mercury Theatre production of "War of the Worlds" and deny the effectiveness of the medium.

FOOTNOTES

<sup>10</sup>Hilliard, Robert L., Writing for Television and Radio, Hastings House, New York, 1967, p. 62.

<sup>11</sup>Koch, Howard, The Panic Broadcast (--1970) Cover insert and page 38.

## CHAPTER 4 - RADIO PROGRAMMING TODAY

### Local

Radio began, for all intents and purposes, as a wireless juke box--though the term was unknown at the time. Radio programming appears, then, to have come full circle: from the 1950's, when television attracted most of the radio shows to the new medium, radio has again been used for little more than as a wireless juke box! While a few radio stations have teased their audiences by replaying a few of the "old time" radio shows, most are content to spin records and give news, weather, and sports--the latter for usually no more than five minutes at a time.

Because of the proliferation of stations, both AM and FM, in the '60's and '70's, most radio stations by the 1980's had adopted special appeal formats in order to attract a significant or large enough audience. That is, they had determined that there were sizeable audiences in their respective areas who preferred a certain type of music, and the individual stations built their formats around that specific type. They had subscribed to Henry J. Kaiser's motto of "Find a need and fill it!"

### Programming Formats

The term "format" in television refers to the form or pattern of organization or arrangement of a program. In radio, format has come to refer to the type of music featured on the typical programming day.

Radio formats are becoming more and more difficult to identify. From the Golden Days of Radio to just a few years ago, a station's format was easily definable in terms of the type of music featured on it, such as pop standard, top forty, country and western, classical, etc.

That is not the case today, says Dave Kelm, director of marketing at Blair Radio. "The fragmentation of formats and the interchange of types of music from one format to another makes it virtually impossible to classify radio stations in a standardized way."<sup>12</sup>

For the most part, however, both AM & FM stations aim for a particular audience—or segment of "The Audience"—and therefore will play largely top forty (many are still entirely top forty), country and western, (with a steadily increasing audience nationwide), middle-of-the-road (MOR), classical, etc. If a station has little competition, or is attempting to appeal to a number of segments of the audience, it might use a "variety" format; that is, it might modify or mix two or more of the foregoing categories of music. Or it might use "block-variety" format: have a period of time set aside for one type of music and a period of time set aside for another type of music, or even other programming fare.

### Contemporary

The music format that features the current hit recordings is referred to as contemporary. "A contemporary station is 'contemporary' or modern in sound, programming primarily the current hit records of the day."<sup>13</sup> It might also be called rock and roll, top forty radio, pop rock, pop standard, or Formula radio. The personality of the station is exciting and the music is up-tempo. The disc jockey is enthusiastic and intimate with his audience. Two or three gold hits are included in the format and gimmicks and contests are frequently utilized to build and hold an audience.

The top forty station is fast paced and loud. It has tight production. The sound "rock" is the same throughout the broadcast day and news is minimal, consisting mainly of headlines. Many promotional gimmicks are used on the air, including contests of various kinds.<sup>14</sup>

Bill Gavin, the editor of weekly programming guide, The Gavin Report has this to say about contemporary radio.



Top forties feel that hot-test competition. Their audiences are very fickle and because their play lists change so rapidly, they are under constant pressure to be ahead of the new releases and breaking hits.<sup>15</sup>

This type of format programs all of the top forty of the past from about six months old to the beginning of rock and roll in the early 1950's. Often, some of the gold format stations program a few current hits with the old hits on an equal basis.

#### Middle-of-the-Road

The format which includes the widest variety of music is probably that called middle-of-the-road. This type of music, says a program director of a New York MOR station, has no clear cut musical niche as does C&W or rock. Musical continuity is maintained through arrangement. Rock sound is fully acceptable as part of an MOR playlist, depending on the stress of the format, if it is soft and melodic. MOR's rarely include the extremes of hard rock or C&W, but MOR's vary drastically in their programming from one to another. An upbeat, lean MOR may sound totally different from one with a good music or easy listening emphasis.<sup>16</sup>

The MOR format is primarily directed to the adult audience. It deletes the teen oriented and hard rock music from its format. The mood of the station is casual and relaxing to the audience. All elements of programming must match this mood in order to sound pleasing to the listener.

Middle-of-the-road is background music and the integration of message should match it accordingly. The ability to capture smoothly the attention of the casual listener is one of subtle attention-getting, getting with the mood of the slightly older listener. The danger of integrating message with the casualness of this programming is that it is easy to get lost in the quiet environment or to violate it with an excessively intruding commercial to the annoyance of the listener. How to jar the customer to attention without making him mad is the trick.<sup>17</sup>

The middle-of-the-road format (MOR) was referred to as "chicken-rock" in the early years of rock and roll music. A middle-of-the-road (MOR) station is theoretically exactly that: programming in the middle of the road, not too far to the right, not too far to the left.<sup>18</sup>

This format is very flexible, and many types of music might be included in the programming.

### Country and Western

This category includes all types of country music: country-rock, bluegrass, the Nashville sound, the Memphis sound and western. Even some gospel is not infrequently incorporated in the broadcast day. Country and western, as a format, has shown more rapid growth over the past few years than any other. In the top 25 markets, C&W has experienced as much as a 100% audience increase in certain age groups since 1974.<sup>19</sup>

Country music is folk music with a beat, giving it elaborate production and sophisticated rendition. Stations lowest in popularity in markets have switched to a country format and their ratings and their billings have increased.<sup>20</sup>

Specialization in a particular area of country music is common. The town and country format consists of the lighter contemporary hits and uptown country music. This programming resembles the MOR format in sound. It is sometimes referred to as a country-politan format.

A country-rock format programs the more up-beat music and sound somewhat like a contemporary rock station. The programming is fast paced and tight. The Nashville and Memphis sound is utilized in this format.

The folk and bluegrass features the down-home, banjo-picking and fiddle playing music which portrays, in music form, legends and folklore of the American people. The mood is relaxed and pact conservative.

## Religious Format

The all-religious station format usually consists of various church programs and religious music. Religious programs are often blocked in the morning hours, leaving the afternoon hours for playing religious music of all types.

There is specialization in religious music programming, just as there is in C&W. The gospel and country music format features religious programs, gospel music, and country music. The religious programs and religious music are usually limited to the morning hours, with country music in the afternoon hours. The mood of the religious programs and music is evangelican and informal. The religion and gospel is basically the same, with the exception of the country music.

The religion and sacred music format restricts programming to quality religious programs and music. The atmosphere and personality of the station and its programming is reserved. The entire mood is polished and professional.

## Black Radio Format

The 1960's saw a tremendous increase in the black radio markets.

Even with the increased exposure of blacks on television and the great emphasis of "soul" sound on "white" radio, black stations are enjoying a heyday they've never known before.

The continuous uptrend of black radio is significant for several reasons. First, its own indication that advertisers have pretty much cut out separate "black budgets" which, as tokens would be expendable in a recession year. Second, it hints that more marketers are beginning to appreciate the fact that blacks, though on lower earning levels than whites, are more desirable targets for many products.

Third, it suggests that black awareness is here to stay, despite attempts by broadcasters to lure blacks to racially mixed media. Fourth, it implies that agencies are not satisfied that sufficient marketing data is available on blacks. Agencies can no longer ignore black stations with the excuse that "demographic information doesn't exist." And lastly, it suggests that black radio is doing for young blacks what black magazines can't do since the annual take of black radio is now about seven times that of black print.<sup>21</sup>

The formats in having black radio are somewhat varied, with the demographic area having an influence on a station's choice of programming. The formats include rock and blues, soul, rhythm and blues, and gospel.

Most reps figure that "soul" music--rhythm and blues--make up most of all programming on northern Negro outlets, while in the South, R&B and Gospel split the programming.<sup>22</sup>

Radio seems to be the most effective means for advertising to have an influence on the black market.

To reach the black market, advertisers are more and more convinced that radio is the best route. It's estimated that over 90% of the black audience tunes in the local black station at least once a week. Though blacks may be heavy television viewers, there is some opinion that blacks don't respond to TV advertising.<sup>23</sup>

The black stations should include in its format, community relations and public service programming promotions pertaining to the black community in order to keep its listeners informed. The black audience depends primarily on the black station for information concerning their ethnic group.<sup>24</sup>

## General Standard Format

The General Standard Format is directed primarily to the adult audience. The music played is conservative and melodious and consists of older standard hits as well as those recorded today. The rock and country sounds are exempt from the programming.

The mood is soft and soothing and the tempo relaxed. The commercials are easy going and directed to the adult audience. News and public affairs are important ingredients of the overall programming.

The General Standard Format plays popular vocalists and instrumentalists of the day, big band sound, modern jazz, Broadway original cast albums, comedy albums, and classical artists are also offered and programmed in the format.

## Beautiful Music Format

The Beautiful Music format consists of good music, classical/semi-classical, and easy listening programming. The personality of the station and its announcers is very relaxed and soothing. The station is of high quality, and is polished, and professional in sound. These formats use selections from the general standards (good music and easy listening), to the classics (classical/semi-classical).

Formats with purer musical elements and specific play lists such as good music, easy listening, and classical have also been effected by the current broadening trend in music. Classical formats have decreased in number.<sup>25</sup>

Jacob Stern is music director at WPAT New York; a good music station. He talks about good music programming:

Good music stations, such as WPAT, have admitted a certain amount of contemporary sound into their formats. At WPAT says Stern, each half-hour segment of programming is based on a theme or motif and each piece of music is related to this, even though the listener may not be aware of it.

WPAT's programming runs the gamut from Brahms to Brubeck, from Streisand to Montivani, but Stern points to rock's influence via the inclusions of arrangements of the Beatles music in the format. "Once or twice," says the music director, I aired the first few lines of the original Beatles cut, but it was followed by another arrangement. It's the arrangement that makes the difference.<sup>26</sup>

Ward L. Quaal and Lee A. Martin have this to say about the classical station.

The classical music station has a calm, deliberate pace, in direct contrast to the top forty station. It may depart from lengthy programs of symphonies, operas, and other music to present discussions of the fine arts and of contemporary affairs or educations. News commentaries are broadcast in addition to news reports.<sup>27</sup>

#### Progressive Rock Format

The progressive rock format music might range from a heavy rock underground selection to classical selections. Programming is often determined by each announcer, who is a music professional, capable of interesting selections and introductions.

The progressive-rock audience is largely sixteen through twenty-three and is reached by hip-styled commercials for mod clothes, avantgarde clubs and coffee houses, and psycho-rock albums. The music is usually played in blocks of two or three cuts, introed and outroed as a group. There is a moderately amount of D.J. comment.<sup>28</sup>

The Concert Network flag station WBCM in Boston, has developed what is called "free-form" music, a highly successful program format. WBCM has had:

. . . solid success from a program format experience that began in 1968, "free-form" approach to a wide range of musical styles, from rock to classical, proving that you don't necessarily have to concentrate on one narrow style of music to hold a recognizable "stable" audience. This counter trend success suggests that FM operators, at least in larger markets, have more options than the current high popularity formats provide.<sup>29</sup>

The music in this format is varied and each announcer programs his own music by his choice or by the listeners requests.

Call it progressive, free-form, prog-rock, whatever, it can range during the typical three-or-four hour WBCM program from David Bowie, the Velvet Underground, and the Mothers of Invention to Glen Gould and Eugene Ormandy with the Philadelphia Orchestra. Liberally interspersed might be British and American blues folk, hard rock, jazz, gospel, country, . . . in short, practically anything on record or tape that would enhance the listeners enjoyment awareness of music.<sup>30</sup>

## Talk Formats

### The All-News Format

The all-news format consists of all types of news, arranged in a format by the station and programmed throughout the entire broadcast day. The growth of the all-news station has been slow and costly. News stations include the following.

Among CBS owned stations, there are WCBS, New York, KNX Los Angeles, KCBS San Francisco, and WBBM Chicago. Among group W stations, WINS in New York, KYW in Philadelphia and KFWB Los Angeles. In addition, there is WIOV Washington, WABA Arlington, Va., KBTR Denver.

Though the all-news station has entrenched itself in these cities by providing and amplifying its services, industry opinion is that their growth has been retarded by their high cost of operation at a time when the economy is soft.<sup>31</sup>

At the all-news station, the anchor man provides the personality of the station. He may be responsible for a two to four hour segment, or he may be on a fifteen to sixty minute rotation with another anchor man. "A key element in the all-news format is the anchorman. The manner in which he is used determines whether the station has an impersonal sound or a personal one."<sup>32</sup>

The news format usually is programmed in 30 minute cycles. It consists of network and local newscasts, weather and sports, public affairs, fashion news, religious news, educational news, political opinions, social issues, editorials, and the like, all utilized in the programming of the broadcast day.

The station also depends on live phone line reports, live conversation programming, news exchanges, with other stations, phone calls from local listeners, the service of stringers at other stations, and taped actualities from those making the news.

An alternative to the all news format is the news-music or the news-music-talk format. WTOV in Washington is programming the news-music format.

WTOV presents news until 1 a.m., then resumes with news at 5:30 a.m. "We don't have the same kind of audiences available for an all night news show that there are in many other cities," says James Shnider, program director of the station.<sup>33</sup>

KPHO in Phoenix is programming for news-music-talk.

KPHO is all news from 6 a.m. to 9 p.m. and then goes talk and music-discussion in the late evening and night. According to its general



manager, John Krowley, the station, in a market which contains twenty AM and ten FM outlets, "has enjoyed a record October. It has been the greatest month in our history.<sup>34</sup>

KPHO presents its news in five minute segments. These are inserted in a thirty minute cycle which is basic to block presentation of news. In these thirty minutes, news and service information must be covered completely. Here is the KPHO cycle: network (ABC information network), local, sports, network, local, weather.

The second thirty minutes of the hour is the same as the first except that weather is replaced by a wrap-up at 55 minutes of the hour.<sup>35</sup>

KPHO's format differs from the CBS and Group W (Westinghouse) stations in these ways:

- 1) It does not depend upon the anchorman, but has a staff of thirteen men who write and deliver five minute local newscasts.
- 2) No features are presented.
- 3) A greater emphasis is given to local news.
- 4) The interest of the audience is more homogenous than those of the CBA and Group W stations.<sup>36</sup>

Another alternative to an all news format is block news programming: The news block usually occurs in the early morning and late afternoon drive time when the audience is more news conscience.

Forever increasing number of radio stations, news continues to be a vital, and, in some cases, dominant form of programming. The importance of this service to a growing number of stations is best illustrated by the trend to block presentations of the news.<sup>37</sup>

There's also a diversification of the morning and evening news block programming.

A variation on the usual morning and afternoon pattern is offered by WWJ of Detroit. It programs half hour blocks of news to 6:30, 7-7:30, and 8-8:30 a.m. and to 4:00 p.m. afternoon drive time.

Many, if not most of these stations, feature talk, conversation, and sports in news segments. They have found that news blocks can be integrated readily into the rest of their programming.<sup>38</sup>

News formats, as well as the newscaster and anchorman, must have personality and must be informative. The news and program director of WBBM Chicago calls his station "personality news radio."

The all-news station and not the block presentation of news has enabled broadcast journalism to provide a new dimension of local service to listeners. All indications are that such services will increase in the future.<sup>39</sup>

#### The All-Talk Format

The all-talk format features all types of talk programs: news, interviews, telephone conversations, personality shows, religious news and programs, educational programs, and the like. The audience is of the utmost importance for an all-talk station, and they must become involved in the programming scheme.

Studies have shown that the listener to talk programs, once he is involved, gives closer attention to what comes over his receiver than does the listener to music.<sup>40</sup>

The all-talk format is often not very successful in the small market but has been very successful in the larger metropolitan areas. The small market station finds it difficult to support this type of format because there

is a limited amount of community activity, the talent reserve is limited, and the audience is rather small.

The all-talk station offers a variety of conversational and informational programs for its audience.

Conversation programs dominate the broadcast day with audience involvement in many of them. News is presented quarter hour or longer segments augmented by specialized news programs dealing with sports, business, women's affairs, etc.<sup>41</sup>

The anchorman-announcer or station personality determines the mood of the programming, and ultimately the station.

Talk stations are probably the best programming format for the smooth-sell. In the first place, if the listener is hooked on a talk station, it is principally because she (or he) is lonely and wants the voice around the house. Obviously, someone is talking, someone is listening, there is communication and the attention factor as absolute as it can be in the sound medium. It follows that if a commercial is written in the mook of the programming and delivered, if possible, by the star of a talk show, the chance of impression is quite good. If the star can't be used, an attempt should be made to duplicate the mood of the show to secure as much integration as possible. Standard commercials are of less value on this kind of show than another.<sup>42</sup>

In order for an all-talk format to be successful, it must:

- 1) Be located in a large market
- 2) Have a diversity of talent and programming material.
- 3) Employ warm and friendly personalities on the shows.

- 4) Promote community activities.
- 5) Be informative to its audience.
- 6) Be community oriented.
- 7) Keep the audience in mind at all times.
- 8) Have a personality of its own.
- 9) Dare to be different.

### Variety Format

Variety format denotes the offering of more than one type of programming increments by a station during its broadcasting day and usually includes many types of programs.

### Block Programming

The block format consists of blocking various program segments into specific time periods. This format was used by most radio stations before the advent of television. Prior to the 1950's, programming on radio was similar to that of television today--that is--block. This type of programming is not widely used today, although all stations use it to some extent in that news, religious, informational, educational, public affairs, and public service programs are blocked into the broadcasting schedule. Also music, news, commercials, and other program components are placed or blocked in a particular time segment within the hour format of the typical radio station today.

### Modified Block-Variety

Some radio stations, particularly public and other non-commercial stations which must appeal to an audience with more diversified interests, use a modified block-variety format. That is, certain segments of the broadcast day are "blocked," while other segments consists of a variety of programming elements.

George Grubbs of KNOE did much of the research on formats, while a graduate student with the writer, but the foregoing may not include all formats in use--and they are changing while the book goes to press.

In addition to specialized formats, most FM radio stations had added stereo broadcasting by the late 1970's, and in 1982 some AM radio stations were testing several methods of stereo broadcasting.

The author takes some personal pleasure in adding one final comment about local radio programming today, even though he, too, defected to television in 1949: An increasing number of local stations across the country have found an audience for what is now called "Old Time Radio" shows!

### Network

Under the competitive inroads of television, especially since 1952, network radio programming has undergone some substantial changes. As major advertisers switched their accounts to television, less money was available for producing the big radio shows. The regular quarter and half-hour daily or weekly radio programs and series began to be abandoned as radio's leading program format. By as early as late 1954 there were only 35 commercial half-hour shows on the program schedules of the four radio networks, compared with 96 half-hour shows that had run during the evening hours alone in the Golden Age.

By the 1980's radio networks were offering only news and sporting events except for two notable exceptions. In the mid-seventies, a well-known and highly-respected director from radio's Golden Age by the name of Hyman Brown, convinced CBS Radio Network that they could attract a large night-time audience by allowing him to produce and direct "Mystery Theatre" for them. He was right. "Mystery Theatre" attracted such a large audience that CBS added another dramatic series, an anthology of radio plays sponsored by Sears, Roebuck and Co. Such programs are called "theatre of the mind" by Brown and others, including the writer, who were fortunate enough to have been directors during the Golden Age of Radio.

## SUMMARY

Radio programming might be said to have come "full circle" since it began with and has largely returned to programming which is comprised almost entirely of recorded music, although "all-talk" and "all-news" formats appear to be gaining ground. Even radio networks offer little more than news and features, except for CBS, which has experimented with two drama series.

## FOOTNOTES

<sup>12</sup>J. Raleigh Gaines, Modern Radio Programming, Tab Books, Blue Ridge Summit, Pennsylvania, 1973, p. 34.

<sup>13</sup>Gaines, p. 45.

<sup>14</sup>Quaal, p. 70.

<sup>15</sup>"Stations Having Identity Crisis Because Music Won't Stand Still," Television/Radio Age, XVIII, No. 10, December 14, 1970, p. 67.

<sup>16</sup>"Stations Having Identity Crisis" . . . p. 32.

<sup>17</sup>"Viewpoints," Television/Radio Age, Vol. XVIII, No. 10, etc., p. 67.

<sup>18</sup>Gaines, p. 45.

<sup>19</sup>"In Radio, Contemporary Goes Through An Aging Process," Broadcasting, Vol. 96, No. 17, April 23, 1979, pp. 57-58.

<sup>20</sup>Quaal, p. 183.

<sup>21</sup>Dan Rusten, "Better Market Data and Racial Polarization Putting Black Stations Deeper Into the Black." Television/Radio Age, Vol. XVIII, p. 37-38.

<sup>22</sup>Rusten, p. 77.

<sup>23</sup>Rusten, p. 77.

<sup>24</sup>Rusten, p. 80.

<sup>25</sup>"Stations Having An Identity Crisis," p. 68.

<sup>26</sup>"Stations Having An Identity Crisis," p. 68.

<sup>27</sup>Quaal and Brown, Broadcast Management, p. 183.

<sup>28</sup>Thomas A. Askett, "Radio Formatting In New York—Part I," Broadcast Management/Engineering, Vol. No. 7, 1969, p. 51.

29"Free Form Music: Bucking the Trend and Making Money Out of It," Broadcast Management/Engineering, Vol. IX, No. 8, August, 1973, p. 44.

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31Leon Morse, "The Number of All-News Outlets, Stays Put, But Other Stations Have News Blocks in Drive Time," Television/Radio Age, Vol. XVIII, No. 10, December 14, 1970. p. 35.

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39Morse, p. 70.

40Quaal, p. 74.

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42"Viewpoints," p. 67.

43"But Do we Like What We Watch," Life, Vol. 40, No. 4, October, 1971.



## CHAPTER 5 - EARLY TELEVISION PROGRAMMING

### Local

Many early radio programs came from vaudeville, concert halls, opera, etc. and many early television programs came from radio. As Richard Hubbell notes "Television at first followed almost exclusively the programming patterns established in radio."<sup>44</sup> "Television was simply an extension of radio, a somewhat different and perhaps improved form of radio broadcasting,"<sup>45</sup> adds Stan Opotowsky. Popular radio programs became television programs with the simple expedient of adding cameras and lots and lots of light to the studio, with little thought being given to special production techniques for the new medium. Early television programming philosophy centered on what would be presented, not how to present it.<sup>46</sup>

For the local television stations, this meant considerable dependence upon networks—just as radio stations had come to depend increasingly on networks for their programming—and newly-formed syndicators of television programming such as DuMont. Before coaxial cable linked most of the parts of the country by 1953, networks and syndicators provided stations with kinnescopes, or "kinnies," which were television programs copied on film. Local stations rounded out their broadcast day (actually, it was well into the 1950's before many local stations came on until afternoon or evening) with old movies (and in those days "old" meant old!) and the perennials: news, weather and sports. As had been the case in radio, earlier, some local stations added a once-a-week children's show—and cooking shows.

A survey of local programming offered by ten typical mid-western stations in the late 1950's indicates that two had daily religious programs from their studios and three had such programs on Sunday only. Two of the stations had found an inexpensive way of attracting a young audience on Saturday afternoons by hosting teen dances to recorded music. One of the stations was offering a farm program each morning, Monday through Friday, and one had a daily cooking show called "Open House."

A few of the larger metropolitan stations were a bit bolder and more creative. As early as 1949, WSB-TV in Atlanta produced a weekly contestant-participation program using a giant crossword puzzle. The show compared favorably, in production quality and audience appeal, with some of the shows that the writer directed when he returned to Los Angeles in 1951, but it was not typical of early local television programming, particularly in a city with a population of less than half-a-million (at that time, of course).

Even after the coaxial cable linked most of the television stations in the country to one or the other of the three networks in the early 1950's, network programming accounted for less than half of that needed for even the shorter broadcast day. The remainder of the schedule of the typical local station was made up of eight parts old movies, one part syndicated shows and 1 part locally produced shows.

### Network

For all intents and purposes, network television programming began in the Fall of 1948. It was hampered by the fact that only limited funds were available for programming purposes, and even more seriously by wide misunderstanding of the nature of the medium.<sup>47</sup> One critic noted that "in the beginning the networks created television in their own image and Marshall McLuhan saw that it was good. The people did not know the difference."<sup>48</sup> There were fewer than twenty million television sets in the country and those fortunate enough to have one would have settled for almost any kind of programming fare. But they were especially pleased to be able to see as well as hear some of their old favorites: Jack Benny, Fred Allen, Bob Hope, and others--some of whom they had been listening to on radio for more than a decade.

It has already been noted that television began as a sort of "Peeping Tom"--by looking in on what were, until then, radio shows. Networks, for the most part, transferred their top radio shows to television. In the first two years, more than twenty of the top shows on television came from radio.

In the Fall of 1948 and the Spring of 1949--generally acknowledged as the first full season of television programming--more than 30% of all sponsored evening programs were sports shows. This can be at least partially accounted for by the fact that, while relatively few homes yet had television sets, most every bar had a set and bar patrons were usually sports fans.

The first major television variety program was "The Milton Berle" show on NBC, which began with the '48-'49 season and was credited with doing more to stimulate television set buying in the early years than any other single sales factor. Viewers were also excited about Ed Sullivan's "Toast of the Town" and Edward R. Murrow's "See It Now." Soap operas began to switch from daytime radio to daytime television and in the evening outstanding live drama, which some have identified with television's "golden age," soon began with such programs as "Studio One" and "Playhouse Ninety." "Television had survived its infancy and was ready for a vigorous adolescence."<sup>49</sup>

Certainly part of the "vigor" was provided by the "westerns." A random sampling of network programming on one evening, a Tuesday in the fall of 1959, included four westerns: "Sugarfoot," "Laramie," "Wyatt Earp," and "Rifleman." Police shows had the next greatest number with three: "Naked City," "State Trooper," and "Tightrope," with "U.S. Marshall" being a "crossover" of sorts--somewhere in between a western and police show. There were two comedy shows, "Phil Silvers" and "Fibber McGee and Molly," two drama anthologies, the "Alcoa Hour" and "David Niven Presents," and two sitcoms, the "Bob Cummings Show" and "December Bride."

#### FOOTNOTES

<sup>44</sup>Hubbell, Richard, Television Programming and Production, Ryan Hart and Company, New York, 1956, p. 225.

<sup>45</sup>Opotowsky, Stan, TV: The Big Picture, E. P. Dutton, 1961, p. 15.

<sup>46</sup>Hubbell, p. 3.

<sup>47</sup>Garris, Willis, and Howe, p. 58.

<sup>48</sup>Burgheim, R., "Old Fear of Gould and the New Criticism of Orland," Harpers, Vol. 239, August, 1969, p. 98.

<sup>49</sup>Foster, Eugene S., Understanding Broadcasting, Addison-Wesley Publishing Company, Reading, Mass., p. 113.

## CHAPTER 6 - TELEVISION TODAY

### Local

Programming originating with local television stations has changed little over the last 25 years. A survey by the author of programs being offered by local television stations in 1952-53, and of that being offered by the same stations in 1977-78, shows remarkable similarity in programming fare. In the latter, as in the earlier season, locally-originated programming consisted largely of news, weather, and sports. Of 55 stations responding to the survey, 13 replied that they had a once-a-week children's program. Seventeen of the 55 stations have had cooking shows at one time or another during the 25 year period covered by the survey, but only three of the stations stilled schedule such a program. No other type of local programming was reported.

The situation regarding local programming by television stations, as described above, is in spite of an attempt by the Federal Communications Commission to persuade local stations to originate more programs. In 1970 the Commission put the Prime Time Access Rule into affect.

No television station assigned to any of the top 50 markets in which there are three or more operating commercial television stations; shall broadcast network programs offered by any television network or networks for a total of more than three hours a day between the hours of 7 p.m. and 11 p.m. local time . . . .

News broadcast or coverage of news events or political broadcasts by legally qualified candidates were excluded from the regulation period.

The practice of all three networks had been to feed programs from 7:30 p.m. to 11 p.m. for a total of 3 1/2 hours. The effect of PTAR was to cut that total by a half-hour each night. "After a period of indecision, the networks all decided to drop the half hour from 7:30 to 8 p.m., Eastern and Pacific time, and to continue feeding from 8-11 on weekday evenings."<sup>50</sup>

PTAR did not have the effect the FCC had hoped for. Instead of filling the half hour, made available by the ruling, with local programs, the stations turned to off-network syndication--the sale to stations of programs which were shown earlier on a network. For example, an independent producer, such as Jack Webb, sells a series of programs to a network for one given broadcast season. At the end of that season, all rights to the program revert to the original producer or packager. As in the case of Webb's "Dragnet," the series was retitled "Badge 714" and made available as off-network syndication.

Original syndication has been another source of programs for local stations which allows them to circumvent the PTAR. Such programs were designed only for syndication and are not sold to networks. Still a third source of programs for local stations, which do not violate the PTAR, is a category called barter syndication. In this case, an advertiser or producer donates the programs to a station in return for free commercial time within the programs. A case in point is that of the "Lawrence Welk Program." After having been on ABC for a number of years, Mr. Welk was notified in the early 1970's that the network was no longer interested in purchasing his program--for the same reason that NBC took the "Voice of Firestone" off the air in the 1950's: it was just not providing the proper lead-in audience for later programs. But Mr. Welk decided on barter syndication and wound up being on more stations than when he had sold his programs directly to the networks. He persuaded advertisers to pay him to include their commercials in the programs thereby enabling him to pay his production cost. The programs were then made available to stations without charge, so long as they ran them with the commercials that were included. Stations then could get their money by selling the remaining commercial time within the program and at the beginning and end.

The net result of these ready-sources of programming, which do not violate at least the letter of PTAR, have rendered the rule less than effective. Local stations have done little to develop their own programming material.

## Network

"Someone up there has a dart board. Except this dart board has program types instead of numbers on it. For all the sense it makes, the new fall schedule is determined by where the darts fall!" The producer was offering an explanation, at least somewhat shared by others, of how networks go about planning their fall schedules.<sup>51</sup>

His facetious explanation might be extended by adding that apparently the "game" was being played with increasing frequency in the 1977-78 season. Barely two months into the new season 17 out of 22 new shows had been cancelled.

"No, there's no dartboard, at least so far as I know," Tony Barr told the writer during a recent visit. Barr is CBS vice president of current dramatic programming. "We look at the numbers that each type of program draws, along with everyone else in the industry, of course, and we would be foolish not to consider similar types. For instance, if sit-coms are drawing large numbers in general, then we are likely to add them to the schedule."

Another sign of the times is programs being shifted about. Rarely, in the past, have programs been moved to another night or time more than once a season. Again, by midway in the 1977-78 season, some programs had already undergone schedule changes twice. "You need only to look at the record to determine the reasons why," according to Edgar Griffiths, president of RCA Corporation, NBC's parent company. "We're in third place in the ratings and we have been for quite some time. A difference of one rating point is a substantial amount of money." He estimates that amount to be at 35 million dollars in advertising revenues per point. "The greatest weakness at NBC today is programming," adds Edgar Griffiths. To correct his situation, NBC lured programming genius Fred Silverman from ABC for one million dollars a year, beginning in June of 1978. The new president of NBC had previously helped CBS keep the ratings lead until 1975, when he took over as entertainment head at ABC and pulled that network to the top.<sup>52</sup>

Silverman failed to work his magic his "third timeout." NBC stayed in third place and Silverman left the network to try his hand as an independent producer.

Sterling and Kittross suggest three reasons why there has been and remains little program experimentation.

First a medium that constantly reaches so many people is bound to have a shortage of real talent and new ideas. Vaudeville performers were shocked to see routines that might have lasted a lifetime on the stage gobbled up by radio in days or weeks. Second, few advertisers wish to risk supporting non-conventional programs, since the stakes are so high. They generally must appeal to the largest possible audience without antagonizing parts of it. Third, costs and risks are rising. Radio programs were cheap to produce; even television by the late 1940's rarely cost more than a few thousand a week for a network show, but by the mid-1970's an hour of prime-time programming could cost more than one-third of a million dollars.<sup>53</sup>

Costs escalated considerably before the end of the '70's. By 1978 episodes of "Baretta" were budgeted at over \$400,000 as were episodes of "The Rockford Files." Budgets for some one hour shows for the 1982-83 season went past the half-million mark. To offset such costs, one source reported that a half-minute commercial in the final episode of "Mash" cost the advertiser \$450,000.

When these risks are added to the natural tendency of established networks, advertising agencies, and production studios to perpetuate accepted methods, it is no wonder that programmers follow conventional ideas and copy successes rather than innovate creatively. But, every so often, frequently in unsponsored sustaining time or on public television or in another country or medium, one program or idea becomes popular that is a bit different from others of its genre; less



often a producer will support a program that is substantially different, and once in a while the gamble pays off.<sup>54</sup>

When a network comes up with an extremely popular program, the effect (in that same time period) can be little short of ruinous to the other two networks. They in turn, try to meet program strength with program strength. An example is the long running "Bonanza" series. For nine years, 9'o'clock Sunday night belonged to NBC because of "Bonanza." During the nine years, CBS and ABC countered with every imaginable series—to no avail. Then, seemingly out of nowhere, but actually from the Stanford University campus, came a brother act and "Mom always liked you best" became a household phrase.

It is said that NBC's Cartwrights began turning cartwheels when the "Smother's Brothers Comedy Hour" took over their audience, and "Bonanza's" days were numbered.

When a program is a solid hit, the other networks do more than just try to counter it with schedule changes: each will come up with a program just as similar to the "hit" as possible. The success of "The Waltons" on one network brought "Family" programs on each of the other two by the following season.

This process of imitation "continues until the ratings of that type of program begin to decline. By that time another program format...is on the upswing of its cycle. Generally it takes from one to four seasons for a program type to run its course."<sup>55</sup>

The "spin-off" is another result of a popular show. Two characters called Laverne and Shirley made a few appearances on the "Happy Days" program episodes on ABC and audience reaction to the two characters was so favorable that the producers gambled on a series called "Laverne and Shirley." Early in the next season, the "mother" series, "Happy Days," was challenged by, and ultimately replaced by, the off-spring or spin-off for first place in the audience ratings. There are numerous other spin-offs, but none with a more impressive success story.

In the late 70's, programming fare on television was beginning to resemble, in some ways, that of the 1950's--the era of television that might be called the "age of innocence." It predated Vietnam, Kent State, Berkley, Watts, the Kennedy assassination, and Watergate. Though commercial television grew up during and just after the Korean conflict, there was not the bitterness and rancor associated with that military engagement that there was with Vietnam. The times were prosperous (inflation had not yet become a major problem) and the people, if not content, evidenced an optimistic outlook, for the most part.

Television programming of the period reflected this mood (many industry spokesmen say it probably always will and should reflect the mood of the people). Though there were a few popular shows that incorporated violence ("Gunsmoke," "Peter Gunn," etc.) it was violence with little vengeance or hatred--particularly racial hatred. The vast majority of programming was light and "upbeat"--sitcoms such as "I Love Lucy," "The Honeymooners," "The Real McCoys," "My Little Margie," and many others.

There were also a number of shows of the "domestic" nature that perhaps were not primarily comedies but contained a good deal of good-natured humor. These included "Leave It To Beaver," "The Donna Reed Show," and "Father Knows Best."

During what has been characterized by many as the "sick 60's," theme-polarization in television programming switched from positive to negative to a significant degree. Even the stand up (or sit-down) comedians such as Mort Sahl and the Smothers Brothers laced their monologues or dialogues with put-downs and criticism--often quite vitriolic. Programs began to contain sometimes not-so-subtle "messages." Humor became barbed and biased. The old saying, "everyone's a comedian" could justifiably have been altered to "everyone's a critic." Sick, sex, and race-related violence began to permeate the "police," "doctor," and "lawyer" shows which, by the late 60's, made up almost 2/3 of the prime-time programming fare. Everybody seemed to hate everybody. Critics of the medium itself began to proliferate, too, with the principle charge that the medium was influencing the mood of the people, whether or

not it was reflecting it to some extent. Television spokesmen countered that their audiences demanded "realism," not "fairy-tales."

If violence is realism, the industry spokesmen were supported by surveys conducted in the fall of 1975--6 out of the top 10 rated shows were those with the most violence.

By the mid-70's, a senate committee, chaired by Senator Pastore, began investigating television programming and ultimately effected one change: the family-viewing hour. Networks reluctantly agreed to keep the first hour of the prime-time viewing, 7-8 p.m. (EST) each day, free of programming that might not be suitable for every member of the family.

In the fall of 1976, the family viewing hour was challenged in court by independent producers on the grounds that it interfered with their freedom of expression granted by the First Amendment in the Constitution of the United States. The court ruled in favor of the producers, but the networks elected to continue the family viewing hour on a volunteer basis.

Additional pressure from parent and church groups caused the networks to diminish the amount of "sex-and-violence" in television programming by the late 70's. Sitcoms began to proliferate again, as did the aforementioned "family" programs, and police shows began to disappear. The westerns already had. One popular male television actor, Robert Walden, noted that "most television is about nothing. There is very little room in it for intelligence. They figure you lose 3 million viewers every time you use a five-syllable word that isn't delicatessen."<sup>56</sup>

The exceptions, allowed for even by Walden, are notable. Single programs such as "Missles in October," and mini-series such as "QB VII," "Rich Man, Poor Man," and "Roots," provide hope for the television viewer. The success of the mini-series, in general, has prompted John H. Mitchell, president of Columbia Pictures Television to predict the disappearance of the series system as such.<sup>57</sup>

## Educational Broadcasting

The University of Wisconsin at Madison is among those claiming to be the first radio broadcasters in the United States, and it is true that professors at the University of Wisconsin had a transmitter on the air before Dr. Conrad's experiments resulted in the licensing of KDKA in Pittsburg in 1920. While the engineering professors at the university were interested in the technical aspects of broadcasting, other faculty members at the institution saw it as a highly potent educational tool and extension of the classroom. A number of other institutions entered the field with great enthusiasm. By 1925 there were approximately 170 stations providing various levels of educational programming to anyone who could receive their stations. It was not long, however, before it became clear that the American public wanted entertainment, not education, coming over their radio sets. By the early 1930's only a dozen or so educational radio stations were still on the air.

Professor Foster provides a succinct chronicle of educational broadcasting in this country.

There was an abortive attempt to start educational radio in the 1920's but it was not until the reservation of FM channels in 1945 that substantial progress was made. In the early 1950's educators realized that long-ranged decisions were being made in television and persuaded the FCC to set aside reservations for educational institutions. Throughout the rest of the 1950's progress was slow and disappointing in spite of massive assistance from the Ford Foundation. In the 1960's the Federal government committed funds to public broadcasting and there were reasons to hope that public television would shortly become quite significant. The expectations with which the medium entered the 1970's foundered on confrontation with the Nixon administration which, in turn, caused former allies of CPB and PBS to oppose each other in the area of program

control. In the mid-1970's public television is still beset by many problems. Public radio, however, which had been almost unnoticed, has made great strides in accomplishing its goals.<sup>58</sup>

In the fall of 1976, PBS president Larry Grossman presented a more optimistic outlook for educational television.

Public television is the fastest growing medium in the history of communications. Our audiences are up 34% at night and 50% over two years...this year we crossed the big divide where more than 50% of television homes are watching public television in the course of a single rating period. That's a hell of a job.<sup>59</sup>

Beginning with a Ford Foundation grant in 1959 that resulted in the formation of the National Educational Television and Radio Center (soon shortened to NET) educational broadcasting has continued to make progress. The next big boost came in 1967 when Congress, on the recommendation of the Carnegie Commission, passed the Public Broadcasting Act. This further resulted in the formation of the Corporation for Public Broadcasting, to assist in development of an interconnection (network) system, and in 1969, of the Public Broadcasting Service to operate the network.

Early programming was as large a problem as funding.

The first stations appeared to be very amateurish when compared with a commercial network and stations offerings seen in their communities. This was to be expected. Even the wealthiest, commercial stations today with the VTR's and ample funds rarely produce more than an hour a day of completely local programming. When educational stations came on the air they were forced to fill three or four live hours a day without any recording capacity and without adequate funds

or experienced personnel. The result was predictable--as educational radio programming in the late 1930's was written off as dull, so educational television in the mid-1950's received the same label. Televised lectures and panel discussions simply did not have wide audience appeal.<sup>60</sup>

Educational programming began to improve significantly in 1963 when NET employed a programming staff to take over the function of originating program ideas and putting them on the network.

This was a significant breakthrough for educational programming. Among the outstanding NET offerings of the 1960's were "Spectrum," a science-series for laymen, "A Great American Dream Machine," which had a magazine format, "An American Family" and "VD Blues" with Dick Cavett.

Some of the programs which had contributed to the increasing success of PBS, commented on by Mr. Grossman, are "Masterpiece Theatre," "The Adams Chronicles," "In Performance at Wolf Trap," and "Soundstage."

Perhaps the reason behind the turn-of-events for educational broadcasting is the philosophy of Grossman, and others now in control of educational broadcasting, that is not significantly different from that of commercial broadcasters. "Originally public television, or educational television, was looked upon as an extension of the classroom--the same way an automobile was looked upon as a horseless carriage and electricity was looked upon as candle power... where we are now is in a wholly different era...the only thing that counts is what...comes on the screen (and) in the homes...we're not in the business of getting audience for the sake of getting audience. We are in the broadcasting business."<sup>61</sup>

## SUMMARY

In the 1950's, television had what might be called its "hey day". By the 1970's, so far as the audience was concerned, the "Honeymoon" was over! Educational television, however, was just coming of age in the 1970's and began to give evidence of a promising future.

FOOTNOTES

<sup>50</sup>Ibid., p. 245.

<sup>51</sup>Interview with author, August, 1976.

<sup>52</sup>"TV Update: Why Silverman Jumped from ABC to NBC," TV Guide, Vol. XXVI, No. V, February 4, 1978, p. A5.

<sup>53</sup>Sterling, Christopher H. and John M. Kittross, Stay Tuned: A Concise History of American Broadcasting, Wadsworth, Belmont, 1978) p. 459.

<sup>54</sup>Op. cit

<sup>55</sup>Ibid., p. 460.

<sup>56</sup>"Acting Isn't Enough," TV Guide, January 21, 1978, p. 20.

<sup>57</sup>"Big Changes are in Store for TV Programming," Broadcasting, December 6, 1976, p. 35.

<sup>58</sup>Foster, p. 372.

<sup>59</sup>"Public Television Goes Pro," Broadcasting, August 30, 1976.

<sup>60</sup>Foster, p. 381.

<sup>61</sup>Broadcasting, August 30, 1976.



## SECTION II - THE AUDIENCE

The effectiveness of television and radio stands ultimately on the willingness of the public to listen to or to view what is broadcast. No broadcasting system, however well intentioned, can survive without public acceptance of the program it offers. In American broadcasting, where the Federal government formulates public policy, stations and networks do most of the programming and advertising provides financial wherewithal, the audience is the controller of the entire enterprise.<sup>62</sup>



## CHAPTER 7 - IDENTIFYING THE AUDIENCE

The first thing that must be learned by any broadcaster about "The Audience" is that there is no such thing. "The Audience" is many audiences, whether one is discussing radio or television. Cornelia Rose notes that the "average American radio audience" does not exist,<sup>63</sup> and Glick and Levy issue a similar warning to television programmers.

The majority of all American families have television sets. It has been commonplace to think of television viewers in essentially unitary terms as a single audience, a homogenous group of viewers, a large group of people who are simultaneously exposed to the same program and commercial stimuli. Even descriptions of audience composition tend to focus on characteristics of the entire group, such as age, sex, occupations, income, or education, with little attention being given to major audience segments, to distinct molds of watching television, to particular and persistent sets of attitudes towards its contents. The limitations inherent in this unitary concept of viewers becomes more apparent as set ownership becomes commonplace and as the number of viewers increases to include almost all Americans.<sup>64</sup>

It may now be safely assumed that the potential audience includes the entire American public: rich, poor, young, old, uneducated, educated, minority, majority--people of all ethnic origins, with all manners of dispositions, goals, aspirations, desires, interest, needs! The actual audience viewing and/or listening to any broadcast station at any given time of the broadcast period, is more likely to be a small segment of one or more of these. The available audience refers to all of those tuned in to some broadcast at any given time. It is incumbent upon the station programmer to get as large a "share" of, especially this latter group, as possible. To do so, he must learn as much about his available audience as possible.

## Demographics

To determine the composition of an audience as well as its size, the programmer will begin to assemble demographics. According to Head, this term is derived from demography, the study of the characteristics of human populations. In broadcast advertising, the demographic characteristics of greatest interest include sex, age, education, occupation, income, and area of residence.<sup>65</sup>

It might be well to note at this point that "Demography as here used expands the academic concept from simply a statistical study of population with regard to birth, death, health, growth rates, and so on, to include cultural, socio-economic, and compositional information. In television terms, a demography embraces a study of the audience as a potential viewing and buying group."<sup>66</sup>

This, then, requires knowledge of what an audience likes, as well as what it is like. Even with the improvements in the construction and interpretation of demographics, additional information was needed by programmers. This need has led to the recognition and consideration of psychographics in any complete audience research and analysis.

Psychographic research seeks to determine why some viewers may have identical demographics—age, sex, education, income, etc.—but have very different program and product preferences. It attempts to identify common characteristics among those who have similar viewing and/or listening and product-buying habits. Psychographic research considers traits such as aggression, compliance, dominance, autonomy, adaptability, and independence. It includes a consideration of life style and attitudes.

Broadcast research has come a long way since the often-referred to appeal of individual stations to "keep those cards and letters coming, folks" in the early days of radio. While cards and letters are not discouraged even today, it has long been recognized that they fall far short of providing a radio or television station with sufficient information about the make-up of and the likes and dislikes of their audience, not to mention various segments of the available audience that

they might attract at various times during the broadcast day. It is also not economically practicable for most stations to amass all of the needed information.

### Research Organizations

The majority of demographic information used by radio and television programmers is obtained from commercial research organizations. There appears to be disagreement as to which was the first such organization available to broadcasters. Chester et al credit the Crossley reports.

Serious efforts were made in the early 30's to devise reliable rating systems to indicate relative popularity of programs. The Crossley reports were the first of such national rating devices, followed by the Hooper Ratings and, more recently, Nielsen Radio Index, Nielsen Television Index, and the reports of the American Research Bureau.<sup>67</sup>

Quaal and Brown cite Hooper as the first research organization for broadcasters:

The beginning of commercial research in broadcasting dates from 1935. In that year, The C. E. Hooper Company began supplying ratings of network radio programs using the telephone coincidental method. For years, the Hooper Rating was a powerful factor in the determination of the success or failure of many network programs. In 1950, the national services of the C. E. Hooper Company was purchased by the A.C. Nielsen Company; but Hooper continues to provide audience measurements services for local radio stations.<sup>68</sup>

Quaal and Brown also note that at first the research organizations supplied information to broadcasters regarding the number of homes having receivers, the number listening to each set, "the stations and programs to which they were tuned, and the percentage who could identify the sponsors of the programs to which they were listening. By the early 1960's audience information was more detailed and included some demographic characteristics."<sup>69</sup>

More than 50 research organizations, using a variety of methods, now are available to broadcasters. Several of these companies provide overnight service on sets in use (SIU), share of audience, and rating.

SIU is the percentage of television homes where sets are turned on. It is computed by dividing the number of homes where sets are turned on by the total number of homes having television sets.

Share is the percentage of SIU tuned to a given station. It is computed by dividing the number of homes tuned to a given station by the SIU number (not the SIU percentage calculated above).

Although the word "rating" is often used as a generic term referring to all figures obtained by audience-measurement organizations, technically, the rating is the percentage of all homes having television or radio sets tuned to a given station or program. It is calculated by dividing the number of homes tuned to the station by the total number of homes having sets.

The following figures are all one needs to compute the three basic measurement figures:

Sets In Use (SIU):

$$\text{SIU} = \frac{90,000 \text{ (homes tuned to station)}}{140,000 \text{ (total no. of homes having sets)}} = 0.642 = 64.2\% = 64.2 \text{ (sets in use)}$$

In common usage, the percentage symbol is dropped from all ratings figures and one would simply say, "The SIU is 64.2"

Share of Audience (Share):

$$\text{WXXX Share} = \frac{40,000 \text{ (sets tuned to station)}}{90,000 \text{ (sets in use)}} = 0.444 = 44.4\% = 44.4$$

$$\text{WYYY Share} = \frac{30,000}{90,000} = 0.333 = 33.3\% = 33.3$$

$$\text{WZZZ Share} = \frac{20,000}{90,000} = 0.222 = 22.2\% = 22.2$$

At any given time in a market the shares of all stations combined should equal 100 percent after making allowances for rounding off the percentages.

Rating:

$$\text{WXXX Rating} = \frac{40,000}{140,000} (\text{sets tuned to station}) = 0.285 = 28.5\% = 28.5$$

$$\text{WYYY Rating} = \frac{30,000}{140,000} = 0.214 = 21.4\% = 21.4$$

$$\text{WZZZ Rating} = \frac{20,000}{140,000} = 0.143 = 14.3\% = 14.3$$

When all the ratings for a given time are added, they should equal the SIU after making allowances for rounding off the percentages.

#### Measurement Methods

The major measurement organizations and their methods of obtaining information are as follows:

- 1) American Research Bureau originally used only the diary technique, but in 1958 developed the Arbitron, a meter that is connected by telephone wires to devices installed in a sample of television homes in a community. This enables A. R. B. to obtain and report television program ratings instantaneously.
- 2) A. C. Nielsen Company also makes use of an electronic device, called an Audimeter, which is installed on radio and television sets in about 1200 sample homes across the United States. Originally the device only made continuous records on paper tape of 16mm. film of very moment that a set was on. The company now makes use of telephone lines to provide ratings for a program every fifteen minutes.

- 3) The Pulse, Inc., uses the personal-interview—"aided-recall" method more recently referred to simply as roster-recall. Pulse representatives visit homes, block-by-block, in 170 markets and may net as many as 7,800 households in each survey. Members of each household look over a roster which lists, in quarter-hour periods, all programs in a particular time period. Pulse can then provide numbers for sets-in-use and program and station ratings on either a national or local basis. The data is also broken down by sex, age, income, educational level, telephone and non-telephone homes, and even by type of dwelling.
- 4) Statistical Research, Inc. utilizes telephone-recal interviews, rather than personal interviews, but otherwise their method is similar to that used by Pulse, though it may not be as thorough. Random digital dialing is used in an effort to obtain a fair sample.

While audience measurements provide the broadcaster with useful information, and must obviously be taken into account, they do not tell the whole story.

- 1) The "sample" may not be sufficient. Nielsen, for instance, generalizes about 70,000,000 homes based on a sample of 1,200 homes. In response to the charge that their sample was too small, Nielsen prepared a graph which suggests that their rating is accurate within 10%. Their graph also indicates, however, that were the sample to be increased to 4,000, the accuracy of the measurement is increased to 5%.
- 2) The sample may not be representative. Foster provides a pertinent example:

If one wants to make a generalization about all the students in a college (concerning their political preferences, for example) but obtains information only from majors in one department, the generalization will be highly suspect. Not only must the sample



be large enough to satisfy statistical requirements, it must also be representative of the whole student body. If there are equal numbers of students in the various years of study, there should be equal numbers from each class in the sample period. If two-thirds of the student body are men, then two-thirds of the sample should be also men. The sample should also reflect accurate proportions of students from different income-level homes and from different areas of study. The samples should be identical with the whole student body in every important characteristic except size.<sup>70</sup>

- 3) The interviewer or question-form may introduce a bias. Interviews, particularly, can "lead" a respondent to give them the answers that they want. Or the way a question is phrased may limit the responses or rule-out certain responses. For example, even though the students used two questions (the computer response sheet only allowed five possible answers for each question) regarding music preference in the survey found in the Appendix of this study guide, there were still some types of music that were not included, such as "heavy metal" and new wave."
- 4) The method of tabulation and reporting can influence the outcome. All research information is tabulated and analyzed by computer, and the accuracy of the process depends on the flexibility and sophistication of the computer program utilized. Preparation also plays a part. In 1962, the Federal Trade Commission issued cease-and-desist orders to the three major reporting companies to stop misrepresenting the accuracy and reliability of their figures. The FTC cited the use of hearsay information, failure to account for members of samples who failed to respond, misleading claims about the nature of samples, improper combining of data from incompatible sources, and the use of arbitrary "adjustments" on their research findings (House CIFIC, 1963-65: 141).

Individual stations may utilize another form of rating deception called "hypo-ing." The stations know in advance the week in which a survey is scheduled in their service area. It may then put on extensive campaigns to build the audience. Tactics may include greatly stepped-up advertising, promotional stunts with giveaways and special programming above the quality of the average fare.

Faulty interpretation of data can result from a number of causes, but three are worth noting at this point.

- 1) Just because a set is "on," does not mean that it is being watched.
- 2) A viewer or listener may initially tune to one station, lose interest and turn to another-- perhaps after a survey call.
- 3) The number of viewing and/or listening to a program might not totally approve of the program. It might just be the "best" of the bad!

It is safer to assume that those tuned in prefer that program to those being offered by other stations at the particular time.

It would be well, at this point, to consider other warnings regarding audience analysis.

Size is useful, but if taken as the sole criterion for judging his station's value to the advertiser, or its popularity to the audience, it can lead (a programmer) to deceptive conclusions.<sup>71</sup>

Station mail cannot be considered representative of the total listening or viewing audience. It generally has been shown to represent the better educated, older, white, conservative (more Republicans than Democrats) members of the audience who also tend to be more interested in public affairs, etc. They are vocally against "sex and violence."<sup>72</sup>

# Now Radio Gets The Movie Treatment

LOS ANGELES (AP) — If "Network" didn't satisfy whatever hunger you might have had for the neurotic behind-the-scene machinations of the communications world, be patient — there's more on the way.

"FM," an upcoming movie that looks at lives and loves at a pop-rock radio station, doesn't purport to be radio's version of "Network," but the premise is much the same. There is the obligatory profits-vs.-integrity conflict, and, to assure us that deejays are people, too, there's plenty of personal entanglement.

Michael Brandon plays the

movie's good guy, a program director-deejay at station QSKY, a station modeled after that moribund breed of FM stations once known as "underground" rockers.

Brandon battles a profit-minded sales manager who signs a lucrative advertising agreement with Today's Army. Brandon, naturally, shuns the pact because Army commercials will alienate his listeners. Thus spins the story's action.

When Brandon is not busy fighting against the co-optation of his format, he's coddling his crew of jocks, a rather predictable lot of

turntable types. There's Brandon himself, the morning deejay who serves as the story's token normal person, Alex Karras as an over-the-hill cowboy jock waiting for the ax to fall, and Martin Mull, TV's Barth Gimble, playing a pretty-boy deejay who quenches his libidinal zeal by recruiting guppies over the air.

Comedian Cleavon Little plays — what else? — a jive-talking all-night jock, and Eileen Brennan plays a throaty turntable temptress who'd rather be at home with the kid.

For respected cinematographer John Alonzo, photographer of

"Chinatown" and "Farewell My Lovely" among others, "FM" is a directorial debut. The film is certainly no "Chinatown," but Alonzo's glad for the chance.

"Because I'm a Mexican, most of the material sent to me was ethnic stuff," he says. "But for my debut as a director, I didn't want it to be something that obvious."

Alonzo says he likes writer Ezra Sacks' screenplay and he doesn't like suggestions that "FM" is an imitation "Network."

"I don't think there's an analogy at all," he says, "there's none of those violent confrontations in our story that there were in

"Network."

Alonzo's right. The confrontations in "FM" aren't nearly as violent as those in "Network." Not as good, either. Here's one of the script's most piercing encounters:

Young program director to  
avaricious sales manager:

"Listen to that sound. We've got the best damn station there is — and I don't want it sounding like it's part of the Armed Forces Network."

Sales manager (angry):  
"That's not the point!"

YD: "Then, what is?!"  
SM: "Profits!"

## Nielsen Admits To Mistake

NEW YORK (AP) — A.C. Nielsen Co. said Wednesday it had erred in compiling national television ratings for three weeks in January and February, the result of what Nielsen said was a computer mistake.

But at least one network executive, who asked that his name be withheld, minimized the effect of the error.

"In my judgment, nobody is going to make any different decision about a particular program than he made before," the official said. "And no advertiser is going to come storming in and say, 'Give me my money back.'"

Roy Rothstein, associate research director at ABC, agreed.

"The differences are minimal in the data we've seen so far," Rothstein said.

Ratings, of course, determine whether programs stay on the air and the amounts that the networks charge advertisers for commercial time. A single point represents 729,000 households across the nation.

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As these articles attest, Money is the "name of the game," and ratings mean money. Measurement errors, then, are worth noting; even when they are relatively insignificant.

All available research indicates that the influence of the audience is at most indirect. Highly organized owners confront a disorganized audience who may sell to advertisers at varying rates of X dollars per thousand viewers. Also in spite of their frequent arguments that programming is what it is because the audience wants it so, producers of programs have little knowledge of the audience for whom they are designing shows. Using ratings, they supposedly know the size and demographic composition of the audience, but even this information is inexact. The adequacy of the ratings have been seriously challenged by experts on sampling and other facets of statistical measurement.<sup>73</sup>

With these warnings in mind examine the following Arbitron ADI report. Also compare the Arbitron figures for one station, KNOE-FM, with the report of the station itself.

ARBITRON RADIO

MONROE LA 19 COUNTY TRADING AREA

OCTOBER/NOVEMBER 1979

AVERAGE QUARTER HOUR LISTENING ESTIMATES  
PERSONS. IN HUNDREDS. AND SHARE PERCENTS

MONDAY-SUNDAY 6:00AM-MIDNIGHT

STATION	TOTAL 12+		MEN 18+		WOMEN 18+		ADULTS 18-34		ADULTS 18-49		TEENS 12-17	
	AVG	SHR	AVG	SHR	AVG	SHR	AVG	SHR	AVG	SHR	AVG	SHR
*KAGH	9	1.7	3	1.6	6	2.1	1	.5	2	.7		
*KAGH FM	4	.8	1	.5	3	1.1	1	.5	4	1.3		
TOTAL	13	2.5	4	2.1	9	3.2	2	1.0	6	2.0		
KAYZ	5	1.0	3	1.6					3	1.0	2	3.6
*KOMS	8	1.5	1	.5	7	2.5	5	2.5	5	1.6		
KELO	11	2.1	5	2.7	4	1.4	5	2.5	6	2.0	2	3.6
*KLBO	14	2.7	4	2.1	5	1.8	7	3.4	7	2.3	5	8.9
KLIC	8	1.5	3	1.6	5	1.8	1	.5	7	2.3		
KMLB	8	1.5	5	2.7	3	1.1	4	2.0	4	1.3		
KNOE	47	9.0	16	8.6	29	10.3	12	5.9	25	8.2	2	3.6
KNOE FM	101	19.2	38	20.3	37	13.1	54	26.5	64	21.0	26	46.4
*KTRY	14	2.7	6	3.2	8	2.8	4	2.0	8	2.6		
*KNCL	14	2.7	6	3.2	8	2.8						
*KNCL FM	15	2.9	8	4.3	7	2.5	2	1.0	2	.7		
TOTAL	29	5.5	14	7.5	15	5.3	2	1.0	2	.7		
KMEZ	14	2.7	2	1.1	12	4.3	3	1.5	10	3.3		
KAJM	7	1.3	1	.5	6	2.1	3	1.5	6	2.0		
KXKZ	33	6.3	11	5.9	21	7.4	24	11.8	31	10.2	1	1.8
*KYEA	28	5.3	12	6.4	16	5.7	15	7.4	25	8.2		
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KJIO	20	3.8	7	3.7	12	4.3	19	9.3	19	6.2	1	1.8

\*Audience Estimates Adjusted for Actual Broadcast Schedule.

ARBITRON RADIO

MONROE LA 19 COUNTY TRADING AREA

OCTOBER/NOVEMBER 1979

AVERAGE QUARTER HOUR LISTENING ESTIMATES  
PERSONS. IN HUNDREDS. AND SHARE PERCENTS

MONDAY-SUNDAY 6:00AM-MIDNIGHT

STATION	TOTAL 12+		MEN 18+		WOMEN 18+		ADULTS 18-34		ADULTS 18-49		TEENS 12-17	
	AVG	SHR	AVG	SHR	AVG	SHR	AVG	SHR	AVG	SHR	AVG	SHR
KMKH	5	1.0	5	2.7			1	.5	5	1.6		
WSH	4	.8	1	.5	3	1.1	1	.5	1	.3		

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MARKET TOTALS	525		187		282		204		305		56	
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ARBITRON RADIO

MONRDE LA 19 COUNTY TRADING AREA

OCTOBER/NOVEMBER 1979

CUME PERSONS LISTENING ESTIMATES  
PERSONS. IN HUNDREDS. AND RATING PERCENTS

MONDAY-SUNDAY 6:00AM-MIDNIGHT

STATION	TOTAL 12+		MEN 18+		WOMEN 18+		ADULTS 18-34		ADULTS 18-49		TEENS 12-17	
	CUME	RTG	CUME	RTG	CUME	RTG	CUME	RTG	CUME	RTG	CUME	RTG
*KAGH	119	2.9	48	3.0	57	3.1	39	2.9	80	3.8	14	2.4
*KAGH FM	54	1.3	25	1.5	29	1.6	16	1.2	54	2.6		
TOTAL	147	3.6	48	3.0	85	4.6	54	4.0	108	5.2	14	2.4
KAYZ	92	2.3	45	2.8	24	1.3	21	1.6	52	2.5	23	3.9
*KQMS	143	3.5	47	2.9	72	3.9	63	4.7	77	3.7	24	4.1
KELO	181	4.5	69	4.3	72	3.9	48	3.5	61	2.9	40	6.8
*KLBO	199	4.9	83	5.1	63	3.4	113	8.4	113	5.4	53	9.0
KLIC	225	5.6	90	5.6	135	7.3	73	5.4	146	7.0		
KHLB	234	5.8	95	5.9	123	6.7	66	4.9	81	3.9	16	2.7
KNDE	855	21.1	329	20.4	467	25.3	267	19.7	494	23.7	59	18.0
KNDE FM	1297	32.0	447	27.7	495	26.8	631	46.6	788	37.8	355	60.2
*KTRY	243	6.0	104	6.4	139	7.5	168	12.4	210	10.1		
*KWCL	115	2.8	63	3.9	52	2.8	15	1.1	15	.7		
*KWCL FM	138	3.4	63	3.9	75	4.1	33	2.4	33	1.6		
TOTAL	178	4.4	78	4.8	100	5.4	48	3.5	48	2.3		
KWE2	280	6.9	81	5.0	199	10.8	80	5.9	140	6.7		
KWJM	129	3.2	29	1.8	85	4.6	66	4.9	100	4.8	15	2.5
KXKZ	419	10.3	146	9.1	223	12.1	165	12.2	321	15.4	50	8.5
*KYEA	293	7.2	122	7.6	155	8.4	150	11.1	220	10.6	16	2.7
-----												
KQID	281	5.0	68	4.2	79	4.3	147	10.9	147	7.1	54	9.2

\*Audience Estimates Adjusted for Actual Broadcast Schedule.

ARBITRON RADIO

MONROE LA 19 COUNTY TRADING AREA

OCTOBER/NOVEMBER 1979

CUME PERSONS LISTENING ESTIMATES  
PERSONS. IN HUNDREDS. AND RATING PERCENTS

MONDAY-SUNDAY 6:00AM-MIDNIGHT

STATION	TOTAL 12+		MEN 18+		WOMEN 18+		ADULTS 18-34		ADULTS 18-49		TEENS 12-17	
	CUME	RTG	CUME	RTG	CUME	RTG	CUME	RTG	CUME	RTG	CUME	RTG
KWKH	194	4.5	106	6.6	69	3.7	75	5.5	106	5.1	9	1.5
WSH	114	2.8	46	2.9	68	3.7	22	1.6	64	3.1		

69

MARKET TOTALS	3663	90.5	1398	86.7	1705	92.4	1296	95.8	1953	93.8	560	94.9
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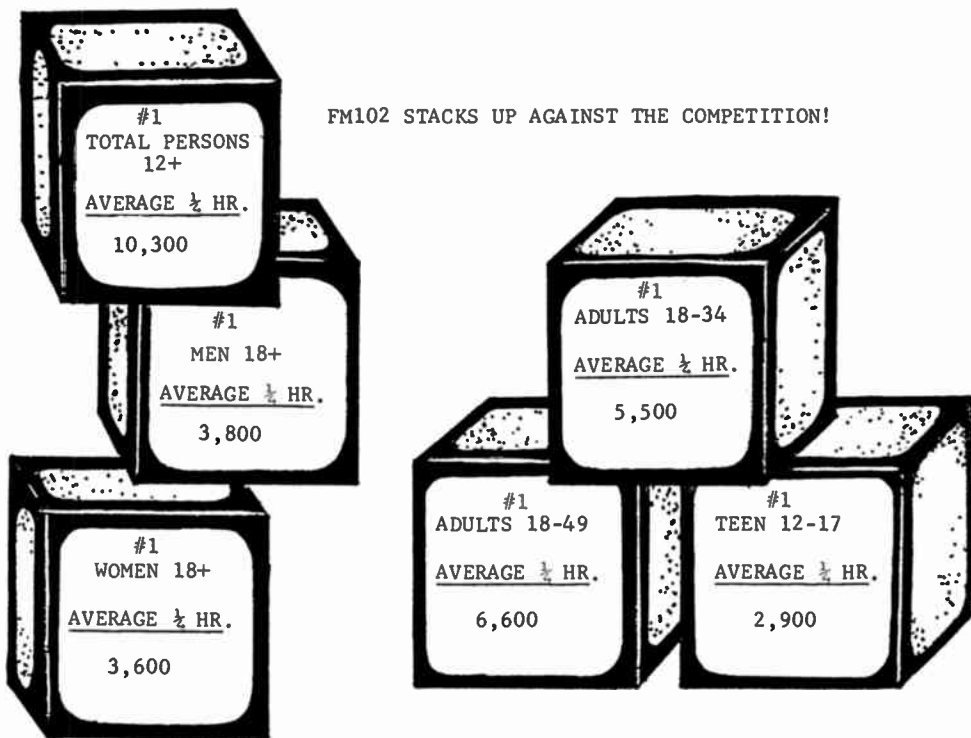


# FM102

## KNOE FM STEREO

Audience Rankings of KNOE-FM Among All Monroe-West Monroe Radio Stations\*

FM102 STACKS UP AGAINST THE COMPETITION!



BUILD YOUR BOTTOM LINE WITH FM102

\*SOURCE...October/November 1979 Arbitron Radio Report for the 19 county/parish Monroe, Louisiana Trading Area, Monday through Friday, 6AM-Midnight. Audience measurements of all media are estimates only, subject to defects and limitations of source, materials and methodology. Only those stations mentioned in 10 or more in-tab diaries, Monday through Sunday, were included in this tabulation.

KNOE FM - KNOE Road - P.O. Box 4067 - Monroe, Louisiana 71201 - 318/387-9900  
A James A. Noe Station

# FM102

KNOE FM STEREO

Audience Rankings of Monroe-West Monroe Radio Stations\*

FM102 STACKS UP...

TOTAL PERSONS 12+

<u>STATION</u>	<u>AVERAGE 1/4 HOUR</u>	<u>CUME</u>
KNOE-FM102	10,300	117,100
KNOE-AM	5,500	81,700
KYEA	2,400	29,300
KWEZ	1,600	24,800
KMLB	1,100	20,300
KLIC	1,000	16,100
KNAN	---	---
KUZN	---	---

BUILD YOUR BOTTOM LINE WITH FM102

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KNOE FM - KNOE Road - P.O. Box 4067 - Monroe, Louisiana 71201 - 318/387-9900  
A James A. Noe Station

# FM102

KNOE FM STEREO

Audience Rankings of Monroe-West Monroe Radio Stations\*

FM102 STACKS UP...

ADULTS 18+

<u>STATION</u>	<u>AVERAGE 1/4 HOUR</u>
KNOE-FM102	7,400
KNOE-AM	5,300
KYEA	2,400
KWEZ	1,600
KMLB	1,100
KLIC	1,000
KNAN	---
KUZN	---

BUILD YOUR BOTTOM LINE WITH FM102

\*SOURCE...October/November 1979 Arbitron Radio Report for the 19 county/parish Monroe, Louisiana Trading Area, Monday through Friday, 6AM-Midnight. Audience measurements of all media are estimates only, subject to defects and limitations of source, materials and methodology. Only those stations mentioned in 10 or more in-tab diaries, Monday through Sunday, were included in this tabulation.

KNOE FM - KNOE Road - P.O. Box 4067 - Monroe, Louisiana 71201 - 318/387-9900  
A James A. Noe Station

# FM102

KNOE FM STEREO

Audience Rankings of Monroe-West Monroe Radio Stations\*

FM102 STACKS UP...

ADULTS 18-49

<u>STATION</u>	<u>AVERAGE 1/4 HOUR</u>	<u>CUME</u>
KNOE-FM102	6,600	71,600
KNOE-AM	2,900	46,500
KYEA	2,100	22,000
KWEZ	1,400	14,000
KLIC	900	11,700
KMLB	500	8,100
KNAN	---	---
KUZN	---	---

BUILD YOUR BOTTOM LINE WITH FM102

\*SOURCE...October/November 1979 Arbitron Radio Report for the 19 county/parish Monroe, Louisiana Trading Area, Monday through Friday, 6AM-Midnight. Audience measurements of all media are estimates only, subject to defects and limitations of source, materials and methodology. Only those stations mentioned in 10 or more in-tab diaries, Monday through Sunday, were included in this tabulation.

KNOE FM - KNOE Road - P.O. Box 4067 - Monroe, Louisiana 71201 - 318/387-9900  
A James A. Noe Station

## Audience Profiles and "Target" Audiences

Information obtained from the ratings services can be used to construct audience profiles--a description of the typical listener and/or viewer to a station at any given time. A rating sweep (period during which stations are being rated), for example, might indicate that more women in the 18 to 34 age bracket listen to Radio Station A than Radio Station B in a given market area. Furthermore, a greater number of women in that particular age group listen to Station A from 6 a.m. to 10 a.m. than at any other period during that broadcast day. Such information is of great importance to an advertiser seeking to reach just such a "target" audience.

The term "target" audience is used in still another way by radio stations. Any sizable market will have a number of radio stations competing for the available audience. In recent years, therefore, it has been standard practice for a radio station to identify, by means of research, a significant segment of the available audience and devise programming that will appeal to this "target" audience. Such a practice makes economic sense: music is the main stay of radio programming and music tastes of the available audience vary widely--from rock to Bach and including, especially, country and western, which by the mid-70's had attracted a large following nationwide. (Each of the ten largest cities had at least one radio station with a country and western "format" or programming motif.)

Both the size and the composition of the available audience for a given station may change throughout the broadcast day. For this reason, the station might "block" their programming; that is, play one type of music during one period of the time and another type during a different time block or day-parts, as discussed in the section on formats.

FOOTNOTES

<sup>62</sup>Chester, et al., p. 120.

<sup>63</sup>Cornelia B. Rose, Jr., National Policy for Radio Broadcasting, New York: Arno Press, New York Time, 1971, p. 121.

<sup>64</sup>I. O. Glick and Sidney J. Levy, Living with Television, Chicago, Adine, 1962, p. 42.

<sup>65</sup>Sydney W. Head, Broadcasting in America, 3rd Edition, Houghton Mifflin Company, Boston, 1976, p. 243.

<sup>66</sup>Ward, L. Quaal and James A. Brown, Broadcast Management, 2nd Edition, Hastings House, p. 139.

<sup>67</sup>Chester et al., p. 112.

<sup>68</sup>Quaal and Brown, p. 137.

<sup>69</sup>Ibid., p. 139.

<sup>70</sup>Foster, p. 283.

<sup>71</sup>Quaal and Martin, p. 40.

<sup>72</sup>Bernadette McGyre and David J. LaRoy, "Audience Mail: Letters to the Broadcaster," Journal of Communications, Summer, 1977, pp. 79-84.

<sup>73</sup>Gaye Tuchman, ed., The TV Establishment: Programming for Power and Profit, (New York: Prentice Hall, 1974), p. 4 and 5.

## CHAPTER 8 - LISTENING AND VIEWING HABITS

Research indicates that listening and viewing habits of the American public vary with age, sex, educational level, and economic status, as well as with geographic location. Nationwide, teen-agers make up the largest market for radio, though late-night radio and all-night radio stations are attracting a larger audience of older adults. Rural residents are more likely to be listening to radio from 6 a.m. to 7 a.m., while big-city residents are more likely to be listening from 7 a.m. to 9 a.m. "Background-music" stations are popular with many places of business and it can be said that virtually every American home has at least one radio set.

Almost the same thing can be said regarding television. By 1982 it was estimated that 99% of homes in America had at least one television receiver. About one-half of the 80 million TV homes (43%) have two or more sets, and color sets may be found in 80 out of every 100 homes in the nation.

In the average American household, the television set is on almost seven hours a day. The average American watches television 17 hours a week--women (20 hours a week) more than men (14 hours). Those with an 8th grade education (20 hours) watch more than those who have gone to college (14). Blacks (25 hours) watch more than whites (16 hours). People who earn less than \$8,000 a year (22 hours) watch more than those who earn \$15,000 and up (13 hours). Curiously those who have two sets watch about the same amount of time as those who have one.

Television's biggest "numbers" are amassed during the 7 p.m. to 10 p.m. hours--thus the designation "prime-time." Women, and an increasing number of men, are attracted to the "soaps" during mid-day, and the best time for advertisers to catch youngsters is in the immediately after-school hours and on Saturday and Sunday mornings.

## Program Preferences

Not only can listening and viewing habits be determined through research, but program preferences also emerge. Such information is extremely important to potential advertisers, as is noted in the following:

In selecting a program, an advertiser considers not only the size of his audience, but also the kinds of people who watch it... Since he generally knows who the best prospects are for the commodity he is selling, he tries to find a show that will reach these varying people. This is why it makes sense to advertise razor blades via a boxing match, dry cereals and candy with children's programs, and laundry soap with the daytime soap operas.<sup>74</sup>

Although program preferences overlap and cut across age, economic, geographic and educational factors, certain generalizations can be ventured. Children tend, for instance, to prefer action shows and adventure stories with characters with whom they can identify. Sitcoms and variety shows appear to appeal to significant numbers of people in all age brackets, except perhaps, the very young.

In one study of older adults--those between 55 and 80--the researcher found that they preferred news and public affairs programming.<sup>75</sup> Police shows and westerns have gradually lost ground while sophisticated comedy, filled with sexual innuendo, has continued to gain ground in recent years. People with a high anxiety level are more likely to prefer fantasy programming, according to another researcher's report.<sup>76</sup> As far as the better educated are concerned, although they express dissatisfaction with television, they appear to watch the same programs as anyone else--and do not limit their viewing to informational and educational programs for which they sometimes express a preference.<sup>77</sup>

And then there are some people, often called pseudo-intellectuals, who think of television only as an entertainment medium and won't watch it at all--even the shows specifically designed for them.<sup>78</sup>



So far as radio is concerned, the greatest percentage of listeners, by far, are young people--although, as has been mentioned earlier, radio is beginning to re-capture some of the older adults during driving time and early morning and late night hours at home. The young audience prefers as much music as possible--that which can best be classified under the umbrella term "contemporary"--while the older audience prefers middle-of-the-road or easy-listening music, interspersed with weather, news, traffic reports (during driving time), and some general informational chit-chat. The increasing number of talk shows on radio testify to their popularity with the older audience, also.

Whatever the current preference, it is subject to change--both for television and radio, as noted in the following:

Don't let anyone ever tell you that people don't change from one generation to the next. They change from one week to the next. People are better educated and more sophisticated, with more varied appetites, more cultivated tastes, longer weekends, and wider interests. They are becoming harder to satisfy, harder to fool and easier to bore.<sup>79</sup>

People with significant shifts in age, income, interests, and greater amounts of formal education; with developing interests in culture, can hardly be expected to settle for the same values which they had formerly. It is vital to the future of radio and television stations to find out in advance in what direction the people are moving.<sup>80</sup>

### Audience Decline

One thing that has television station owners and program directors, and of course the networks, worried is a decline in viewers from May to December, 1977. There was a drop off of 200,000 households (2.1%) during the evening hours and of 1,000,000 homes (5.8%) during the daytime.<sup>81</sup> There has been increasing audience dissatisfaction with television programming fare. The

Lewis and Harris poll of 36,000,000 Americans for Life magazine in 1971 found that most were dissatisfied with the shows. Almost 2/3 of those polled said television was so boring that you could fall asleep watching it. Almost all the respondents felt that shows were not planned with them in mind, and many felt guilty about the amount of time they spent watching the shows and held the opinion that the bulk of programming was meant for people with a lot of "time on their hands." 82

Several reasons for the drop off have been given:

- 1) An increasing number of television shows are aimed at younger people ("On the Loose," "San Pedro Beach Bums," etc.) while that age group is declining in numbers and the number of senior citizens is increasing.
- 2) An increasing number of television game shows.
- 3) Perhaps the realization by most people that, unless they are a member of a pressure group, they have little "say" in what goes on the medium.<sup>83</sup>

### Audience Ascertainment

Whatever the reasons for audience dissatisfaction the broadcaster must make a determined effort to find out. For one thing, he won't hold his advertisers unless he holds his audience.

People who regularly tune in the station compromise its circulation. The advertisers who supply the stations with operating revenue are interested in that circulation. Thus, the station popularity, its income and its consequent profit are directly dependent on audience receptivity to its services.<sup>84</sup>

Another reason for trying to please the audience is that the Federal Communications Commission expects it. The primary principle which must be borne in mind by broadcasters at all times is that the airwaves belong to the public. That principle is implicit in Section 301 of

the Communications Act of 1934 and reinforced by Section 304. Further, the yardstick for issuing or renewing licenses shall be for the "public convenience, interest, or necessity" according to Section 307. The Communications Act of 1934 created the Federal Communications Commission to see that the yardstick was applied.

Then in July 1960, the FCC issued a general Report and Statement of Policy regarding the obligation of broadcasters to the public:

The broadcaster is obligated to make a positive, diligent and continuing effort to determine the taste, needs, and desires of the public in his community and to provide the programming to meet these needs and interests. The commission does expect the broadcast licensee to take the necessary steps to inform themselves of the real needs of the areas they serve and to provide the programming...for those needs and interests.

"The necessary steps" above come under the general heading of Public Ascertainment. To "determine the taste, needs, and desires" of his audience, the broadcaster should conduct periodic surveys within his community. Such surveys are not the same as those discussed previously, which are after all "after the fact"--that is, to determine the comparative success of the programming fare of networks or stations after such has been heard and/or seen. In this case, station management attempts to find out what the public would like to hear and/or see. Station management should also constantly seek ideas from community leaders regarding the needs of the community and the issues facing it.

#### SUMMARY

It has already been noted that a station, in order to justify its existence, must attract and hold a sizable audience. Since the early days of broadcasting, each station has been concerned with determining just who makes up their audience and how many of them are there at any

given time. This curiosity has led to the development of increasingly sophisticated research methodology which, in turn, has resulted in considerable progress being made in the area of audience analysis: the stratification of "The Audience" and the use of demographics, psychographics, and other research input to construct audience profiles and identify "target" audiences, as well as determining listening and viewing habit and program preferences. With all of the improvements that have been made in the methods of gathering audience data, errors are still made and some questions remain unanswered.

#### FOOTNOTES

<sup>74</sup>Lyll Bogard, Age of Television (New York: Fredrick Ungar Publishing Company, 1972), p. 189.

<sup>75</sup>R. H. Davis, "Television and the Older Adult," Journal of Broadcasting, V. 15, 1971, pp. 153-59.

<sup>76</sup>W. R. Hazard, "Anxiety Preference for Television Fantasy," Journalism Quarterly, V. 44, 1967, pp. 461-69.

<sup>77</sup>Robert T. Bower, Television and the Public, Prentice, New York, Rinehart and Winston, 1973, p. 13.

<sup>78</sup>Wilbur L. Schramm, et al., "The People Look at Educational Television: A Report Representative of the Television Stations," Stanford University, 1963.

<sup>79</sup>Quaal and Martin, p. 39.

<sup>80</sup>Ibid., p. 53.

<sup>81</sup>"TV's Dropouts," Newsweek, XC, December 12, 1977, p. 123.

<sup>82</sup>"But Do We Like What We Watch?" Life, V. 40, No. 4, October, 1971.

<sup>83</sup>Eugene O'Neill, "The Year That Rain Fell Up," Time, III, No. 2, January 9, 1978, p. 69.

<sup>84</sup>Quaal and Martin, p. 39.



### SECTION III - THE PROGRAM

Given the necessity for attracting and holding a sizeable audience, just why does one program attract higher "numbers" than another? How does one program survive on a network while several others do not? Such programs obviously have qualities which make them successful. The question is, just what are these qualities? What are the characteristics or criteria of a good program?





## CHAPTER 9 - CHARACTERISTICS, CRITERIA AND APPEALS OF A GOOD PROGRAM, AND PROGRAM EVALUATION

### Characteristics of a Good Program

There are certain characteristics that any program should possess, regardless of the type, before it is likely to be appraised as "good."

#### Distinctive Quality

A good program has qualities that make it different from others--qualities that set it apart. These differences might lie in the originality of theme or treatment; or they might be the result of building the show around an unusual featured personality or situation, such as "M.A.S.H." The difference might come from the use of gimmicks or novelty such as "Star Trek." Regardless of the method--a good program has something to make it "different."

#### Unity

A good program has "one-ness:" it's built around a single definite idea or theme or individual and every element in the program must harmonize with and contribute to that basic theme. Though a variety of material should be used, it must all fit together. For instance, unity values may be heightened if a program is built around a featured personality. Or the pivotal point of a show might be a holiday, or a season; it might be a "happening" --real or imaginary. Or a program may be built around a universal theme such as love. In any event, all the pieces must fit and be joined smoothly with good transitional material. Unity is the result of having a single "concept" of a program--a concept which will result in a cohesive whole.

#### Variety

To hold the attention of a sizeable audience, the

program must offer continuous change--changes of performers, subject matter, scenes, and tempo.

#### Good Pacing

A good program doesn't drag. Movement results partly from the dynamics within the material and partly from the rhythm in which the units are presented. But it comes not just from the pace within a unit, and from the tightness from which the units are put together, but also from the length of time that any one unit is allowed--and from whether or how much extraneous material is injected.

#### Good Routining

The selection and arrangement of units within a given program also contributes to the success or failure of a program. The question of what type of units to put where is also an important factor. It is essential to have an attention getting opener and a big "finish." In between, there may be alternating "peaks" and "valleys."

#### Good Technical Quality

The use of equipment--cameras, lighting, sets, and background, in the case of television, and microphones for both radio and television can either "add to" or "take from."

#### Criteria for Specific Types

In addition to qualities that any type of program should have, there are other criteria applicable to certain types of programs, such as:

1. Drama
  - A. Did the production excite interest?
  - B. Was the situation believable?
  - C. Were characters real?

- D. Were actions adequately motivated?
- E. Was subject worthy of time given to it?
- F. Was production technically competent?
- G. Was total effect emotionally and intellectually satisfying?

2. Informational

- A. Was the subject matter worthy of the time?
- B. Was the information presented clearly?
- C. Was interest sustained?
- D. Was material presented with sufficient effectiveness to cause the audience to remember the main points?

3. Documentary

- A. Was it presented in highly dramatic form (even though it is not drama in fictional sense) combined with intellectual and emotional meaning?
- B. Did it deal with news--that is issues, people, and events--but was not a typical news story?
- C. Did it contain real words of real people?
- D. Did it employ the human interest element?
- E. Did it utilize background music, special effects, narration, etc.?
- F. Did it contain an element of suspense?

4. Talk Programs

- A. Had the host or interviewer done the necessary homework?
- B. Did he or she elicit information of interest to the audience?
- C. Was the program well-planned, yet still evidenced spontaneity?

## 5. Discussion Programs

- A. Were the issues presented as questions which provoked in-depth, thoughtful responses?
- B. Were positions sustained by evidence, etc.?
- C. Was order maintained without stifling spirit of discussion?

## 6. Music and Variety Programs

- A. Was there a focal point around which material was organized--a central theme developed around a personality, event, type of music, etc.?
- B. Were faster and slower numbers alternated?

## Audience Appeals

There are other qualities that may cause people to "tune in." Generally these qualities result from the deliberate use in a program of one or more of the audience appeals listed below: the highly successful program usually provides three or four of the "appeals" to a high degree.

### 1) Comedy

Comedy has probably the strongest appeal for the greatest number of people. It is generally agreed that people like to laugh; if a program gives them a chance to laugh at the mistakes and shortcomings and ridiculous actions of other people, then they can forget their own shortcomings and their own problems for awhile.

### 2) Conflict

Conflict is another appeal of very nearly almost universal value. Interest in the program is almost directly proportionate to the amount of

conflict introduced. Good drama depends to a large degree on conflict--the greater the "menace," the more challenging the difficulties are to overcome--the greater the interest is of the audience. Most comedy is based on conflict. Quiz programs put participants in conflict situations; even news broadcasts give reports of events involving strong conflict or the threat of conflict. Conflict can be in the nature of man versus man, man versus nature, man versus himself, or man versus the supernatural.

### 3) Participation

Certain types of shows are designated "audience-participation," but in fact, every successful program must have an element of audience participation in it. The audience should feel directly affected by and involved in what is going on. They "participate" in a dramatic program by putting themselves in the situation of the hero or heroin; in a quiz program by trying to answer questions and by "pulling for" contestants to win. Even in musical programs the audience participates by humming or singing along or perhaps simply by recognizing the numbers played. (Empathy is participation, so far as the audience is concerned.) Familiarity aids participation. When members of the audience know the entertainer, or recognize the locale in which a dramatic program takes place, or a particular gag used by a comedian, they feel more immediately involved--as if they are "on the inside." Similarly, they are more directly affected if the situation presented is one that is similar to something that has happened to them.

### 4) Human Interest

This translates an interest in other people and curiosity about the affairs of other people. The average person is interested in people as people --in what they think, and how they react in

difficult situations; particularly how they solve their problems—especially if they are people with whom the audience can identify.

5) Sex Appeal

This is a particularly strong appeal for teenagers and for young adults, and it is stronger for women than men. It is typically provided by the "boy-meets-girl" situation, through the use of romantic personalities as "leads," by introduction of songs with love themes, and by the use of revealing costumes. These are recognized as "love interest" elements.

6) Emotional Stimulation

For some reasons, human beings like to have their emotions stirred up. Again women are said by psychologists to enjoy this more than men. Most everyone, however, seems to get real enjoyment out of "hating" the villain, or listening to patriotic music, or feeling sorry for an audience participant on a program who does not come out a winner. It has been frequently noted that Americans respond to "God, Home, and Mother" appeals—to programs with religious, family, and patriotic connotations. Almost everyone also likes to hear music that has nostalgic value and will react favorably to babies, old people, and pets used on a program.

7) Minor Appeals

Notable minor appeals are novelty, importance, and information. Novelty accounts, at least in part, for the success of such programs as "Operation Petticoat" (nurses on board a pink navy submarine) and in "Three's Company" (where two young ladies and one young man share an apartment in a seemingly

platonic relationship). Audience appeal is also added by something that is, or is made to appear, important. "Bigness" is unfortunately often accepted by audience as a criterion of importance; therefore, a program with a large cast-- particularly with a lot of "names" participating-- or utilizing elaborate sets and "production" numbers, usually draws a sizeable audience. Information provides a strong appeal if the information seems to directly concern the audience. Otherwise, information, of itself, has little appeal.

## Sex Rut Dooms Sitcoms, Teacher Says

IOWA CITY, Iowa (UPI) — Television situation comedies are in a rut with too many shows relying on sexual titillation, the instructor of a course in popular culture at the University of Iowa says.

"Television in general may be digging itself into a hole by so much sex," instructor David Cohen said.

The next step would be pornography on the screen, he said, but the FCC would draw the line at the bedroom door.

"TV has been teasing the public," Cohen said. Many new shows, such as the popular "Three's Company," are nothing but repeated sex jokes, he said.

Cohen said there really has been nothing new on the screen since the Norman Lear ("All in the Family") and Mary Tyler Moore shows ap-

peared at the beginning of the decade. The latter, which depicted a single working woman and her female friends often discussing controversial topics such as sex, was a major innovation, he said.

Other recent shows are mere spin-offs and have carried sex about as far as it can go without showing all, Cohen said.

Pessimistic about the future, Cohen said he feels the situation comedy genre may stagnate until video cassettes or cable TV, depicting nudity and available on an individual basis, might satisfy the apparent viewer need or desire for increased sexuality.

That would leave a more conservative audience watching network programming, which might then return to an earlier style of sitcom such as "The Honeymooners."

Apart from the more or less white, middle-class sitcoms with sex as the humorous force, another kind of comedy — the black sitcom — may also be making trouble for itself, Cohen said.

Black sitcoms are restricting themselves to put-down humor, with one of the latest, "Baby I'm Back," nothing but "one put-down after another," he said.

Cohen said he sees a revolution similar to that at the end of the 1960s which brought TV out of its non-political, non-controversial phase.

Significantly, Cohen noted that for the first time since the beginning of television, the amount of viewing seems to be steadily declining. He said networks attribute the decline to the recent popularity of video games,



## Vast Wasteland Revisited

Fifteen years after the speech that shook up television, Newton N. Minow still has provocative things to say about the medium

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By Clifford Terry

On an early May night in 1961, the 35-year-old neophyte chairman of the Federal Communications Commission shocked the 2000 delegates attending the National Association of Broadcasters convention in Washington, D.C., by telling them what they didn't want to be told.

"I invite you to sit down in front of your television set when your station goes on the air, and stay there," said Newton N. Minow, one of John Kennedy's New Frontiersmen. "You will see a vast wasteland—a procession of game shows, violence, audience-participation shows, formula comedies about totally unbelievable families . . . blood and thunder . . . mayhem, violence, sadism, murder . . . private eyes, more violence, and cartoons . . . end, endlessly, commercials—many screaming, cajoling, and offending . . ."

For delivering what promptly became known in the industry as *The Speech*, Minow was compared with Jonah, sent to preach the wickedness of Nineveh. Newsweek called him "the most im-



portant single broadcasting figure in the most TV-conscious nation on earth," and broadcasters called him other things—for openers, an "intemperate," "arrogant," "ignorant" man who "intruded on free enterprise" and "dabbled in program dictation."

"This year, at its convention here, I was invited back by the NAB to moderate a discussion on pay television."

Minow says 15 years later, as he sits in his office in the Chicago law firm of Sidley & Austin, of which he is a partner. "I reminisced about the speech and said I remembered two words from it: *public interest*."

Minow's memory is better than that, of course. The words that caused all the flap were a couple of others. "I didn't think it was that important at the

time," he goes on. "Different people inside and outside the FCC helped me write it, and most of my advisers told me not to say 'vast wasteland.' I've thought a great deal about it since. I think it struck a basic chord.

"As I look back, the things I was trying to do overall are often lost because of that speech. (Sometimes I think 'the vast wasteland' will be on my tombstone.) In fact, what was more important to me was getting public—then 'educational'—and UHF television going in the country, as well as international communications satellites. I also talked about how we were not going to just automatically rubber-stamp renewals of licenses for individual stations, as had been done in the

**'I think the medium still tends to waste its potential in many respects. However, there has been enormous improvement.'**

past, that there was an obligation for the broadcasters to do more in the area of information, as well as in entertainment. I think the message got across. Many people on the news side of the business told me later that it helped them get more air time and bigger budgets."

The obvious question is whether TV is still to be equated today with the "vast wasteland" reference. "Well," Minow reflects, "I think the medium still tends to waste its potential in many respects. However, there has been enormous improvement, particularly in the area of news and information. In 1961 the nightly national-news broadcast was 15 minutes long and didn't have the impact that it has now. You didn't have programs like *60 Minutes*. There weren't many informational specials, like the half-hour Presidential-primary reports.

"As far as entertainment is concerned, there's been a basic fallacy in the minds of the programmers. They consistently underestimate the intel- →

continued

igence and sophistication of their audience. They don't realize that *television itself* has elevated that level. I would say that the most important educational institution in this country is not Harvard or Yale or the University of California, but television.

"Broadcasters are caught in a dilemma. They want to reach the majority *all the time*, which is an impossible task. When newspapers take readership surveys, they usually find that the most popular feature is the comics. But that doesn't mean you turn the whole paper into comics, you try to present a balance, with news and editorial pages. The same has got to be true with television."

A constant news watcher, Minow says he is a great Walter Cronkite fan, and thinks John Chancellor and Harry Reasoner also do first-rate work. Barbara Walters? "An excellent interviewer—always asking the question that I want to ask. There is the danger that she'll become more of a celebrity than a newswoman. As for making that kind of money, more power to her. And I say that as the father of three daughters."

"I do object very much to this whole business of making the news funny—trying for all this cutesy-pie stuff. There's also another area where I'm very critical. We used to say that if a man bit a dog, that was news. News was supposed to be the unusual. Today, though, all the terrible things we see on the news are *not* so unusual. I think there ought to be a conscientious, deliberate effort made to redefine news to include some good things that happen."

A graduate of Northwestern University Law School and onetime law partner of the late Adlai Stevenson, Minow is also the author of the book "Equal Time: The Private Broadcaster and the Public Interest" (1964) and co-author of "Presidential Television" (1973), which traces the use of the medium from Coolidge through Nixon.

He now lives in Glencoe, Ill., a Chicago suburb, with his wife and three daughters, aged 17 to 24, two of whom are enrolled in law school. ("My wife and I met at Northwestern, where we each

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**There ought to be a conscientious, deliberate effort made to redefine news to include some good things that happen.**

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had an interesting roommate. Hers was Cloris Leachman. Mine was Sandy Vanocur. Our mistake is that we went to Northwestern 25 years too soon. If we went there now, my roommate would be Cloris Leachman.")

Despite what the National Association of Broadcasters might think, Minow says he has always been fascinated with television and has little use for TV snobs who claim they never watch. "What they're saying is that they're not interested in *life*. Television is where the bulk of American attention is focused."

His personal viewing habits include *Mary Tyler Moore* (a program he is "just wild about"), *All in the Family* (which he welcomes as "part of our whole trend toward openness"), *The Bob Newhart Show*, *60 Minutes*, the *Today* show, sports ("I'm especially a tennis nut") and old movies (which he plans to record on a recently purchased video-tape machine). He and his family also watch some detective programs, his wife being a *Columbo* devotee ("She even turns on the reruns"), and he has checked out *Mary Hartman, Mary Hartman* a number of times. ("I don't watch it consistently, but I think it's a very interesting experiment.") He also likes Robert Cromie on public television, and has an idea for a program, patterned after *Book Beat*, that he himself would like to do someday ("You'd interview the producer and director of a television program, running some clips, showing some outtakes.

and asking them why they did it a certain way, how they'd change it if they could.")

Minow's particular interest, however, is in the coverage of politics (and he was, in fact, a co-chairman of the League of Women Voters steering committee that negotiated this year's Presidential debates). "I think the way the Presidential campaigns are covered on television is a national disgrace. Not only is there too much of making a *game* out of the primaries week by week, but the candidates buy up these 30- or 60-second spots, which aren't substantive, which don't contribute to a rational debate on the issues."

"The candidates should not be allowed to buy those spots. When I headed a Twentieth Century Fund bipartisan commission in 1969, we proposed to Congress—it is still being considered—that after the Presidential candidates are selected by their parties, they be given, without charge, half an hour of prime time each week."

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**'The way the Presidential campaigns are covered on television is a national disgrace.'**

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for the six weeks preceding the November election. The candidates would be seen back-to-back, on all the networks, within the same hour. There'd be only two conditions—that the program be live, and that the candidates appear personally. (This would eliminate the possibility that it would become a contest between advertising agencies.) And that would be the campaign. As it is now, the campaign is too long anyway. Also, the Federal Government would buy the time, at half rates, from the broadcasters to help reimburse costs—and the cost would be much less than mailing a single postcard to every voter."

A governor of the Public Broadcasting Service and an honorary chairman TV GUIDE OCTOBER 18, 1976

of WTTW-TV, the public-TV station in Chicago, Minow thinks there has been a vast improvement in that area since *The Speech*. "Today, there are 260 public stations. Back then, I remember being astonished to learn that there were no educational stations in cities like New York, Los Angeles, Washington, Baltimore and Cleveland. We pushed for more outlets, and we also pushed for financial help. The first Federal funding for public television was passed in 1962; one of my prized possessions is the pen that President Kennedy gave me when that bill was signed."

"A lot of commercial broadcasters criticize public television for accepting corporate funds. I say, 'Where does it say in graven stone that the only people who can accept money are commercial broadcasters?' Our strength is having support from diverse sources. I don't want to have all our money from the Government."

"Public television is one of the brightest things that's developed in this country, but I'd like to see it do even more in the way of combining education with entertainment. *The Adams Chronicles* is a good example of what can be done. There should be a way for people to watch and take an exam at the end of a series to get some kind of college credit if they want it. I'm very interested in public television getting a much bigger audience. *The Forsythe Saga* was an enormous help. The view used to be that it should be 'instruction, instruction,' and I think that's wrong."

Other Minow views: "On *commercials*: 'They've gotten worse since 1961. One of the problems is that there are too many of them. This constant splitting them up into smaller and smaller chunks makes them detract from each other.'"

On *violence*: "The Government can't do much about it, and shouldn't. What you need is a higher perception of →

continued

standards by the people in the business. Too often a program ends with a shot or a smack in the head because it has to wind up in 24 minutes. As it's presented, that's the way to solve a problem. I'm very upset by all the violence, as many are; a lot of it is unnecessary, gratuitous. People say, 'Well, how do you know it harms our kids?' I say, 'That's not the question. The question is what good does it do them?' You have this medium which can do enormous good. I don't understand the thinking."

*On the Family Hour:* "The concept of saying there are certain periods when anybody can watch and know there's not going to be blood and gore is a good one, but it's hard in practice to make sharp definitions. I do think the argument that it cuts the 'meat' out of the programs is exaggerated. I realize [FCC chairman] Dick Wiley, who I think is doing a good job, has been criticized for trying to do something with the family-viewing hour, but that's his job. There ought to be a constant running battle between the FCC and broadcasters. If there isn't, the country's in trouble, because it means one side has put the other to sleep."

*On children's programming:* "There's been a great effort made since our daughters were growing up, with series like *Sesame Street* and *The Electric Company*. Even the Saturday-morning cartoons are improving. A number of broadcasters are now beginning to look at what they call pro-social behavior—trying to impart some good values into children's television. Some of the adult programs could do that too. I recognize that there are some dangers, because it could become propaganda. But I'm not afraid of people making value judgments; what I'm afraid of is people *not* making value judgments. That's one of the things that's soured our whole country. No one is willing to

say, 'This is right and that's wrong.'"

Fifteen years after The Speech, Minow says he is as interested in television as he was then, if not more so. "It's been the most important development that has happened in this country since World War II. It's had the greatest impact on American life. *World* life, really. When you think what this country's

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**'There ought to be a constant running battle between the FCC and broadcasters. If there isn't, the country's in trouble, because it means one side has put the other to sleep.'**

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gone through in those years. Terrible travail. I often think if we didn't have television, it would be much worse. Somehow, it's held the country in one place. It's been the one thread. And without it, a lot of people would never have believed the truth about Watergate or the horrors of Vietnam."

Does he regret "the vast wasteland"? "No. Not at all. Because what I said expressed a view that has led to some self-improvement and pricked an industry's conscience. There *is* a story I like to tell about it. After I'd finished talking, I was standing there with former governor Leroy Collins of Florida, who was then head of the National Association of Broadcasters. A man came up to me and said, 'I thought that was really a bad speech.' I said, 'Well, thank you very much.' About 10 minutes later he came back again. He said, 'I've been thinking about it. That speech was *really terrible*.' I said, 'Well, that's all right, thank you.' Ten minutes later he came back again: 'That was the *worst* speech I've ever heard in my entire life.' Governor Collins just put his arm around me, and said, 'Don't let that bother you. That man has no mind of his own. He just repeats everything he hears'." **END**

# A Bad-Taste-Land

A couple of decades ago, a member of the Federal Communications Commission, Newton Minow, took a long look at television and proclaimed it a "vast wasteland." Last year, he looked again and found it at least as bad — probably worse, and dominated by violence.

This year, after public outcries forced the industry to sweep a lot of violence off the air, another member of the FCC, Margita E. White, has taken yet another look. And what do you think? The vast wasteland is on the verge of becoming the "bad-taste-land."

To Mrs. White, as to most Americans who have not been lobotomized by the unthinking fare they are being fed, the networks are still titillating their audiences. They have merely substituted sex for violence as the chief titillator.

Just as with the violence, the new shows, with their heavy dose of prepubescent thrills, are offering Americans "a steady diet of programs displaying a style of life with which they don't identify and

role models they don't want their children to emulate."

According to Mrs. White, "Charlie's Angels" and "Three's Company" are just the launching pad for what is to come as television shifts emphasis from violence to sex. Pencilled in for next season are these shows, featuring "scantily-clad women wriggling in and out of fun, trouble and temptation":

"Young Women in Crime," "Women in Jeopardy," "Centerfold," "Wayward Girls," "Grad Night," "Legs," "Three-Way Love."

What may follow these, if Americans do not react the way they did to excessive violence, is anybody's guess, but "Little Ladies of the Night" may wind up looking like Romper Room.

Mrs. White offers two antidotes — the usual appeal for parental control of viewing, and complaints to individual television stations (which are under no compulsion to accept network programs).

Americans, a lot of them, it looks like to us, had better get busy. Again.

# Soapy Misery Loved By Millions Of Americans

World News Service

How long will Phoebe Tyler's secret be safe with Brooke and the chauffeur?

And Grant Coleman, how much longer can he hold together his marriage to Lisa, knowing the way he feels about Valerie?

Problems. Drawn-out answers. Too melodramatic for the John Nobs of America: Perhaps. But to millions, the Tylers and Colemans are just as real as the television set in their living room—for at least 30 minutes or more a day.

Such characters make up a large segment of TV programming, cast each weekday under the accepted title of soap operas—"All My Children" and "as the World Turns," for example.

And their following is estimated to be 25 million to 30 million, people who have no doubt dodged more than one deriding remark about their entertainment preferences.

What are soaps? Madeleine Edmonson, co-author of "From Mary Noble to Mary Hartman: The Complete Soap Opera Book," says they are "exactly what we want them to be."

Writing in Newsweek under the title "Confessions of a Soap Addict," she maintains that "they provide us with a world we long to visit and revisit; a vision of life we long to believe. They are our group daydreams."

On a more local note, Dr. S. J. Tullios of Louisiana Tech says the psychology involved in soap watching is easy to chart: It's emotional involvement.

Television watchers, the associate professor of psychology said, are drawn to this aspect—be it found on soaps or "Kojak"—because about two-thirds of everything the human does inwardly relates to his feelings.

Television news, he added, also taps the same emotional well. "They (news producers) are going to seize on the dramatic and the exception because this is what grabs attention. And it does so because it grabs their emotions."

Even the "Lone Ranger" radio series that once occupied children three times a week were in a sense soap operas, Tullios said. They had a continuing plot and were just for entertainment purposes.

There's no "health hazard" involved in soap watching, according to the psychology professor. This holds true as long as the viewer doesn't "break with reality in terms of the representing real life."

But what about those persons who "talk back to the TV"? Nothing to fear, Tullios said. It only shows how emotionally involved they're getting, and "the more involved the story gets, the more you want to participate."

Most people tend to pick out a character with whom to identify, and they either pull for them or against them, he said. As a result, many actors become the "suffering hero."

Suffering, he added, is not uncharacteristic of soap plots. This is one reason Tullios feels the programs have such magnetic drawing powers, pulling both men and women back to their TV sets day after day.

To illustrate, he shared a theory held by Dr. Thomas F. Staton, a noted Southern clinical psychologist, who has suggested that the female is slightly masochistic and the male somewhat sadistic.

This tendency in women to enjoy suffering inflicted by someone else is perhaps one explanation as to why they are drawn to daytime soaps, which are targeted at women, Tullios said.

As the female becomes emotionally involved, he added, she begins to go through the pains with her suffering hero. On the other hand, the male "enjoys the one who is dishing it (suffering) out."

Soap writers fall into the sadistic category because their plots concentrate on problem solving, particularly emotional problems, Tullios noted. "That's how they get you involved emotionally."

Counseling students can learn some valuable human relation skills such as emotional expression techniques by watching soaps, the psychology professor said.

For example, those well-loved characters upon hearing of a problem usually respond with some type of emotional expression—"Oh, you've really been hurt."

Even as they become more caught up in details of the problem, they still evoke some similar understanding statement, Tullios said.

Soap operas, however, are not all problem-oriented, he added. They deal with "some very current issues. It's just that they go to drastic ends. They carry things further than they would go most of the time in normal life."

Tullios says students are drawn to soaps. In fact, he's had some refuse to schedule a class during the hour their favorite soap is on.

But not all Tech students are premeditated soap "addicts." Others have become interested by accident, such as happened to Jerel Bush of Keithville.

Bush often eats lunch at a local pizza house where the television is frequently set on a soap opera. His interest grew, he said, as he found himself "wanting to find out what's going to happen to certain people."

He hasn't reached the addictive stage, Bush says, and one reason is that the soaps illustrate a "play world." He's not denying that problems occur in real life, but "we don't go about solving problems as they do on TV."

He agrees that soaps play on the viewers' emotions. As an example, Bush cited the treatment a "villain" usually gets through three or four episodes, but by a week or so later becomes the suffering hero.

Randy Grigsby of Minden, who, before graduation, joined Bush in his lunchtime soap watching, says he's drawn to the shows because he's a romanticist: He's a defender of the man "fighting for the impossible love."

But he believes as does Bush that "the majority of things that happen on shows don't happen in average life."

Wikki Lopes of Boca Raton, Fla., watches "General Hospital" to relate it to her studies in nursing. "Is it really like that? I don't think it's that bad," she said. But curiosity nevertheless pulls her to the show, she added.

For Kathy Patterson of Keatchie, the "expectancy of knowing what's going to happen next" makes the shows attractive.

She feels that whatever immortality may be woven into the plots can serve as a warning signal to the viewer and "like violence on TV, one can learn something from it."

Soap fans should watch with "an open mind," she added, and realize that the situations do not always apply to real life.

# Changing public attitudes toward television and other mass media: 1959-76

How much do the American people depend on television for their news? Which medium do they believe most? Where do voters get most of their information about political candidates? How do Americans perceive television's portrayal of women? What do viewers think about commercials?

To answer questions like these, every two years since 1959 we have turned to the nationally respected research organization headed by Burns W. Roper. Using scientifically-selected cross sections of the American adult population, Roper interviewed in each survey more than 2,000 persons. Many of the questions have been asked in identical form in each study to provide accurate information about trends. Other questions are new, developed to take the public's pulse on current issues. Here are the highlights of what the Roper researchers have found:

## By Burns W. Roper

The past eighteen years have been years of both social change and turmoil. Most institutions of society have been increasingly criticized and challenged. A question asked in every study has given an overview of how well newspapers and television are regarded at the local level when compared with two other community institutions, schools and government. We also asked about two other local institutions—churches and police. People were asked separately about each:

*"In every community, the schools, the newspapers, the television stations, the local government, each has a different job to do. Would you say that the local schools (the ones you are familiar with) are doing an excellent, good, fair, or poor job? How about the local (newspapers, etc.) are they (the one(s) you are familiar with) doing an excellent, good, fair, or poor job?"*

Television stations continue to hold a commanding lead on good performance over the three other community institutions against which they have been measured since 1959. Television stations continue to be the only one of the four community institutions held in higher regard than in 1959, while all three others are down. Local government shows an improved reading this year compared with the past six years and newspapers have shown gains since hitting their low point.

	1959 %	1963 %	1968 %	1972 %	1976 %
Television	59	60	57	60	70
Newspapers	64	55	51	51	59
Churches	—	—	—	—	66
Police	—	—	—	—	65
Schools	64	61	58	50	47
Local Government	44	43	41	36	41

## Sources of News

The first question in each study has asked people where they get most of their news. Television, which has led all other media on this question since 1963, continues to hold a sizeable lead, 15 points, over the second place medium.

*"First, I'd like to ask you where you usually get most of your news about what's going on in the world today—from the newspapers or radio or television or magazines or talking to people or where?"*

Source of most news:	12/59 °	11/63 °	11/68 °	11/72 °	11/76 °
Television	51	55	59	64	64
Newspapers	57	53	49	50	49
Radio	34	29	25	21	19
Magazines	8	6	7	6	7
People	4	4	5	4	5
All mentions	154	147	145	145	144
Don't know /no answer	1	3	3	1	—

In all studies multiple answers have been accepted when people have named more than one medium. Analysis of multiple responses showed television steadily increasing its lead as the single most-relied-upon medium.

Analysis of multiple responses:	12/59 °	11/63 °	11/68 °	11/72 °	11/76 °
TV only *	19	23	29	33	36
Newspapers only	21	21	19	19	21
Both newspapers and TV	26	24	25	26	23

## The Relative Credibility of Media

Since 1961, television has led as the most believable news medium, and in 1968 reached a two-to-one advantage over newspapers. By 1974, it had widened its margin over newspapers to a two-and-a-half-to-one advantage. This study shows it holding that lead by almost the same margin.

*"If you got conflicting or different reports at the same news story from radio, television, the magazines and the newspapers, which of the four versions would you be most inclined to believe—the one on radio or television or magazines or newspapers?"*

Most believable:	12/59 °	11/63 °	11/68 °	11/72 °	11/76 °
Television	29	36	44	48	51
Newspapers	32	24	21	21	22
Radio	12	12	8	8	7
Magazines	10	10	11	10	9
DK/NA	17	18	16	13	11

## Media and the Election Process

In all studies since 1971 newspapers led television in acquainting people with local candidates. It is interesting to note, however, that both newspapers and television are up as sources of information in this study, while "talking to people" has been steadily declining in recent years.

Local elections:	1/71 %	11/72 °	11/74 °	11/76 °
Newspapers	41	41	41	44
Television	27	31	30	34
Radio	6	7	8	7
People	19	23	14	12
Magazines	1	1	1	2
Other	5	5	5	6
Total mentions	99	108	99	105

Statewide elections:	1/71 %	11/72 %	11/74 %	11/76 %
Television	51	49	48	53
Newspapers	29	39	33	35
Radio	6	7	6	5
People	10	9	6	6
Magazines	2	1	1	1
Other	4	3	3	3
<b>Total mentions</b>	<b>102</b>	<b>108</b>	<b>97</b>	<b>103</b>

Television increasingly overshadows newspapers as a source for becoming acquainted with candidates for national office, with television at a record lead over newspapers in the 1976 election—quite likely due to this past year's Presidential and Vice Presidential television debates.

National elections:	11/72 %	11/76 %
Television	66	75
Newspapers	26	20
Radio	6	4
People	5	3
Magazines	5	5
Other	2	1
<b>Total mentions</b>	<b>110</b>	<b>108</b>

### The Issue of Violence

To determine how people evaluate violence on television as one of the several possible causes of violence in children, the following question was introduced:

*"There are some children who are overly aggressive, abusive or hostile toward other people. Many causes have been suggested for this. From observations of your own children or other children you know, which of these things, if any, do you think are the main causes of some children being more aggressive and abusive than they should be?"*

	Total sample %	Parents of children		
		Under 6 years old only %	Both under and over 6 years old %	6-16 years old only %
Not enough discipline at home	79	78	79	85
They come from an unhappy or broken home	45	49	48	43
They have too much free time and not enough to do	43	31	45	52
They see too much fighting and other kinds of violent action in television entertainment programs	39	38	38	39
They're that way because their parents are aggressive and abusive	34	40	39	31
Not enough discipline at school	32	20	32	35
Some children are born that way	9	6	8	10
None	1	—	—	—
DK/NA	2	2	1	1

These results indicate that the public ranks television entertainment a relatively low fourth among seven listed causes of violence in young people. (Parents who have both young and older children rank it fifth.) "Not enough discipline at home" was seen by 79% as the leading cause, while "broken

### Women as Portrayed on Television

A new question dealt with perceptions of how women are portrayed on television:

*"There's been a lot of talk recently about the role and position of women in our society. Thinking of the television programs on these days, would you say that most television programs show women as more old-fashioned than they are today, or show them as more liberated than they are today, or show them pretty much as they are today?"*

	Total sample %	Men %	Women %
More old-fashioned	3	2	4
More liberated	46	45	47
Pretty much as they are	44	45	43
DK/NA	7	8	6

Clearly, women as shown in television programs are not considered behind the times. Opinion divides almost equally between the positions that women are portrayed as more liberated than they are today and that they are portrayed realistically. Men are exactly divided on these viewpoints, while women are slightly more inclined to think women are portrayed as more liberated than they, in fact, are.

### Attitudes Toward Commercials

Past studies have shown that most people accept the concept of having commercially-sponsored television. A question designed to determine attitudes toward this concept has consistently shown a large majority favorable toward it. While this is still true by a margin of more than three-and-one-half to one, the minority disagreeing with the concept shows a sharp rise in this study, to the highest percentage yet shown.

*"Different people have all sorts of things, both good and bad, to say about TV commercials—for example—that they are in poor taste, that they are informative, that they are amusing, that there are too many of them, etc. Now, everything considered, do you agree or disagree that having commercials on TV is a fair price to pay for being able to watch it?"*

	11/63 %	11/68 %	11/72 %	11/76 %
Agree	77	80	81	74
Disagree	14	10	14	20
DK/NA	9	10	5	6

Additional findings are included in a report Mr. Roper has written. Among its other highlights are:

- ¶ 46% of parents of younger children said children's programming is better now than it was 2 or 3 years ago.
- ¶ 64% of parents said that it is all right to have commercials in children's programs.
- ¶ 36% of the people said the government should have less control over TV programs, while 24% feel there should be more government control.

To order the 24-page booklet with the full findings—including the 1961, 1964, 1967, 1971 and 1974 data for the questions summarized above—please send 50 cents to

## Television Information Office

745 FIFTH AVENUE, NEW YORK 10022

## Program Evaluation

In view of the high mortality rate of new network programs that highly-paid programmers yearly convince network chiefs to invest huge amounts of money in, it is most likely presumptuous to even attempt to formulate a rating system by which the relative strengths and weaknesses of a program might be evaluated. Nevertheless, such a system is obviously needed and, once reasonably acceptable and valid criteria have been identified, it should be possible to construct a device which would take at least some of the guess-work out of programming. The following examples are considered steps in the right direction:

### 1. Television

Rate the following on a scale of 1 to 5 (1-poor, 2-Fair, 3-average, 4-good, 5-excellent), add total and divide by 10 to get an overall rating.

Distinctive Quality	1	2	3	4	5
Continuity	1	2	3	4	5
Variety	1	2	3	4	5
Movement, Pacing	1	2	3	4	5
Talent	1	2	3	4	5
Writing	1	2	3	4	5
Audience Appeals	1	2	3	4	5
Credibility	1	2	3	4	5
Controversy or conflict	1	2	3	4	5
Technical Quality	1	2	3	4	5



## 2. Radio

Rate the following as above, add total and divide by 5 to get an overall rating.

Appropriateness of music for type of format	1	2	3	4	5
Genuiness and communicativeness of air personnel	1	2	3	4	5
Variety	1	2	3	4	5
Movement, pacing, tightness	1	2	3	4	5
Technical Quality	1	2	3	4	5

### SUMMARY

In general, the programs which seem to capture and hold the interest of the largest audiences are those which entertain with the maximum of action, suspense and humor, and a minimum of deep-thought provoking commentary or content. There are encouraging signs, however, that programs of more serious substance such as "60-Minutes" are developing a larger following.

Nevertheless, the programmer is facing a greater challenge than ever before. Many feel that this is as a result of LCD (lowest common denominator) programming. The increasing ineffectiveness of such programming began to be made known as early as 1971, as a result of a survey by Life magazine. The respondents said, in effect, "by trying to reach everybody, you're pleasing only a minority and a shrinking minority at that."<sup>43</sup>

By incorporating the characteristics of a good program, identified in the foregoing--and forming an amalgam of these in the total programming of a station, a programmer can hope to reverse this disquieting trend.



#### SECTION IV - THE PROGRAM DIRECTOR

Jack McCall, Program Director for KNOE-TV, Monroe, Louisiana says that a Program Director's office is the "nerve-center" of any station. Given the principal need of any station is an audience, and the principal function of the program director is to attract and hold that audience, one would be tempted to agree with Mr. McCall. Moreover, since every other department in a station must depend upon the program director's office to provide the station's clientele, there is a close working relationship between the departments. "The production, technical, and sales staffs of networks and stations work to little avail if they do not have effective programming leadership."<sup>85</sup>

In actuality, there is an inter-dependence of the departments, but there can be little doubt that the hub or "nerve-center" of the station is, as Mr. McCall says, the program director's office.

As a consequence, the program director has several areas of responsibility: as "protector," as an administrator, as coordinator, and as public relations man.



## CHAPTER 10 - THE PROGRAM DIRECTOR

### As Protector

First of all the program director must protect the public interest and welfare as defined in the Communications Act of 1934. The act asserts the principal that the air waves belong to the public and, as a consequence, stations must program for the public's "interest, convenience, and necessity." In July, 1960, the FCC elaborated in a Report and Statement of Policy:

The broadcaster is obligated to make a positive, diligent and continuing effort to determine the tastes, needs and desires of the public in his community and to provide programming to meet those needs and interests. The Commission does expect its licensees to take the necessary steps to inform themselves of the real needs of the areas they serve and to provide programming...for those needs and interests.

The program director, therefore, must protect the public's right to know, to be informed, and to be entertained. But he must do more than "cater" to the public: while providing programming that will "hold" a sizeable audience, the program director must also provide programming that will stimulate the audience, help them to grow as responsible individuals, and push back their cultural "horizons."

Lyman Bryson said the broadcaster has a responsibility not only to meet tastes as they are, but constantly to improve them.

The truth is that if you raise the level of taste in music, drama, literature, or any other art, you find that you demand more, your expectations move up. Your taste gets to be more and more like the preference of listeners who have had more experience and training. This happens, of course, only if you are exposed to good things, to fine music, to drama that is

stirring and real, to talk that is logical and thoughtful. If you have a chance to find out what fine things are really like, and you are an average person with average responses, you will demand them for yourself.

If nothing is on the air but what is dull to your ears, because you do not understand it and have not had a chance to get acquainted with it--if, in other words, it is outside your range of tastes, then you do not listen and you do not learn anything. You, therefore, do not get anything to enjoy. Above all, everybody's tastes in all the art must depend on his enjoyment.

Since this is so...the broadcaster has a clear responsibility to keep music and drama and entertainment of all the decent kinds there are, on the air all the time to meet all the different tastes.<sup>86</sup>

Frank Stanton, former president of CBS, recognizes the responsibility of the broadcaster to present a wide range of programs. In an address given at the University of Pennsylvania, he said:

Should we meet the standards set by most of the people all the time? I think that the answer to that is clearly no. We must be constantly aware that ours is a most varied population, with a wide range of degrees of sophistication, of education, of interests, of tastes. We must make an effort to accommodate that endless variety. But we must do it with some sort of scale and balance in mind ....

I think that it would be a misuse of the air waves, for example, to carry very esoteric, avant-garde material that experienced observers know would be meaningless to all but a handful of the initiated. On the other hand, there is a great and restless potential in the American

people to broaden their cultural horizons. Television can, and does play an enormous role in stimulating that potential.<sup>87</sup>

The Program Director must also protect and uphold public standards of decency. Though it is true that what may be accepted by "the public" in one section of the country may not be in another--and that "standards" in general have changed over the years--those things which are considered in "good taste" do not vary significantly from one part of the country to another and have not changed drastically over the years.

The broadcaster who overestimates the general attitude of "permissiveness" of the 70's can wind up in court. A little after 2 o'clock on the afternoon of October 30, 1973, a father and his young son in New York were listening to radio station WBAI on the car radio when the disc jockey put on George Carlin's "Seven Dirty Words" record. The father was embarrassed and offended by what he considered to be material inappropriate for children, and his complaint to the FCC resulted in WBAI being given a warning by the Commission early in 1975. WBAI management took the position that their rights had been abridged and went to the courts for a vindication. The case was finally heard by the Supreme Court, which on July 3, 1978, upheld the Commission's right to take action against "patently offensive" material that might constitute a "public nuisance" when used over the air.

Television, also, has been the target of complaints from a number of parent-teacher and church groups. Because of the time zone differences, for one thing, the Family Viewing Hour has been less than successful and protest groups do not feel that the "disclaimer" ("parents are advised that the following program may not be suitable for all members of the family"), which networks have inserted before certain programs, has proven to be adequate protection of the young viewers.

It would be well for every programmer to remember the public-wide nature of his medium and its easy accessibility to even the very young.

The program director also has a responsibility to the station owners to protect the license. In addition to the foregoing, the Federal Communication Commission, in 1946, issued a report entitled "Public Service Responsibility of Broadcast Licenses"--which has become known as the Blue Book. In it, the Commission sets forth four program service factors relevant to the public interest which are considered in the issuing and renewing of licenses to broadcast stations.

1. Sustaining programs. Sustaining programs... perform a five-fold function in (2) maintaining an over-all program balance, (b) providing time for programs inappropriate for sponsorship, (c) providing time for programs serving particular minority tastes and interests, (d) providing time for nonprofit organizations--religious, civic, agricultural, labor, educational, etc., and (e) providing time for experiment and for unfettered artistic self-expression.

Accordingly, the Commission concludes that one standard of operation in the public interest is a reasonable proportion of time devoted to sustaining programs.

Moreover, if sustaining programs are to perform their traditional functions in the American system of broadcasting, they must be broadcast at hours when the public is awake and listening. The time devoted to sustaining programs, accordingly, should be reasonably distributed among the various segments of the broadcast day.

2. Local live programs. The Commission has always placed a marked emphasis and in some cases perhaps an undue emphasis, on the carrying of local live programs as a standard of public interest. The development of network, transcription, and wire news services is such that no sound public interest appears to be served by continuing to stress local live programs exclusively at the expense of those other



categories. Nevertheless, reasonable provision for local self-expression still remains an essential function of a station's operation, and will continue to be so regarded by the Commission. In particular, public interest requires that such programs should not be crossed out of the best listening hours.

3. Programs devoted to the discussion of public issues.. The crucial need for discussion programs, at the local, national, and international levels alike is universally realized.... Accordingly, the carrying of such programs is reasonable sufficiency, and during good listening hours, is a factor to be considered in any finding of public interest.
4. Advertising excess....some stations during some of many portions of the broadcast day have engaged in advertising excess which are incompatible with their public responsibilities, and which threaten the good name of broadcasting itself.

#### As Administrator

The program director is first the administrator on all on-air personnel and programming policies. While he might delegate the scheduling of air personnel to someone else, it is his responsibility to see that the station is "covered" adequately and qualitatively during all broadcast hours. It is also his or her responsibility to see that all air personnel have the proper forms, supplies, and equipment--and that the latter is working properly. The PD also must make sure that station logs are prepared and that correct entries are made in them and that equipment is not abused.

So far as station policy is concerned, the PD generally participates in the making of policy, but the licensee has the final say-so. The general manager is responsible, overall, for carrying out policy, but the PD must never speak disparagingly of policy in front of subordinates.

### Of Certain Budgetary Items

The PD is responsible for keeping certain expenses, within his jurisdiction, in-line with the budget prepared by top management. Those items falling within his jurisdiction are: salaries for air personnel, costs of records, tapes, cartridges, etc. (styli and certain other equipment, unless it falls under the engineering budget); telephone service pertaining exclusively to on-the-air use (such as toll lines for remotes and extra lines for "talk shows"), and long distance calls made by his staff. News-wire services, and forms and supplies used by his office staff and air personnel, also fall within the program director's portion of the budget.

Staying within a budgetary allotment is an important function of any administrator. As an administrator, the PD must see that there is no waste or extravagance within his department.

### Of Contracts

The program director is generally responsible for working out all contracts with networks, syndicators, independent producers, and all other program sources. Some general managers also involve the PD in working out contracts with AFTRA or other labor organizations.

SEPTEMBER 15, 1982

TO: ALL WHO RECEIVE EXCEPTION REPORTS

FROM: OPERATIONS

SUBJECT: KNOE-TV EXCEPTION REPORT COVERING TUESDAY, SEPTEMBER 14, 1982

ARK-LA-MISS - DID NOT AIR WILSON 30 DUE TO NON-ARRIVAL.

8:25AM - LOST NEWS STORY (FLU SHOTS) DUE TO TAPE NOT BEING CUED PROPERLY.

11:30AM - DID NOT AIR BAKER'S COCONUT #2427 DUE TO NON-ARRIVAL.

5:00PM NEWS - NO TIME INDICATED ON POLOWCZUK SONY PACKAGE.

6:00PM NEWS - WRONG TAPE BROUGHT UPSTAIRS FOR POLOWCZUK STORY. NEWSMAN FILLED FROM FLOOR WHILE CORRECT TAPE WAS BROUGHT UPSTAIRS. HOWEVER IT WAS NOT CUED ANYWHERE NEAR PROPER PLACE. NEWSMAN CUED TO STORY. SAT ON BLACK FOR 15 SECONDS OR MORE WHILE IT WAS CUED THEN AIRED. DIRECTOR--COLE NEWS--DENISON.

6:20 SPORTS - PERFORMER FORGOT TO PUT ON MIKE. JAMES.

10:00PM NEWS - TOO MANY SHORT TAPES JAMMED TOGETHER CAUSING PROBLEMS. AIRED PART OF AN INCORRECT STORY DUE TO THIS. DIRECTOR--COLE TAPE--ROBINSON.

10:18:50PM - SHELTER INSURANCE - LOST TWO TAG SLIDES WERE IN REVERSE ORDER DUE TO ERROR BY FILM MAN. RESULTED IN GIVING WRONG NAMES AUDIO-WISE OVER VIDEO. MG SHOULD BE SCHEDULED. FILM--MARTINA.

11:55PM - STARKY POSITION #1 - LOST MILLER LITE DUE TO VIDEOCART MALFUNCTION. CREATED A BREAK AND AIRED SPOT BEFORE 12:00 MIDNIGHT.

TALENT WORKSHEET

	THUR	FRI	SAT	SUN	MON	TUES	WED
MORNING SHOW			NEWS	NEWS			
NOON							
7AM NEWS			WEA	WEA			
WEATHER							
SPORTS			SPORTS	SPORTS			
6AM NEWS							
WEATHER							
SPORTS			SINE-OPF NEWS				
10AM NEWS							
WEATHER							
SPORTS							

**JACOBS**

**PITTS**

**MCCALL**

**TOTALS**

ARENDR	MCCALL
ALLAIN	MIERS
BOOTH	MILES
COCHRANE	PATRICK
DENISON	PITTS
GROETSCH	TAYLOR
JACOBS	WAGGNER
JAMES	WILLIAMS
JARZABEK	
LIDTAK	

**SPECIAL**

**RESIDUALS**

**A  
M**

110

KNOE-TV WEEKLY TALENT REPORT

	FROM	TO
<u>MORNING SHOW:</u>	@	\$
<u>NOON:</u> NEWS/WEATHER/SPORTS	@	\$
<u>FIVE PM:</u> NEWS/WEATHER/SPORTS	@	\$
<u>SIX PM:</u> NEWS (SHOW/COMMOS)	@	\$
WEATHER (SHOW)	@	\$
SPORTS (SHOW/COMMOS)	@	\$
<u>TEN PM:</u> NEWS (SHOW/COMMOS)	@	\$
WEATHER (SHOW)	@	\$
SPORTS (SHOW/COMMOS)	@	\$
<u>WEEKEND:</u> NEWS/WEATHER/SPORTS	@	\$
<u>SPECIAL:</u> _____	@	\$
<u>RECORDINGS:</u> _____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
<u>ANNOUNCEMENTS:</u> _____	@	\$
_____	@	\$
_____	@	\$
_____	@	\$
111	@	\$
	SUB-TOTAL	\$
<u>ADJUSTMENTS:</u> _____		\$
	T O T A L	\$

Approved: \_\_\_\_\_

DAY: \_\_\_\_\_  
 DATE: \_\_\_\_\_

DISCREPANCIES

DISCREPANCY	CAUSE	MAKEGOOD TIME OR OTHER ACTION TAKEN
1. _____		
2. _____		
3. _____		
4. _____		
5. _____		

ADD ONS	NUMBER ADDED	10 30 60	CART #	BY	LOGGING ERROR	ACTION TAKEN
1. _____					1.	
2. _____					2.	
3. _____					3.	
4. _____					4.	
5. _____					5.	
6. _____					6.	
7. _____					7.	

CHANGES NEEDED:

112

EBS TEST: START TIME: \_\_\_\_\_ END TIME: \_\_\_\_\_ CALLED TRANSMITTER \_\_\_\_\_  
 BY: \_\_\_\_\_

PLEASE WRITE LEGIBLY AND INITIAL ALL ENTRIES

KNOE-FM

TALENT FEE AUTHORIZATION

PAY TO: \_\_\_\_\_ \$ \_\_\_\_\_

FOR TALENT PERFORMED AS FOLLOWS: BROADCAST ORDER # \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

REQUESTED BY \_\_\_\_\_

APPROVED BY GENERAL MANAGER \_\_\_\_\_

DATE \_\_\_\_\_

## As Coordinator

As implied in an earlier section, the Program Director's office becomes the focal point of activities of several departments--news, sales, engineering, production, traffic, continuity, and music. In fact, some of these might not fall specifically with the program director's jurisdiction. But whether they do or not, he becomes a kind of coordinator for all of them. This requires a thorough knowledge of each of these activities, as well as tact, patience, and diplomacy.

First and foremost, of course, the program director is coordinator of the programming function. This includes audience analysis, the formulation of programming policy, selecting programs that are to be aired (as well as conceptualizing and producing programs in some cases), and the hiring and assignment of talent; and, in television, writers and directors (except technical directors; these usually come under the jurisdiction of the Operations or Engineering Department).

There is no such thing as a typical day for any program director, but if there were, Jack McCall says that his would go something like the following:

- |                        |   |
|------------------------|---|
| 5:30 a.m. - 7:00 a.m.  | Host "Good Morning Ark-La-Miss."  |
| 7:15 a.m. - 8:45 a.m.  | Go home to "freshen up."  |
| 9:00 a.m. - 10:00 a.m. | Open mail and examine exception reports (things that didn't go right the previous day).                           |
| 10:00 a.m. - 12:00     | Research (trade journals, market comparisons, etc.) and answer telephone calls (compliments and complaints, etc.) |
| 1:00 p.m. - 3:00 p.m.  | Meet with all talent, negotiate fees, check new productions, and monitor network TWX.                             |
| 3:00 p.m. - 5:00 p.m.  | Take a break.   |



5:00 p.m. - 6:15 p.m. Prepare 6:15 weathercast.  
6:15 p.m. - 6:20 p.m. Give weathercast.  
6:20 p.m. Head for home.

If Larry Rhymes, program director of KNOE-FM in Monroe, La., had a typical day, it would probably be like the following:

5:45 a.m. - 9:00 a.m. Prepare for and pull the "morning drive" shift  
9:00 a.m. - 9:15 a.m. Check to see that all "carts" are in the control room that should be.  
9:15 a.m. - 12:00 Check logs and air checks, meet with general manager, meet with music director (listen to new releases, discuss rotation, etc.), meet with sales personnel (good source of feedback).  
1:00 p.m. - 3:00 p.m. Meet with air personnel to discuss shifts, air checks, time cards, etc.; ride "shot gun" on production, check the trades, come up with promos concepts, schedule remotes, sometimes participates in them before or after 3:00 p.m.

Whatever a program directors day is like, it is more than a safe bet that it will make for a very full day!

#### As Public Relations Man

The program director must be in constant touch with the community; Community Ascertainment has become increasingly important with the growing dissatisfaction of certain segments of the public with broadcasting services in their communities. Therefore, the wise program director makes himself or someone

in his office available for complaints, speeches before civic organizations, and in some cases--such as Mike Shapiro, President and General Manager of BELO Broadcasting Company in Dallas and Beaumont, Texas--takes to the air himself to get better acquainted with his public.

Another aspect of public relations is making air time available to worthwhile non-profit organizations.

The program director must also maintain cordial relations with the broadcasting industry and with local, state, and regional stations, and with a network if his station is affiliated with one.

#### SUMMARY

The program director of any station must wear many hats. He serves as "protector," administrator, coordinator, and public relations man. He is part business man, part artist. He must know his community and he must know his industry. He must be a people-person--that is, he must like people and be skilled in human relations. Above all, he must have or develop an innate sense of what constitutes a good program and what good programming is.

#### FOOTNOTES

<sup>85</sup>Chester Giraud, Garnett R. Garrison, and Edgar E. Willis, Television and Radio, 3rd edition (New York: Appleton-Century-Croft, 1963), p. 52.

<sup>86</sup>Lyman Bryson, Time For Reason About Television, (New York, 1948), pp. 41, 46-48.

<sup>87</sup>Giraud Chester, Garnett Garrison, and Edgar Willis, p. 252 and 253.



SECTION V - A LOOK INTO THE FUTURE



## CHAPTER 11 - PROGRAMMING IN THE FUTURE

Anyone attending the annual conventions of the National Association of Broadcasters is assured that ever better things are in store for the radio and television audiences. It is a hope shared by all, but not an expectation shared by all.

Rather than responding to the audience's presumed or possible needs, broadcasting tends to cater to its desires, which are reduced to the limited choice of programming aired. Since much of the audience finds change uncomfortable and stability welcome, broadcasters and advertisers use these attitudes to establish continuing audience preferences and habits.<sup>88</sup>

That sounds suspiciously like a vicious circle. But increased competition in the 1980's might just interrupt that circle for it will eventually result in a greater choice for radio and television audiences. Indeed, TV Guide's Neil Hickey says that "choice" will characterize at least television programming of the '70's, largely as a result of the impact of cable, which will be discussed in the next chapter. It's something of a guessing game, of course, but there are some signs that radio audiences might have greater and greater choice, too.

### Radio Programming Prospects

The number of radio stations, which had doubled in the decades immediately after each of the World Wars, doubled again in the 1970's. And relatively few of the stations going on the air for the first time in the last decade are in areas where there is not local competition; this means that most of the new stations had to go looking for an audience, or at least provide something different than the competition. This has already led to a greater variety of radio programming formats and services, but the radio program director of the future is going to have to be even more resourceful, innovative and creative.

At the NAB's Radio Programming Conference in New Orleans, in late August and early September of 1982, panelists assessed current radio formats and suggested changes for tomorrow.

Highlights of the conference included "Tomorrow's Radio," a 90-minute session on the closing day that unveiled the results of a \$50,000 study, commissioned by the NAB into radio's changing role in the lives of its listeners and its future as a marketing medium. Paul Bortz, of the Denver-based research firm, Browne, Bortz and Coddington, delivered the presentation, which predicted, among other things a much larger role for news in radio's future and troubled times for what has been one of the medium's most successful formats in recent years, album-oriented-rock.<sup>89</sup>

Not too surprisingly, one of the reasons for impending change in radio programming cited by Bortz is that the social structure and demographic makeup of the United States are changing dramatically.

Older demographics (35-plus) will soon dominate radio's listening audience, women are taking on increasingly aggressive and responsible roles within society and individuals generally appear to be adopting more independent life styles. Those factors, combined with technological developments that will insure the widespread availability of "functionally equivalent alternatives" to radio in the next 10 to 15 years, will force the industry to change the way it serves its audience or run the risk of falling by the wayside.<sup>90</sup>

As an example of the trend toward "self-fulfillment" life-styles, Bortz referred to a recent event in San Francisco, touted as the "Us Festival of Song and Science," which drew 250,000 people to participate in the emerging world of "rock, computers, and videodiscs." A similar event had the same success in the Los Angeles area over the Labor Day weekend, less than a week after Bortz made his observations.



Other "functionally equivalent alternatives" to radio cited by Bortz were the audio tape players and cable services such as Warner's Music Television Network (MTV), which is transmitted in stereo, and cable radio.

It is Bortz's belief that the most interesting changes to come will be in radio, because it has always been a "more volatile medium" and has undergone "continual change" from the outset.

In response to the Bortz report, University of Denver professor Dr. Hal Mendelsohn urged radio broadcasters to pay as much attention to changes in their audiences as to changes in their technology, adding that radio has to be much more responsive to the changing needs of its listeners.

A 1981 report by Austin (Tex.) communications research firm Robert E. Balon and Associates emphasized that mood has a crucial bearing on what motivates people to listen to a particular radio station. Balon found that radio listeners develop an image of the stations in their areas and tune in a particular type of station when it fits their mood. "The notion of the roller-coaster format may not be true anymore," Balon added. "Today's programmers have to be more sensitive to gauging moods."<sup>91</sup> Presumably that would hold even more true of "tomorrow's" programmers.

The Balon research brought out some other interesting insights into the current radio audience.

In terms of demographics, the study found that the AM listener is more likely to be someone who won't move or change jobs within the next five years; who watches more television than his FM counterpart; and who is more interested in spectator sports and prefers watching sports than participating in them.

The typical AM listener was less of a movie-goer and more likely to be a newspaper reader. Some people also feel greater ties to the past and are less aware of current musical trends.

On the other hand, they are drawn to the music popular when they were growing up and are easier to entertain musically--although they are more demanding of news, features and scheduling.<sup>92</sup>

It is doubtful that Balon's findings will be invalid in the immediate future. Before concluding a consideration of the radio audiences of the 1980's, it might be helpful to take note of some additional information.

By 1985 the average household will own (including those in cars) more than six radios. Americans will have even more leisure time, and income will be up, so radio will have a good crack at larger audiences--particularly people with higher incomes.

The proportion of blacks will increase from 11.5% in 1975 (25 million) to 12.1% (28 million) in 1985. Americans in general will be better educated. By 1985 30% will have graduated or attended college, compared with 17% in 1960. Stereo will be in general use in AM and quadrophonic broadcasting common in FM.<sup>93</sup>

As for predicted changes in radio formats, at the 1982 national convention of the NAB in Dallas, FCC Commissioner Henry Rivera stressed that "The age of narrowcasting is truly upon us. The time is right for promoting specialized programming," an idea noted even in the Wall Street Journal as early as 1980.

Mr. Abrams, the radio-research consultant, is urging his clients to seek an even narrower age group. He has devised two new formats, one aimed at males 25-34 years old, the other at females 25-34 years old. The male format will feature 'sophisticated rock,' performed by groups such as Genesis, Yes and Pink Floyd... The female format, called 'Femme FM' will feature softer rock, with groups like Kenny Loggins and Fleetwood Mac.<sup>94</sup>

A panel of the minority programming clinic, at the '82 NAB convention in Dallas, predicted that "Major changes are coming in black radio programming in the 1980's."

According to panelists, minority broadcasters can expect a shift away from black music and dance themes, toward more informational and specialized programs in the future, reflecting the "growing awareness of radio listeners for this type of programming."<sup>95</sup>

A conclusion of another panel at the Dallas convention was that "With the increasing importance of lifestyle programming, and a growing trend toward narrowcasting, a competitive radio station should take a good look at its market segmentation data to know just where it should position itself in the marketplace."<sup>96</sup>

One of the panels of RPCV in New Orleans predicted that country music will continue to gain ground in the foreseeable future, providing they play "oldies" that mesh better with modern country records than the older, more traditional country songs do. The panel also noted that the country format is already so popular that competing stations with formats such as adult contemporary and even middle-of-the-road are encroaching to the extent that they may be playing as much as 60% of a competing country station's playlist. Crossover artists such as Dolly Parton, Kenny Rogers and Alabama contribute to the fusion or confusion of formats, it was noted.

One of the MOR panelists in New Orleans stressed the importance of "generating youthful feelings" by the choice of music and suggested staying away from negative PSA's such as those on cancer. A "beautiful music" panelist advocated a musical mix that appeals to younger listeners as well as older ones, but warned also that beautiful music programmers must progress gradually in that direction, and not too rapidly, or they will risk losing part of their audience to softer formats.

All in all, the '80's should be an interesting decade for radio. Dynamic, to say the least.

### Television Programming Prospects

To observe that television stations have much stiffer competition in the 1980's than ever before would be to

understate their situation. Not only are individual stations facing new challenges, but there are those, like Neil Hickey of TV Guide, who point out that even the "big 3" networks are threatened. The threat for individual stations and networks alike is coming from videodisc recording and playback equipment, video games, especially from cable, and from DBS, direct broadcast satellite--coupled with less expensive earth stations for the home receivers. For the networks, specifically, there is additional threat from independent networks such as Ted Turner's WTBS in Atlanta.

By 1977, NBC issued a corporate paper which sounded an alert, if not exactly an alarm:

The new technology will mean an increased multiplicity of choices for the viewer, although not all of them may prove to be economically viable in the long run. Two-way services that deliver shopping information, stock market quotations and news are possible. Video recording and playback devices offer still another mode of getting programs to the home screen....97

NBC's planners predicted certain changes that networks would make to counter the threats.

There are new trends in commercial television's programming on the horizon. Network news will become more truly national, not only in coverage but in origination and news gathering. The West, the South and Southwest, with their new population and economic growth, will supplement the traditional news centers of the East. And with our improved technology we will be able to originate more frequent live coverage from those and other areas that are now secondary news locations.

In entertainment programming we expect the series to remain the mainstay, but fully half of the schedule will consist of long-form programs, mini-series, special events, and specials. The notion of broadcast

seasons will have faded away. Instead of premiering in September, shows will be launched continuously. Mini-series will last the number of episodes required by the plot and not a pre-determined 13 or 26 shows...

The NBC paper sounds, as one might expect, an optimistic note.

Overall, the prospects for broadcasting in the next ten years are very favorable. We can look ahead to a strong, expanding economy which will foster vigorous growth in radio and television advertising. While there will be further expansion in the newer home entertainment technologies such as pay television, they will function as supplemental services reaching limited audiences. Commercial television will continue to be the only medium that provides a comprehensive, daily service of entertainment and information to the entire nation.<sup>98</sup>

On the subject of quality of programming, NBC expects the longer-form programs to attract top-rate writers and directors because the programs will cost more, pay more and justify more. Others in the business are not so optimistic about any significant improvement in quality. In an article for Parade magazine in August, 1982, Carroll O'Connor strongly suggested that writing and directing were not the only problems in network shows.

In my own business, show business, we have not encountered a fresh idea in many years. The files have been pilfered continually, and during the ascendancy of half-hour television comedy, they finally were ransacked. Today, we all make do with exhumed vestiges; the graduates who gave them first life in return for miniscule rewards have long since shuffled off into real estate, rest homes and the Kingdom of the Lord.

I see show business as an American microcosm. The invention of a show is absolutely beyond the capability of anyone directing the business. No one would dream of asking today's studio mogul to lay out a script or even jot down a premise.<sup>99</sup>

NBC is counting on Grant Tinker, former president of Mary Tyler Moore Productions, to be an exception to Mr. O'Connor's description of industry leaders. Tinker, said to have been personally responsible for many of the program ideas that made MIM so successful, became NBC Chairman in 1981. When he articulated his programming philosophy ("Buy the best from the best and put them on and leave them where the audience can find them") to NBC affiliates at their annual meeting in Los Angeles, in May, 1982, they responded enthusiastically. Broadcasting magazine characterized the mood of the meeting as one of "guarded optimism."<sup>100</sup>

With his network in third place in the ratings, Tinker has, to use the cliché, his work cut out for him.

Harmony and contentment dominated the 1982 CBS affiliates annual meeting in San Francisco, also in May, no doubt largely generated by the fact that their network had long been and still was firmly in first place in the ratings. It was not too surprising that no major changes in programming plans or philosophy were announced at the meeting.

While CBS affiliates were meeting in San Francisco, ABC Chairman Leonard Goldenson was meeting with his stockholders in New York and announcing his company's determination to "make ourselves a major presence throughout the full range of the telecommunications industry, and especially in the software area where our expertise applies best." He noted that ABC had already entered into cooperative arrangements with the Hearst Corp. (ARTS and Daytime), Group W (Satellite News Channels), Getty Oil's ESPN (ABC/Getty Sports pay service, and with Cox Communications to explore opportunities in the world of pay-per-view television and other interactive services.<sup>101</sup>

Earlier in the month, ABC had announced five-and-a-half hours per-week of new programs for the 1982-83 season and two mini-series, "The Winds of War" and "The Thorn Birds." The seven other new entries included four sit-coms, two private-eye types and one adventure show; an array, for the new season, not notably unlike those of the other two networks.

Some sage once observed that "the more things change, the more they stay the same." One may earnestly hope that that will not continue to apply to the "big 3" commercial networks.

Meanwhile, as the title card used to announce in the western, PBS was making waves with documentaries such as "Blood and Sand: War in the Sahara," "From the Ashes...Nicaragua Today," and "Middletown." All three were said to be controversial, the first two because of strong political statements that they contained and the last because of scenes that were objected to. Even so, PBS continues to provide what many critics regard as the most refreshingly different entertainment programming of consistently high quality that is available to the American television audience, not to mention scores of imaginative educational programs and even college courses for credit.

It is hoped that PBS will not allow its programming fare to become so permeated with political barbs and harpoons, reflecting any ideological persuasion or bias, that such will threaten or undermine its existence, or it, too, might meet the fate of "The Smothers Brothers."

On the local scene, the transition used by so many local newscasters, individual commercial television stations are going to have to greatly expand and improve local news coverage, including features, documentaries, in-depth explorations of local issues and coverage of special events and other programming of purely local interest. As Don Owen, news director of KSLA-TV in Shreveport sees it, "Those are things that we can do better than the networks." And in August, 1982, the American Bar Association House of Delegates, meeting in San Francisco, voted to repeal it's 45-year-old attempt to prevent radio, television and still photographic coverage in the nation's court rooms, an action which could soon make possible such coverage across the country.

Finally, local television stations might just have to do more narrowcasting of their own, just as local radio stations must, by designing and producing programs that will lure sufficient numbers of viewers away from other attractions, and distractions, to enable them to stay in business.

#### FOOTNOTES

<sup>88</sup>Sterling and Kittross, p. 460.

<sup>89</sup>"RPC V: The Place for Radio in 1982," Broadcasting, Vol. 103, No. 10, September 6, 1982, p. 30).

<sup>90</sup>Ibid., p. 31.

<sup>91</sup>"Study: Mood a Crucial Factor in Radio-Listening Patterns," Adweek, October 12, 1981, p. 17.

<sup>92</sup>Ibid.

<sup>93</sup>Radio in 1985, NAB, Washington, 1977, pp. 2-11.

<sup>94</sup>Laurel Leff, "As Competition in Radio Grows Stations Tailor Programs for Specific Audiences," Wall Street Journal NY, Wednesday, Nov. 19, 1980, p. 48.

<sup>95</sup>NAB Highlights, Vol. 8, No. 14, April 12, 1982, p. 6.

<sup>96</sup>Ibid., p. 7.

<sup>97</sup>Broadcasting: The Next Ten Years, NBC Corporate Planning, NY, 1977, p. 8.

<sup>98</sup>Ibid., pp. 8-10.

<sup>99</sup>"The Commencement Speech I Never Gave," Carroll O'Connor, Parade, August 1, 1982, p. 5.

<sup>100</sup>"NBC Affiliates: Guarded Optimism" Broadcasting, Vol. 102, N. 21, May 24, 1982, pp. 37-42.

<sup>101</sup>"ABC Outlines Its Future for Shareholders," Ibid., p. 51.



## CHAPTER 12 - THE IMPACT OF CABLE AND THE NEW TECHNOLOGY

Cable, in one form or another, has been around longer than one might be aware. The cable industry, represented by the National Cable Television Association, held it's 31st annual convention in Las Vegas in May, 1982, but it's roots go back even farther. Perhaps a little cable history will be of interest to the reader, as well as providing a frame of reference for much of this chapter.

Cable television (also called CATV or community antenna television) was developed in the late 1940's in communities unable to receive TV signals because of terrain or distance from TV stations. Cable systems located their antennas in areas having good reception to pick up broadcast station signals and distribute them by cable to subscribers for a fee.

In 1950 cable systems were operating in only 70 communities in the United States; these systems served 14,000 subscribers, i.e. cable television homes....102

And now an update from the same source.

There are (as of 1982) 4,500 operating cable systems in the U.S., serving 10,700 communities. Another 3,700 franchises are approved but not built. Pennsylvania has the most systems (344) and California the most subscribers (2.4 million). Operating systems currently reach about 22.1 million subscribers, perhaps over 62 million people—27% of the nation's TV households. The largest (Cox Cable in San Diego) has about 204,375 subscribers. Some have fewer than 100. American Television and Communications Corp. is the largest multiple system operator (MSO), with more than 1,752,000 subscribers. Industry revenues last year (1981) totaled approximately \$2.9 billion. Most systems offer 12 channels. Systems constructed after March, 1972 must have a minimum 20-channel capacity...An estimated 3,105 systems originate programming

in their own studios, the average for 23 hours weekly....Over 1,845 systems (41% of all systems) accept advertising on their local origination channels, with rates of from \$5 to \$400 per 30-second spot. Most cable systems derive less than 5% of their gross revenues from advertising. Pay cable is on approximately 3,000 systems and reaches 7.5 million subscribers in 50 states. Most pay cable operators are reporting close to 38% penetration of their subscriber count. Home Box Office, Inc., initiated the first national satellite interconnected pay network September 30, 1975, using transponder time leased on the Satcom satellite. Aside from contracting for packaged pay programs, like HBO, cable operators can lease a channel to a pay program operator or secure their own programming directly from a supplier. Over 38% of all cable systems have ties with broadcast interest, almost 21% with program producers and approximately 13% with newspaper. Many systems have multiple cross-ownership ties.103

One entity involved in cross-ownership with cable is CBS, but CBS Broadcast Group president Gene Jankowski, in a speech to his TV affiliates in May, 1982, attempted to allay their fears regarding cable, and at the same time put cable's numbers in perspective.

'I suspect a major re-evaluation of cable is about to take place,' Jankowski said, after remarking that 'before we get too excited about a cable network having eight million subscribers, let us remind ourselves that if and when the day ever comes when subscribers are more important than viewers, on that basis commercial television has 81,000 subscribers. Fortunately,' Jankowski continued, "the industry is moving from the world of promise to the world of measured performance' - and evaluation he obviously feels will find cable wanting....'We hear about the onset of a new era of video abundance. So far

the "abundance"--to use what may be a not-so-popular phrase these days--has been all on the supply side. But now demand is being measured. As actual viewer behavior comes under study, the real world of audience response will replace the promised land of audience claims. This moment of truth will have profound consequences....

'I believe entirely too much time and space has been devoted to the gee-whizz of technological developments and not enough attention has been given to the importance of the message. 'The medium is not the message.' he said. 'The message is the message, just as it always has been and always will be.' Shakespeare, Jankowski said, is remembered not for the stages on which his works have been performed but for his works.'...he said he was 'more and more convinced' about the bright future of 'free commercial broadcasting.'<sup>104</sup>

A similar theme had been sounded two days earlier for affiliates by Jankowski's boss, CBS Inc. President Tom Wyman.

'I am increasingly convinced that there is less change on the horizon than most are predicting....That is a theme that may sound a little different (these days). I suggest that (changes in the media universe) will be not as large, not as threatening and not as soon as most predict....'

'To be specific, it becomes increasingly clear that the potential impact of cable television has been overrated by many....'<sup>105</sup>

Application of The Fairness Doctrine requires that the cable folk be given equal time. An earlier issue of Broadcasting characterized their 31st annual meeting as "...more than anything else a celebration. Cable had come of age, and everyone knew it."<sup>106</sup>

Cable's coming of age had to do with more than just numbers. Cable had greatly expanded its services, and every major cable network was into production on a large-scale basis. An example is "Daytime," Hearst/ABC's much-hearolded women's programming service which premiered in March of 1982. Programs on Daytime include "80's Woman," with hostess Barbara Feldon ("Get Smart"), "Speak Up and Listen," a program about the art of conversation, a beauty show called "Good House Keeping Make Overs," "Home Sewing and Fashion," "Family Matters," "Sports and Exercise" and "Foods and Consumerism."

Cable networks in general are proliferating and networks special appeals programs are increasing in number in particular. In mid-1982 four new cable networks of this type begin program service: Cable Health Network, Satellite News Channel, Weather Channel and The Entertainment Channel.<sup>107</sup>

Another indicator of cable's coming of age is related to programming quality. At the 1982 convention of The National Association Of Television Program Executives in Las Vegas, not only did cable have its very own workshop for the time, and was included in the Network Independents Meeting-agenda, but it received the coveted Irish award for program quality and service.

Some predictions for cable also came out of that convention. Katz Communications, Inc. executives Alison Moore and Gary Lico expect that better than 70% of all television homes with cable available to them will be "on line" by 1990. They also predict that by 1990 "the mean number of channels available to subscribers will be 58 versus only 15 channels (on the average) now. Ninety-three satellite programming sources, including religious, foreign language and other special services, are expected to fill these channels as early as 1983, they say. "Programming therefore, is the name of the game--programming in new or innovative ways, both individually and collectively."<sup>108</sup>

Cable pioneer HBO's future plans "not only broach most aspects of traditional network-style programming but also extend into the theatrical motion-picture field and the cultural area, where PBS has had a monopoly." HBO already has two made-for-pay movies in production, "Chandlerstown"

and "The Terry Fox Story," and in July, 1982, it announced plans to develop four more; as well as 12 hour-long National Geographic Society documentaries and a number of televised stage plays.<sup>109</sup>

HBO executive vice-president Tony Cox says what his organization has the most to learn about now "is the dynamics of multi-pay"--having more than one pay service available to customers. More than half of all cable subscribers in the country are expected to have "multi-pay" available to them by the end of 1982.

With the advent of specialized programming services, and the growth of their own businesses, the major pay services are attempting to broaden their appeal and reinforce their hold over an increasingly sophisticated subscriber base.....

Home Box Office and Showtime, for example are responding to their challenge by putting a lot of emphasis on expanding their non-entertainment programming.<sup>110</sup>

The most formidable competition that local stations, the "big 3" networks and cable could conceivably face by the mid-1980's is DBS--direct broadcast satellite--"the next hot revolution in broadcasting," according to Frank Donegan writing in TV Guide.<sup>111</sup>

"...if the system ever gets off the ground, you may be plucking TV shows from the heavens with a flimsy little dish antenna that you stick out your window or mount on your roof.

In June (1982), the Federal Communications approved interim rules for the licensing and operation of DBS systems...(that could) blanket the continent with new programming before the end of the decade. These systems could bring 20 to 30 program channels--and eventually many more--to millions of homes.

DBS has the television industry in a lather because it is, in effect, an end run around the

entire broadcasting establishment. In a DBS system, any material boosted up to the satellites would rain down simultaneously over the whole country and any house with a small dish antenna focused on a satellite could tune in. Theoretically, the middlemen of today's television-network affiliates, local independent stations and individual cable systems--could become obsolete.

In addition, the new generation of high-powered satellites required for DBS may also offer a host of options not feasible with existing television technology: stereo sound, simultaneous second-language translation and pictures so sharp they could be blown up onto screens as large as your living room wall without any noticeable loss of crispness.<sup>112</sup>

Stereo sound may not have to wait for DBS, or larger and larger pictures, for that matter; but the advantages of DBS are obvious. There is a darker side to the prospects for DBS, as Donegan points out: It is costly--on both ends. Even when it becomes possible to mass produce the home earth stations, it is estimated that they will cost from \$400 to \$600 at the very least. Frank Topol of Scientific Atlanta asks "Where are they going to get programs so special that people will pay (that much) to put up an antenna and then shell out an additional \$20 to \$30 a month for the service? We've already got movies, sports, sex and violence."<sup>113</sup>

Nevertheless, Comsat/Satellite Television Corporation predicts program service to be launched by mid-1985 or early 1986.

FCC Commissioner James H. Quello, in a panel presentation at the '82 NATPE, gave voice to broadcasters' darkest thoughts.

We'll eventually have 6,000 to 10,000 low-power television stations....How will the consumer be served by all the technologies, including disks and tape and down the road, DBS? We'll have a system that could threaten the economic base of local stations. Are we encouraging pay services over free service? I'm the foremost commission advocate of retaining the (prime-time access) rule. It's essential to the economic viability of stations. With all the new technologies, it's all the more important. Soon, we'll have a glut(of new services).114

The foregoing by no means takes into consideration all of the technologies--just those that are considered likely to have the greatest impact on the traditional "television establishment." The reader is now invited to compare or contrast the predictions in this section with Neil Hickey's article included in the Appendix.

Regardless of the degree of impact of cable and the new technologies on television--home VCR's and videodisc players, DBS, etc.--the viewer of the 1980's and beyond will have more and more programs to choose from, and this means more and more jobs for programmers.

FOOTNOTES

102"Anatomy of Cable Regulation," Broadcasting-Cablecasting Yearbook 1982, Broadcasting Publications, Inc., Washington, 1982, p. G-1.

103Ibid., p. G-3.

104"More Bearishness Toward Cable," Broadcasting, Vol. 102, No. 22, May 31, 1982, pp. 25-26.

105Ibid., p. 24.

106"Cable Throws a Party in Las Vegas," Broadcasting, Vol. 102, No. 19, May 10, 1982, P. 40.

107"Programming Services in Bloom," Cable Marketing, Vol. 2, No. 5, June, 1982, pp. 16-19.

108"NATPE Convention Highlights," Cable Marketing, Vol. 2, No. 4, May, 1982, p. 113.

109Gannett News Service, August 1, 1982.

110"Pay TV: Changes are Blowing in the Wind," Cable Marketing, Vol. 2, No. 6, July, 1982, p. 20.

111DBS: Direct Broadcast Satellite? or Doomed Broadcast System?" TV Guide, Vol. 30, No. 34, August 21, 1982, pp. 24-26.

112Ibid.

113Ibid.

114"what the New Video Environment Will Mean for local Broadcasters," Broadcasting, Vol. 102, No. 12, March 22, 1982, pp. 70, 71.



A P P E N D I X



- Account Executive: An employee of an advertising agency or a broadcasting station who handles advertising for a client.
- Adjacent: Programs or commercials that follow or proceed one another.
- Advertising Agency: The business enterprise that helps an advertiser select the stations or station in other media, select proper times and space for advertising his products or services.
- Affiliate: A local station contracted to a network.
- Available audience: Listeners or viewers that could be tuned in at a specific time.
- Back-to-back: Consecutive records or programs from the same studio.
- Canned: Recorded programming material.
- Clearance: Permission to use copyright material for broadcast.
- Clip: A short segment of film or the cutting of a program before it is finished, or joining it after it starts.
- Closed Circuit: Programming for one point to another, not designed for broadcasting.
- Coming Up: A portion or complete program about to begin.
- Co-Op: Sharing of advertising expense by both manufacturer and local merchant.
- Consent Decree: An agreement to discontinue a certain practice.
- Crawl: A machine used to broadcast program title and credits.

Credits: Listing at the beginning or ending of a program or personnel names.

Cumulative audience: The total number of people or sets that receive a program either in part or in total.

Disc Jockey: A radio record show host.

Dress: Last rehearsal before broadcasting, taping, or filming a program

Dry Run: Rehearsal of a program by the performers without the technical crew.

Emcee (M. C.): Master of ceremonies of a show.

E. T.: Electrical Transcription

ETV: Educational Television

FCC: Federal Communications Commission

Filler-Fill: Excess program material that is prepared in advance in case a program is short or too long in dead spots.

Film Clip: A short length of film that is used in a program.

FM: Frequency modulation radio.

Format: A programming or program arrangement.

Gimmick: An element inserted into the program to gain the attention of the audience.

ID: Station or sponsor identification, either audio or video or both.

Live: A program being broadcast at the time of performance.

Log: A daily listing of everything that will be broadcast by a station.

Logo: Trade name or symbol.

NAB: National Association of Broadcasters.

Nemo: A program originating away from the studio, or remote.

NI: Network identification.

O and O: A station that is owned and operated by a network.

Package: A program or series on film or tape.

PD: Public Domain. Material not protected by copyright and available to be used without payment or permission.  
Also the abbreviation for program director.

Participating: A program with a variety of sponsors who buy commercial time inside of the program instead of the entire program.

Payola: Payment to broadcasting personnel for programming considerations.

P.I.: Payment to a station by an advertiser according to mail received (per inquiry) for advertised items.

Pilot Film: First film show of a series. Used for showing to prospective advertisers.

Potential audience: The people who can effectively receive a station.

Pre-empt: canceling one program for another.

Prerecorded: Audio taping, video taping, or filming of a complete program or a portion of a program before broadcast time.

Program: An independent unit (except commercials, I.D.'s and P.S.A.'s) within any given broadcast day.

Programming: Ane amalgam of these units. The art consists of knowing what units to schedule when -- if at all.

Promo: A promotion announcement for a station or program.

PSA: Public Service Announcement or program. Broadcast without pay.

Public Interest: That in which the public is interested or anything concerning the welfare of the public.

Remote: Program originating outside of the studio.

REPS: Representatives. Time salesman for a station.

SOF: Sound on Film

Special: A program which is not regularly scheduled, but which is developed with special care to replace the regular program, usually to gain a larger audience.

Spot: A commercial announcement inside or between program.

Station Break: The announcement of station identification between or inside of programs.

Sustaining: Un-sponsored program or break

Syndicated: Programs of announcements produced by companies for sale to broadcasters, networks, or agents.

TARS: Target Audience Rotating System

Traffic: All commercials and programming elements for a station.

VTR: Video tape recording.

KNLU FM SURVEY AND ANALYSIS

SURVEY QUESTIONS

1. Do you listen to the radio?
  - A. Yes
  - B. No
2. How many hours per day do you listen?
  - A. 1/2 - 2
  - B. 2 - 4
  - C. 4 - 6
  - D. 6 - 8
  - E. More than 8
3. What time of day do you usually listen?
  - A. 6 a.m. - 12 Noon
  - B. 12 Noon - 3 p.m.
  - C. 3 p.m. - 6 p.m.
  - D. 6 p.m. - 12 midnight
  - E. After midnight
4. Which of these age groups would best describe you?
  - A. Under 18
  - B. 18-25
  - C. 26-30
  - D. 31-45
  - E. Over 45
5. Where is most of your listening done?
  - A. In Your car
  - B. At Home
  - C. At Work
  - D. In Stores
  - E. Other
6. What type of music do you prefer to listen to?
  - A. Disco
  - B. Progressive Rock
  - C. Soul
  - D. Jazz
  - E. Country and Western

7. If the types mentioned above are not suitable to your taste, what other type do you like?
  - A. Variety
  - B. Classical
  - C. Easy listening
  - D. Gospel
  
8. Would you be willing to listen to a station that plays a balanced combination of all of the above named types of music?
  - A. Yes
  - B. No
  
9. Which of these stations would you prefer to listen to?
  - A. KLIC
  - B. KYEA
  - C. KNOE-FM 102
  - D. KNLU
  - E. KMLB
  
10. Have you ever listened to KNLU?
  - A. Yes
  - B. No
  
10. (A) If no- which of these answers best describes your reason for not listening?
  - A. Can't pick up the station
  - B. Don't like the programming offered
  - C. Didn't know KNLU existed
  
10. (B) If yes - what do you like most about the programming?
  - A. the combination format
  - B. request period
  - C. special sports broadcasts
  - D. Other
  
10. (C) What do you like least about the programming?
  - A. the combination format
  - B. special sports broadcast
  - C. the disc jockeys
  - D. other



On the answer sheets, please specify whether it is a telephone survey or sidewalk survey.

Code 1 or A - Telephone Survey  
2 or B - Sidewalk Survey

KNLU SURVEY  
A Report by the Student Committee

A total of 334 answer sheets was turned in and the university computer center tabulated the results. The answers for each question were totaled and given in actual count number, as well as the percentage for each answer. A series of crosstabulations were then computed to show the relationships between the questions and answers.

Number Listening to Radio

The first question asked if the interviewee listens to the radio and 100% response for the question was recorded. A total of 324 persons, or 97% stated that they listen to the radio.

In chart No. 1 the "Yes" and "No" responses were broken down by age groups. Ages 18-25 had the most "yes" responses with 275. One way of interpreting the number is to say that 98.9% of those interviewed in the 18-25 age group listen to the radio.

Because only 20 persons over the age of 30 were interviewed; and because only 15 out of those 20 said they listen to the radio, this committee felt that any conclusion made of this group would be invalid due to a lack of an adequate sample. The committee also noted that a caution should be taken in drawing conclusions about the 26-30 age group and the under 18 group because both their samples are limited.

Hours, Times, and Locations

In Chart Number 2, it is noted that almost 45% of the listening is done by the 18 to 25 age group from 2 to 4 hours in a day.

Chart No. 3 crosstabulates the number of hours with the time of day. A total of 19 persons answered that they listen to the radio 2 to 4 hours a day from 6 a.m. to 12

noon. Another 48 checked that they listen the same number of hours but from 3 p.m. to 6 p.m.

As was expected, most listening is done at home. The number listening at home was 195 out of 328 answering or a percentage of 59.5%. It was found that almost half of those 198 listen from 2 to 4 hours in a day.

Crossing question 3 dealing with the time of day, with question 4 dealing with age yields the information that 161 persons, or 58.3% of those 18 to 25 listen to the radio in the morning from 6 a.m. to noon and 6 p.m. to midnight. Since we already know that this age group listens 2-4 hours in a day, we may draw the conclusion that states that a large number of persons in this age group will be tuned in to some station in the morning hours and evening hours from 2 to 4 hours.

From Chart No. 6 we might add that a substantial number of that age group does most of their listening at home.

### Music Formats

As far as music preferences are concerned, 125 of 289 answering selected progressive rock as their choice for a percentage of 43.6%. 45.6% of those between 18 and 25 or 115 persons selected progressive rock. Second most popular format was disco, followed by variety, soul, and easy listening.

### Stations Listened To

KNOE-FM carried the largest share of the listeners with 140 out of 328 for a 42.7 percentage. They showed their greatest strength in the 18-25 age group with 90% of those answering KNOE-FM being in that age group. On the other hand, 46.2% of the 18-25 group selected KNOE-FM.

KNLU

Chart Number 12 suggests that 36% of the persons interviewed were unaware of KNLU; this coupled with the fact that 35% do not like the programming may suggest the programs and the station may not be publicizing enough to build a strong image.

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## FAULTS IN QUESTIONS

Age group 18-25 was the only representative group. Other age groups did not number a sufficient amount to be counted as representative of the audience and any conclusion made would be prejudged.

The four parts to question ten made it hard to analyze the data, because questions 10B & 10C had other as one of the choices. On each question 70% answered "other." We know that they disliked the other choices but, what do they like--"other?"

The questionnaire should have included questions about sex, classification, and major. This would help to better define the audience.



KNLU SURVEY  
CROSSTABULATIONS

CHART NUMBER 1

Question 4 Question 1	Under 18	18-25	26-30	31-45	Over 45	= 334
YES	22	275	12	5	10	
NO	1	3	1	3	2	

153

CHART NUMBER 2

Question 2 Question 4	$\frac{1}{2}$ -2 hrs.	2-4 hrs.	4-6 hrs.	6-8 hrs.	Over 8 hrs.	= 328
Under 18	5	13	4	0	1	
18-25	52	146	57	14	8	
26-30	7	2	1	1	1	

CHART NUMBER 3

Question 2 Question 3	$\frac{1}{2}$ -2 hrs.	2-4 hrs.	4-6 hrs.	6-8 hrs.	Over 8 hrs.
6 a.m. - 12	37	49	15	4	2
Noon - 3 p.m.	12	28	10	2	0
3 pm - 6 pm	10	48	14	3	1
6 p.m. - 12 Midnight	12	38	21	6	6
After Midnight	5	1	2	0	1

= 327



CHART NUMBER 4

Question 2

Question 5     $\frac{1}{2}$ -2 hrs.    2-4 hrs.    4-6 hrs.    6-8 hrs.    Over 8 hrs.

Car	32	41	7	4	0
Home	36	94	47	9	9
Work	5	29	7	1	0
Store	2	0	0	0	0
Other	1	1	1	1	1

= 328

CHART NUMBER 5

Question 3 Question 4	6 a.m. - 12 Noon	Noon - 3 p.m.	3 p.m. - 6 p.m.	6 p.m. - 12 Mid.	After Midnight
Under 18	12	6	4	1	0
18 - 25	81	41	68	80	6
26 - 30	4	3	2	2	1

= 327

156

CHART NUMBER 6

Question 5 Question 4	Car	Home	Work	Store	Other
Under 18	6	13	3	0	1
18 - 25	63	174	37	0	4
26 - 30	5	6	2	0	0

= 330

CHART NUMBER 7

Question 6 Question 4	Disco	Progressive Rock	Soul	Jazz	Country/ Western
Under 18	9	6	5	0	3
18 - 25	56	115	47	3	31
26 - 30	3	4	1	0	1

= 289

157

CHART NUMBER 8

Question 7 Question 4	Variety	Classical	Easy Listening	Gospel
Under 18	7	4	2	3
18 - 25	48	36	41	26
26 - 30	3	4	2	1

= 195

CHART NUMBER 9

Question 9 Question 4	KLIC	KYEA	KNOE-FM	KNLU	KMLB
Under 18	11	4	6	0	2
18 - 25	53	57	127	12	26
26 - 30	3	1	6	2	1

= 328

CHART NUMBER 10

Question 9 Question 3	KLIC	KYEA	KNOE-FM	KNLU	KMLB
6 a.m. - Noon	29	16	44	4	14
Noon - 3 p.m.	20	11	17	1	3
3 p.m. - 6 p.m.	12	10	39	7	8
6 pm - 12 Mid.	10	24	35	2	10
After Midnight	0	1	4	3	0

= 324

CHART NUMBER 11

Question 2

Question 10     $\frac{1}{2}$  - 2 hrs.    2-4 hrs.    4-6 hrs.    6-8 hrs.    Over 8 hrs.

Yes	41	51	36	11	4
No	35	114	23	4	6

= 325

CHART NUMBER 12

Question 11

Can't Pick

Don't Like

Didn't know

Question 4

Up Station

Programming

KNLU existed

Under 18	6	1	8
18 - 25	45	54	55
26 - 30	3	2	3

= 191



"GOODBYE '70's, HELLO '80's"

By Neil Hickey

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Janus, the god of portals in Roman mythology, was also the patron of beginnings and endings, and as such, had two faces: one looking forward, the other back. As new decades begin, they urge both to reminisce and to prophesy waxing powerful, and in the case of one industry - television - that urge requires godlike perceptions to see, in the past, clues to the future.

But only mortals are at hand, regrettably, to assay the 1970's, a decade of bewilderment and expectation about colossal evolutionary changes in television, and to handicap the 1980's as the decade when (it is imagined) we will at last enter a luxuriant new telecommunications future.

A few experts are predicting Armageddon toward the end of the new decade--for the traditional institutions of American commercial broadcasting: three networks and more than 700 local stations. Will they survive the guerrilla siege being laid by cable TV, videodiscs, video recorders, satellite transmission and pay-TV? Early in the 1970's, the pioneer backers of those new systems were at pains to convince the rich and politically powerful broadcast establishment that they were no threat to the established order--lest they be devoured in infancy. As Woody Allen put it (in another connection): "The lion will lie down with the lamb but the lamb won't get much sleep." But the lamb grows bolder, and in the 1980's will attain such heft as to challenge the lion.

Other experts are certain that today's giant networks have nothing to fear and will continue dominant to the millennium and beyond, adjusting their priorities and adapting to the new realities.

And yet . . . to take just one example of what's in store, there's little doubt that, by 1990, Earth stations for receiving TV signals from satellites will be a common sight all across the American landscape. A lot more

will have changed by then: we'll have 244 million Americans -- about 40 million more than in 1970; the number of American households will grow twice as fast as the population, partly because of divorces and separations; we'll have 93 million television homes instead of 1970's 60 million; and the population will be getting noticeably older: the media age of Americans in 1990 will be 32.8 years (it was 28.1 in 1970) and middle-aged folks (35 to 54) will be the fastest-growing segment of the population through the next decade.

And so the urge to look backward and forward, like Janus, is one we won't resist. The view in both directions is fascinating.



## THE PROGRAMS

The September 1970 prime-time television schedule contained 16 variety shows (Lawrence Welk, Ed Sullivan, Andy Williams, Glen Campbell, Johnny Cash, Dean Martin, Tom Jones, et al.). The current schedule has none. Only three programs survive from that 1970 premiere week: Disney's Wonderful World, Hawaii Five-0, and 60 Minutes. Marcus Welby, M.D. was the top ranked series that autumn, trailed by The Flip Wilson Show, Here's Lucy, Ironside, and Gunsmoke. Of the top twenty offerings of the entire decade, eight were segments of Roots, the medium's all-time ratings smash; seven others were Super Bowl games and two were "Gone With The Wind."

A pair of rules adopted in the 1970's greatly changed the character of prime-time entertainment: the so-called Prime-Time-Access Rule, which in effect removed from network control the 7:30 to 8 p.m. (ET) weekday period for the purposes of expanding the sources of program supply and encouraging local stations to originate more shows; and the Family Viewing Rule (Sanitizing the 7-9 p.m. time period), which the industry imposed upon itself in 1975 in response to audience and Congressional shock over shows such as NBC's 1974 TV movie "Born Innocent," which contained explicit scenes of a 14-year-old girl's rape by other inmates in a reform school.

Both rules failed spectacularly, each in its own way. The Prime-Time Access Rule, still in effect, has led to a sorry goulash of syndicated game shows, while doing virtually nothing to improve local stations's coverage of their own communities. The Family Viewing Rule - which had the effect of making the 9-11 p.m. period safe for sex and violence -- was found unconstitutional by a Federal district court in November, 1976 -- a decision that an appeals court overturned last November, leaving the rule's fate uncertain.

Oddly, those two rules had a reverberant effect never imagined by their creators. By jostling and interrupting tried-and-true program scheduling strategies, they set the stage for the industry's most seismic event of the decade:

the precipitate and unpredicted accession of the lowly and contemned ABC network to the ratings leadership, displacing lordly CBS, which had reigned as if by divine right from 1956 to 1976.

One figure was central to that saga. His career provided the industry with more fun and gossip than that of any other television executive in the 1970's. Fred Silverman began the decade as a CBS whiz kid in charge of programming, and in a daring 1975 leap, defected to third-place ABC, where he assisted the company to ratings dominance before assuming the presidency of the entire National Broadcasting Company to 1978. There he remains enthroned today, the chosen prophet to lead that organization out of the Nielsen desert to the promised land of higher profits.

The preeminent television producer of the 1970's was Norman Lear, whose *All in the Family* changed the face of prime-time entertainment when it first appeared in 1971. Lear was asked recently whether things had changed much during the decade. "The competition for ratings is now a conflagration," he said. "It's no longer on the back burner, as it was at the start of the decade; in fact, it has engulfed the industry." Television is consumed by the pursuit of short-term gain to the exclusion of long-term public interest, or even its own long-term self-interest, he feels. Today's TV executives "have no room in their bellies for innovation," Lear believes. "The visionaries like Pat Weaver are gone and the medium is in the hands of technocrats." What do we need for the 1980's? "A new breed of visionaries," says Norman Lear.

Sylvester "Pat" Weaver, president of NBC in the 1950's, accuses commercial television of strategic "stupidity" for moving further and further in the 1970's toward pandering to juvenile tastes and the "heavy-viewing center," while forsaking the interests of better-educated people, and even the interests of large institutional advertisers, many of whom were enthusiastic TV sponsors in earlier days but who are reluctant to underwrite the situation comedies and cop shows offered to them now.

That's why conventional broadcasting will face significant problems in the 1980's, Weaver claims, even though profits are high right now. "The advertising people are a lot smarter than the network people think, and TV audiences are more ready than ever before for products far beyond what the set gives them." When he and his peers sat down to map our television's future back in the '40's and '50's, "We knew we were running the most important communications activity in the history of man," Weaver recalls. "We had the potential for turning the common man into the uncommon man. TV people should want to help inform, enrich and enlighten as well as entertain."

But are today's network executives interested in those abstractions? "No," says Pat Weaver. "And that's unfortunate. But in the 1980's we'll have another chance."

#### THE GOVERNMENT AND THE INDUSTRY

Today, profits in the television industry are at record highs. Wall Street analysts are certain that, no matter what new gadgets emerge for home-TV use, conventional broadcasting will be a vastly lucrative enterprise to 1990 and beyond. Network pre-tax profits jumped 562 percent (\$56.4 million to \$373.5 million) between 1968 and 1978, and even in 1974 and 1975, the longest and deepest recession in the postwar period, broadcasting outperformed the rest of the economy.

All suspicion to the contrary, the vast majority (90 percent) of the homes using television at any given moment in prime time still tune in the commercial networks, and that figure has remained constant through the 1970's, even with the growth of cable TV, pay-TV, public TV and nonaffiliated stations. Even the most loyal network partisan, however, admit that that share of the audience will decline measurably (at least 10 percent) in the next decade as viewers begin to notice the tempting new dishes in this emerging telecommunications smorgasbord. The number of television homes actually using their TV sets on an average evening may jump from the current 60 percent to perhaps 80 percent, as American families eager to save gas, money, and time simply stay home and watch a pay-TV movie or spin a few videodiscs.

The upshot of it all is that - as security analyst Ellen Berland Sachar (of Goldman, Sachs & Co.) puts it-- conventional broadcasting "is not likely to fall apart" in the foreseeable future because (among other reasons) it's a marvelously efficient mass-marketing tool for mass-produced and mass-consumed items like toiletries, food, and soap. And the American consumer's capacity for home entertainment and information -- old-style as well as new-fangled--has not yet been charted.

Television's economic health in the 1980's will depend, in no small measure, on regulatory decisions (or lack of them) made in Washington. The mood of the Carter years, both at the Federal Communications Commission and in Congress, has been distinctly laissez faire toward telecommunications: let market forces, rather than Government, decide the shape of the industry. Many Government regulations impeding the growth of cable, pay television, and satellite transmission were removed during the 1970's.

Rep. Lionel Van Deerlin (D-Cal.), chairman of the House sub-committee that oversees broadcasting, agrees and points out that the scarcity of channels in television broadcasting is a totally artificial one, "created by a combination of regulation and public ignorance" about the potential of cable systems, satellite-receiving dishes and other new tools. The public soon will discover, says Van Deerlin, that it's been kept "subsisting on a starvation diet of situation comedies, warmed-over reruns and canned applause -- while the cupboard is full, and just waiting to be raided."

#### THE NEWS

In 1973-74, after years of sometimes brutal conflict between the networks and the White House, it was television that gave the Nation its most riveting and illuminating civics lesson when it broadcast the House and Senate Watergate hearings, which dramatized how our system operates in moments of constitutional crisis.

In 1976, television news helped elevate an obscure one-term ex-governor to national attention. "Carter had 12

Democratic challengers, almost all of whom were better known than he was," says one TV news executive. "Television gave him the national identity he needed." Carter and John F. Kennedy used television better than any other President of the TV era, say most experts, and televised campaign debates--16 years apart--were crucial to the victories of both.

During the 1970's, TV journalists realized that the 30-minute nightly newscasts were far too skimpy to convey a proper sense of the day's news, and began agitating for hour-long newscasts. But neither networks nor affiliated stations were willing to hand over the extra half hour, and probably won't in the 1980's. Says former ABC News boss Elmer Lower: "News is important to the networks. Whenever they get in a jam with Congress or the FCC, they never talk about Laverne & Shirley; they talk about the evening news, magazine shows, and news specials. But if the networks don't rise to meet the challenges of the 1980's, they may lose their strong news position. They can do more if they just show a little statesmanship. If they don't Ted Turner will steal the show from them."

Who? Ted Turner, the wealthy yachtsman/entrepreneur and owner of Atlanta's so-called "superstation" (WTBS), is financing television's first 24-hour-a-day all-news program to be distributed to cable systems via satellite, and he confidently expects to have four million viewing homes by next June's start-up date, 7.5 million in two years, and 30 to 35 million by the middle of the decade. Turner says he is spending \$40 million of his own money on the scheme in the first year, and that figure (he estimates) may go to \$100 million before the news network becomes profitable.

Turner's Cable News Network is thought by many in the industry to be the most promising idea to hit broadcast news in decades. Says Assistant Secretary of Commerce Henry Geller, the Administration's chief broadcast theorist: "I think it's a wonderful development; it's the exact thing that should be done and I certainly hope it succeeds, because it brings added diversity."

A few industry experts foresee the day when the conventional networks will get out of the entertainment

business altogether and concentrate on their unique strength; namely, news and sports. While not agreeing with that sentiment, NBC's Fred Silverman confessed recently that news would be "The most important long-term changes we can make will be in the area of news. We have something unique, something none of the new technologies will ever have--a professional staff of journalists with the ability to transmit world events into every living room in the country."

### THE TECHNOLOGY

"The potential of the satellite is so great that it will change the entire fabric of society," says British scientist James Martin in his book "The Wired Society." And that assessment leaves aside all the other paraphernalia we've been hearing about during the last decade--cable, pay-TV, videodiscs, video recorders, interactive two-way home video systems--the cumulative effect of which over the next 10 years is impossible to assay for even the most perceptive and reckless theorizer. Consider that, in 1970, only 4.5 million American homes had cable television and by 1990, about 40 million will. Pay-cable television didn't exist 10 years ago, but 20 million homes may have it 10 years from now. RCA recently guessed that there'll be 25 to 40 million videodisc players in use in 1990, and that sales of players and discs will be a multi-billion dollar industry.

A grand sweep of historical forces in the 1970's changed the very nature and prospects of American telecommunications: around 1972, the FCC began its "Open Skies Policy," giving private industry the green light to operate domestic communications satellites; cable and pay-TV emerged from the regulatory cocoon that had threatened to suffocate them; fiber optics and laser technology promised scores of channels into and out of the home; the Public Broadcasting Service and the Home Box Office pay-TV company pioneered the use of satellites for regular transmission of their programs; last August, Comsat dropped the bombshell that it planned to offer by 1983 a direct satellite-to-home pay-TV service, a system of transmission that some fear might one day obviate all others; in October, the FCC in a major

policy decision effectively took itself out of regulating who can and can't own a satellite-receiving station; in September, IBM and MCA Inc., "sent shock waves through the industry" (as Business Week put it) with an announcement that they were joining forces in a new company called DiscoVision Associates to build and market videodisc players and discs; and the parent companies of all three commercial networks started down the uncharted path of creating and acquiring programs for the emerging home-video systems.

This year NASA will launch its space shuttle--the most significant space feat since the Apollo program--and as a result the puny satellites we've known so far (6 to 7 feet long, 400-500 pounds) will be replaced by others weighing many tons that will be ferried into space in the vehicle's freight-car-sized cargo bay. That new generation of powerful satellites will make feasible Earth stations so small and so cheap that by the end of the decade, many American families will be buying them for their rooftops and attics.

Of the nation's 4100 cable systems, half will soon have Earth stations and doubtless all of 1990's cable companies will be able to offer their customers the movies, sports events and informational services raining down from those stationary-orbit transmitters 23,000 miles over our heads. The cable industry was "down and out" in 1970, recalls Tom Wheeler, president of the National Cable Television Association, "but we're looking at a whole new horizon now that looks as bright as the early '70's looked dark." Ninety-eight percent of American homes have conventional television, Wheeler points out, but one-third of those homes do two-thirds of the viewing. "We're going for that two-thirds who turn off their sets because they don't like what's there. We're going to give them an option."

And options are what the 1980's are all about. If a mere 25 million homes paid only \$5 a month for special, alternate programming, says Pat Weaver, the resulting \$125 million monthly fund would turn the TV production system upside down and create "a profusion of great, new, fresh material" that could be available for purchase on video-

discs after its pay-TV run. A recent landmark Nielsen survey showed that some pay-cable programs get far larger audiences (in pay-TV homes) than their competition on the three commercial networks and regularly run a far closer fourth than anybody had imagined.

People like cable pioneer Irving Kahn (Chairman of BroadBand Communications, Inc.) are outspoken in their conviction that fiber optics and satellites will create for us a "thousand-land highway where we now have a horse-and-buggy path" and that the old-fashioned network-affiliate structure will be obsolete by decade's end.

Fred Silverman tends to disagree with that, but even he has allowed that by the 1990's NBC might be feeding six "networks" simultaneously instead of only one (e.g., concerts, children's shows, news, sports). The Administration's Henry Geller sees TV ending up as a "video publisher" with an industry structure like magazines, offering fare for every special interest.

And so--what are the answers to such remaining questions as: Will these new video services--most of which involve cost to the consumer--drive a wedge between the haves and the have-nots in our society, depriving poor families of information and entertainment they've received on "free TV" all of these years? Will this bewildering array of choices induce in consumers (as Swedish scientists have suggested) a clinical catatonia triggered by neurotic indecision over what to watch? Will newspapers and neighborhood movie houses become relics as the services they purvey become increasingly available on TV screens?

Beats the heck out of us. All we know is that there is a tide in the affairs of men, which, taken at the flood, will make a lot of people rich if they work it right, and change the lives of the rest of us in important ways.

But that's a story for another decade. See you in 1990.









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