

# Radio Station MANAGEMENT

---

by  
*J. Leonard Reinsch*

MANAGING DIRECTOR

RADIO STATIONS

WSB, Atlanta, Georgia

WHIO, Dayton, Ohio

WIOD, Miami, Florida

Foreword by JUSTIN MILLER

President, National  
Association of Broadcasters



HARPER & BROTHERS

PUBLISHERS · NEW YORK

**RADIO STATION MANAGEMENT**  
Copyright, 1948, by Harper & Brothers  
Printed in the United States of America

*All rights in this book are reserved.*

*No part of the book may be reproduced in any manner  
whatsoever without written permission except in the case of  
brief quotations embodied in critical articles and reviews.  
For information address Harper & Brothers*

B-Y

## **Radio Station MANAGEMENT**

---

This is the first book of its kind, a comprehensive guide to successful radio station management. It considers every phase of the subject, beginning with the acquisition of a radio station and covering the organizational set-up, the handling of programs, engineering, sales, personnel, accounting, advertising and promotion. A particularly helpful feature is the inclusion of over 30 sample forms, reports and advertisements, illustrating the methods discussed in the text.

Justin Miller, President of the National Association of Broadcasters, says in his Foreword to the book: "To the student of radio, this volume should serve as a primer. For the novice operator, it is a cache of immediately available information. For those recently established broadcasters who aspire to increasing effectiveness, it is a thesaurus of fundamentals. Even the veteran will find *Radio Station Management* a useful refresher course, with clear, cogent presentation of complex station problems."

The author, J. Leonard Reinsch, has over twenty years' experience in the radio field covering every operation from announcing and publicity to station management. He is Managing Director of stations WHIO in Dayton, WSB in Atlanta, and WIOD in Miami, and a member of the Board of Directors of the National Association of Broadcasters.

*Dedicated to*  
*My Favorite Audience*  
*Phyllis, Penny, and Jimmy*



## CONTENTS

<i>Acknowledgments</i>	ix
<i>Foreword by Justin Miller</i>	xi
I. HOW TO GET A RADIO STATION	1
II. HOW TO JUDGE NETWORK AFFILIATION	5
III. HOW TO SET UP THE ORGANIZATION	7
IV. HOW TO USE SURVEYS	10
V. HOW TO HANDLE UNION RELATIONS	21
VI. PROGRAM DEPARTMENT	24
VII. NEWS DEPARTMENT	65
VIII. ENGINEERING DEPARTMENT	74
IX. SALES DEPARTMENT	84
X. ACCOUNTING AND TRAFFIC DEPARTMENTS	100
XI. HOW TO TRAIN THE STAFF	128
XII. HOW TO PROMOTE CIRCULATION	133
XIII. HOW TO FULFILL COMMUNITY RESPONSIBILITY	141
XIV. HOW TO PREPARE RENEWAL AND ANNUAL REPORTS	144
XV. HOW ABOUT THE FUTURE?	148
<i>Appendix A—WIOD Announcer's Handbook of Policy- Mechanics-Procedure</i>	149
<i>Appendix B—Statement of Policies in Effect at Radio Station WSB</i>	160
<i>Index</i>	175



## ACKNOWLEDGMENTS

WHEN Frank Stanton, president of the Columbia Broadcasting System, suggested that I write a book on radio station management I was flattered but dubious. To his help and encouragement, to the necessary assistance of my colleagues, as well as to much needed advice and direction provided by Sol Taishoff, editor and publisher of the magazine *Broadcasting*, goes a major portion of the credit for any value you may find in this book.

A bow is made here in the direction of the National Association of Broadcasters for much basic material made available by its president, Justin Miller, its executive vice-president, A. D. Willard, Jr., and its friendly, co-operative staff.

Appreciation is due for specialized help from Frank H. McIntosh, consulting engineer; Sydney M. Kaye, of Rosenman, Goldmark, Colin & Kaye; Joseph E. Keller, of Dow, Lohnes & Albertson; William C. Ackerman, of the Columbia Broadcasting System; and Douglas D. Connah, of Tucker Wayne & Company.

Thanks go to Robert H. Moody, general manager, to Ernest L. Adams, chief engineer, and to Lester G. Spencer, program director, of station WHIO, Dayton, Ohio; to James M. LeGate, general manager, to Robert L. Fidler, commercial manager, and to Milton C. Scott, chief engineer, of station WIOD, Miami, Florida; to Marcus Bartlett, program director, to M. K. Toalson, production director, and to C. F. Daugherty, chief engineer, of station WSB, Atlanta, Georgia. Most of the accounting procedure was prepared with the experienced direction of R. J. Loftin, of the *Atlanta Journal*, and of Mrs. Alwilda Lindsey, office manager of station WSB in Atlanta.



Members of the radio industry will know what I mean when I express thanks for the help of John M. Outler, Jr., general manager of station WSB.

A broad thank-you is in order to the many station executives who were so generous in time and assistance when I visited their stations. Also thanks to those who so generously gave permission to quote their material.

A word of thanks to the top people in our organization—Daniel J. Mahoney, president of station WIOD, Miami, Florida; and George C. Biggers, president of the Atlanta Journal Company.

A particular tribute to Governor James M. Cox whose thorough training should be reflected in my work and whose broad experience serves as the beacon light in our operations. Also in order is a tribute to the Governor's son, James M. Cox, Jr., by whose courage and foresight our radio organization is alerted to every opportunity of service.

Finally a thank-you is due to one who maintained a sense of humor through multitudinous manuscript revisions, which entailed much detail work—my secretary, Anna Mae Buskee. Certainly her part of the job was well done.

May the reading of this book be as beneficial to you as the writing of the book has been to me.

J. L. R.

Atlanta, Georgia  
February 4, 1948

## **FOREWORD**

By Justin Miller  
President, National  
Association of Broadcasters

LITTLE more than a quarter-century has elapsed since the beginning of radio broadcasting in the United States. Measured by previous standards, several generations of development, experience and achievement with respect to it have been crammed into the past twenty-eight years.

During that time, a number of books have been written upon the subject of radio broadcasting in its various aspects. Now, we have one which explains its how, when and where, from selection of site and financing, to reception of the program by way of your table model or combination console.

Too often, such books are written by persons who are once or twice removed from the actual operation; mere collections of hearsay and conjecture put together for pot-boiling purposes. Here, by way of contrast, we have a practical description of radio broadcasting, by a man who has lived through many phases of the operation. J. Leonard Reinsch epitomizes radio broadcasting itself. Still under forty years of age, he has spent more than half his life in broadcasting; even working part-time at it during his college days. Indeed, from his earliest years as an announcer—through successive positions in continuity writing, publicity, program production and radio merchandising, advertising agency representation, studio designing, personnel management, station accounting and control-system management, station management; to say nothing of his experiences as president of a state broadcasters association, member of the Board of Directors of the National Association of Broadcasters, Radio Director of the Dem-

ocratic National Committee, non-technical member of one of the Radio Technical Planning Board's panels, lecturer in various institutes of broadcasting and a host of other related activities in the public interest—the author has qualified himself to write as an expert in his chosen field.

My first acquaintance with Leonard Reinsch came when we were members of the United States Radio Mission to the European Theater of Operations, in 1945. Since then, I have worked with him in the administration of the National Association of Broadcasters and of Broadcast Music, Incorporated. Consequently, I was not surprised when I learned that a man of such broad interests had authored a comprehensive volume on broadcasting.

The need for such a volume is evident. The number of broadcasting stations has more than doubled since the war's end; and there are more to come. The demand for experienced personnel becomes more and more insistent; the need for better use of available frequencies grows, with constantly improving engineering and programming standards. In short, American radio is dynamic. It is not obsolescent in any phase. That which is past is the brick and mortar foundation upon which the future will build. The techniques and know-how of aural broadcasting, which have made American radio superior to that of any on the globe, are already being applied to such new fields as television, FM and facsimile. It is time for an authoritative treatise.

To the student of radio, this volume should serve as a primer. The number of universities and colleges now offering courses in various aspects of radio approaches those providing courses in journalism. For the novice operator, it is a cache of immediately available information. For those recently established broadcasters, who aspire to increasing effectiveness, it is a thesaurus of fundamentals. Even the veteran will find "Radio Station Management" a useful refresher course, with clear and cogent presentation of complex station problems. Perhaps even the critic, the competitor and the loyal listener may find interesting reading within its covers.

**Radio Station  
MANAGEMENT**



## CHAPTER I

### HOW TO GET A RADIO STATION

YOU may go into the radio business in one of two ways: (1) by buying an already established station; or (2) by applying for a new station. In either event, you must obtain the approval of the Federal Communications Commission, known as the FCC, Washington, D.C.

The FCC is a bipartisan commission composed of seven members. Each member serves for seven years and is appointed by the President of the United States, subject to confirmation by the Senate. The chairman is selected from the Commission by the President, but his appointment does not require Senate confirmation. In addition to radio, the FCC has jurisdiction over telegraph, telephone, and cable facilities. Radio, however, occupies ninety per cent of the Commission's time.

Regardless of your approach to the radio business, you will save time and money if you retain competent legal and engineering counsel in Washington. A list of the members of the Bar Association and consulting radio engineers may be found in the *Broadcasting Magazine Yearbook* (published by the *Broadcasting Weekly*, National Press Building, Washington, D.C.) and in the *Radio Daily Annual* (published by the *Radio Daily*, 1501 Broadway, New York City).

**BUYING A STATION.** If you buy a station already in operation, it is necessary for the owner to make a public notice of the details of the proposed purchase and purchase price. Other individuals or organizations may offer to buy on the same terms.

Although it is not obligatory for the owner to sell, should there be several prospective purchasers the FCC will decide which bidder is best qualified to buy the facility. A transfer of the controlling stock interest must be approved by the FCC. Any change in ownership must be filed with the Commission.

There is no formula for determining the value of a radio facility. You will of course consider the frequency, the network affiliation (if any), competition within the local city, outside competition, the reputation of the station, the condition of the equipment, studios, and transmitter building, the present prospects of the market and the long-haul prospects of the market, possible new competition, and the effect of technical advancement on the present facility. Consider too the audience which the station commands and the station organization. Have a competent radio engineer evaluate the equipment.

In the final analysis, the price of the station will be what the station market can stand. It is well to keep in mind, however, that purchase of a station approved by the FCC gives you the right to broadcast only so long as that station has the proper license from the government.

Licenses must be renewed every three years, but it should be pointed out that only for cause will the FCC refuse to renew the license.

Naturally it costs less to apply for a new station than to buy one already established. Two stumbling blocks to that procedure, however, are limitation of frequencies and lack of network affiliation.

**APPLYING FOR A NEW STATION.** Should you decide to apply for a new station, first ask your consulting engineer to search for a frequency that will work in the market in which you desire to install the station. Then have your legal counsel proceed with the application. Should other applicants apply at approximately the same time for a facility that will conflict with your application, you will be posted for a hearing. Your lawyer will advise you on the detailed preparation necessary for the hearing. Careful preparation is imperative, and all your records and proposed

program service, financial statements, and the like should be carefully double-checked to make sure they are in order. It may be that you will have a smooth hearing, but be prepared for a rough time. Be familiar with the FCC regulations. The FCC examiner and its counsel will be fair, but they must learn by cross-examination which of the conflicting applicants will best serve the public interest, convenience, and necessity.

Some time after the hearing record is closed the FCC will announce a proposed decision. If parties to the hearing are not satisfied with the decision, they may request an oral argument. The granting of such a hearing is mandatory. At the time designated by the FCC each lawyer presents his case before the entire Commission. At a later date the Commission announces the final decision and issues a construction permit (CP) to the successful applicant. Ordinarily this closes the case, but sometimes the decision may be contested on legal grounds before the United States Court of Appeals for the District of Columbia and so on up to the Supreme Court of the United States.

If there is no conflict, the application will be granted without a hearing. This is particularly true in the daytime-only and local station categories.

When the station has been installed and is ready to go on the air with the regular program schedule, the FCC issues the actual license.

Any change in the site of the main studio or transmitter or any major change in equipment must be approved by the FCC.

**SELECT CALL LETTERS WITH CARE.** If you have purchased a run-down property, you will probably want to change the call letters. If you have secured a new station, you will have to select call letters. You must use a four-letter call starting with a W east of the Mississippi and with a K west of the Mississippi. Since your call letters will help to sell the station, be sure to get a combination that is easy to remember, easy to pronounce, and if possible tied in with a good slogan. At any time when your application is being processed you may reserve a set of



call letters. This procedure is advisable because it is difficult to get a good working combination.

If you represent outside interests, handle the announcement of the new ownership with care. Assure the local people that the good policies will be continued and that they may look to the station for even better programs.

In the early days rent deals were the vogue in radio. A radio station, often operating in a hotel, would give courtesy announcements to the hotel in exchange for studio space. As radio developed into bigger business, some organizations built their own studio buildings. Others selected a studio location and leased the property on a long-term basis. Whatever your arrangement, make sure of adequate space. No matter how lavish the space planning was, within a few years after moving into new quarters every radio station has found itself cramped. Allow plenty of room for enlarged operations.

As a radio station operator you are not an ordinary business man. You should be a showman and a newsman, have a keen sense of public relations and an insight into community problems, and be a leader in community activities.

Consider each problem in its relation to the following factors, arranged in the order of their importance:

- (1) The listener
- (2) The radio industry
- (3) Station revenue

You will find that the easiest way to make money in radio is to run a good radio station.

## CHAPTER II

### HOW TO JUDGE NETWORK AFFILIATION

WE have in this country today four nation-wide networks: the National Broadcasting Company, the Columbia Broadcasting System, the American Broadcasting Company, and the Mutual Broadcasting System. There are also regional networks such as the Don Lee Network on the west coast, the Yankee Network in New England, and the Michigan Radio Network in Michigan. For the most part all these organizations operate with live programs.

The advent of commercial broadcasting by frequency modulation (FM) stations also brought into being the first all-FM network, the Continental.

The Keystone Network is a transcription network; this like the others offers the advertiser the opportunity of buying a great many markets from one rate card.

Many advantages can be obtained by operating as an affiliate of a network—top-rated talent shows, international broadcasts, national broadcasts of current interest, and sustaining programs which help round out the schedule. The chief disadvantage here is that the network during a heavy commercial period may command so much of the total time that the station will find it difficult to handle local commitments.

Before negotiating a network contract study the network card in the Standard Rate and Data Service. Analyze the rates of stations with comparable power and comparable markets. The network card rate may be two hundred dollars, but what the affiliate receives will vary. Know your advantages and dis-

advantages before you discuss a contract with the network. The FCC limits the length of the network contract and limits the amount of time the network may have under option.

Non-network stations, of course, must do all their own programming. In the larger population centers non-network stations often show a greater net return than basic network stations in smaller markets.

When you are a network affiliate visit the network offices in New York and Chicago. Get to know not only the people in charge of station relations but also the program people, the individual salesmen, and members of the research department. Learn what problems face the network, and do not be hesitant about letting them know your problems. Give the network your local audience reaction but be equally receptive to network suggestions.

As a network affiliate you are on a team. Play ball as a member of the team and both you and the network will benefit.

## CHAPTER III

### HOW TO SET UP THE ORGANIZATION

AS you study this chapter, refer to the organization chart (Exhibit 1). The various departments will be discussed in more detail in later chapters. In a large station separate individuals will handle the separate functions. In small stations these functions may be combined in one or two individuals.

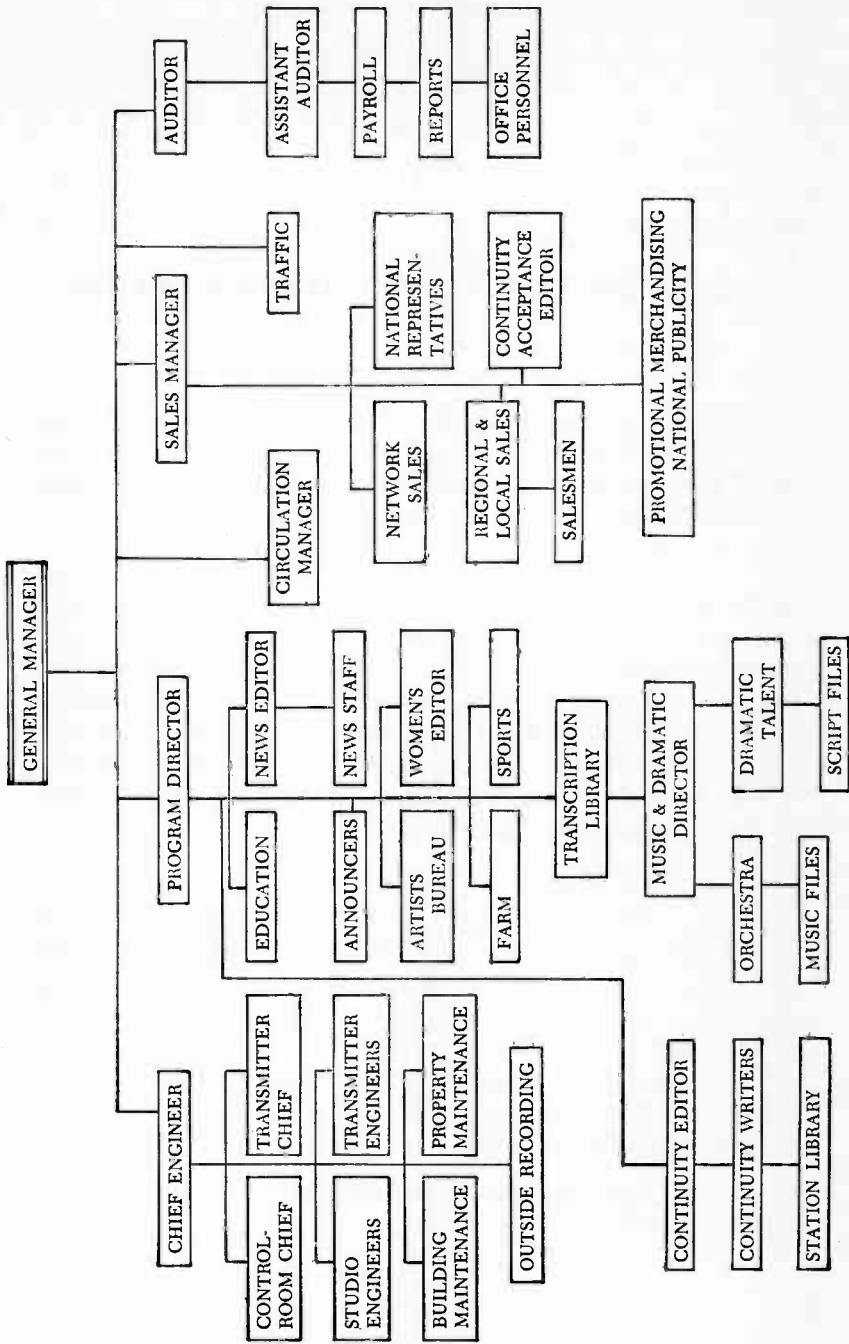
**PROGRAM DEPARTMENT.** The cornerstone of your organization should be the program department. People listen to programs. Programs build circulation, and circulation is what you sell. The program department, therefore, should be the key department in your organization. The responsibility of the program director should extend to all programs—both commercial and sustaining. A good program director will know the interests of his listeners and will provide a well-balanced schedule.

**COMMERCIAL DEPARTMENT.** A good radio station commercial manager is program-conscious. His is the responsibility of securing the business that makes possible the entire operation. Proper co-ordination between the program director and the commercial manager is the only way to insure operation in the public interest, convenience, and necessity.

The commercial manager should hire the salesmen, select the national representative, and handle contacts with the commercial department of the network.

**ACCOUNTING AND TRAFFIC DEPARTMENTS.** An integral part of the commercial operation of the station is the accounting depart-

Exhibit 1



ment. Careful scheduling of orders and proper billing mark efficient operation. Business has often been lost because of incorrect scheduling or careless billing. Care must be taken to set up fool-proof systems.

Allied with the commercial department is the traffic division, which is responsible for the scheduling of all programs and announcements—both commercial and sustaining.

Modern business operations, with a multitude of government reports to make, require efficient accounting operations. Our discussion of the accounting and traffic departments in Chapter X includes some helpful accounting forms and an explanation of their uses. These forms are devised to make it possible to fill in the required FCC reports with a minimum of effort. A careful reading of that chapter is good insurance against inefficiency in operation.

**ENGINEERING DEPARTMENT.** Engineering departments generally divide into two sections under the direction of the chief engineer—studio operation, and transmitter operation. Usually the chief engineer is also responsible for building maintenance and for service employees. In many stations a commercial recording division is also included in the engineering department.

In the following chapters we shall cover in detail the functions of the various departments. Normally the news editor reports to the program director. Since news is of major importance, however, we include a separate chapter on the handling of the news department.

There are two other areas in general management's responsibility which should be understood before we get into department functions. These areas, the use of surveys and the question of unions, are covered in the next two chapters.

## CHAPTER IV

### HOW TO USE SURVEYS

IN the early days of radio, audience reaction was judged by the number of letters received by radio performers, with an additional evaluation for gifts such as cakes, boxes of candy, and so on. Occasionally the mail was counted by states, and less often by counties; the mail count figures were then imposed on an outline map.

With the development of commercial radio such mail maps became selling tools, and the one-half microvolt per meter contour was added. The latter signal was considered satisfactory by the FCC for radio reception in most areas, and it was considered by the stations to be a means of determining primary coverage area.

**MAIL ANALYSES.** Today the evaluation of mail is fairly well standardized. "Such methods show by means of different colors or shadings the mail pattern of the station.

- (1) Primary intense coverage (counties where the mail return is at least 50 per cent as great as the home county).
- (2) Primary excellent coverage, sometimes called secondary coverage (where the return is 25 to 50 per cent as great as in the home county).
- (3) Secondary good coverage, sometimes called tertiary coverage (where the return is 10 to 25 per cent of the home county).

"Since the coverage of any AM radio station differs during the daylight hours from its coverage after dark, it is essential

that separate maps be compiled for day and night coverage. . . .

“Certain facts should be kept in mind in the use of mail maps. The urge to write letters to radio stations is an attribute not found uniformly among all classes of people. Those in the small towns and rural areas tend to be more prolific letter writers than city dwellers. For example, a program featuring hillbillies and crop reports will accelerate letter writing among the rural listeners and depress the rate of return among the urban listeners.”<sup>1</sup>

**NEW MEASUREMENT METHODS.** As competition for radio listeners became more intense, new methods were developed in radio audience measurement. There also developed an unfortunate tendency to use the measurement results for selling purposes only; if the figures are not favorable for use by the sales department, many stations quickly bury them in the bottom of the file.

If the measurement method is statistically sound, the results should provide material for a thorough diagnosis of the station's listener health. Audience measurement should make it possible for you to know the effectiveness of your program schedule and the effectiveness of the competition. Then, like a good doctor—your diagnosis complete—you should know what to do to correct weaknesses in your schedule. A thorough diagnosis requires time, and only by careful detailed study will you get to know what you should learn from your surveys. Weak spots in the schedule should be analyzed and corrected, the strong spots strengthened.

**PURPOSE OF SURVEYS.** There probably will never be one single accepted standard for radio audience measurement, because surveys are used for many different purposes by many different people. Fundamentally, radio audience measurement should provide for your radio station answers to the following questions:

Who is listening to your station—to other stations—and who is not listening?

<sup>1</sup>*How to Measure Radio Audiences* (Washington: National Association of Broadcasters, 1943), page 11.



When do they listen—time tuned in—when do they turn off the radio—and why—when do they tune in to your competition—and why—do they listen to the entire program—or do they tune in and tune out—and why?

Why do they listen—or why do they not listen—are the commercials too long—too short—are they in the right place—are the competition changed listening habits—are more people listening to your station more of the time or less—why?

You will want this information on the basis of age groups, sex, geographical groups, income groups, educational groups, rural, urban, and so forth. Good radio executives are living question marks . . . why . . . why . . . why . . . why?

**CONTROLLED SAMPLING.** “Through the use of controlled sampling procedures the radio researcher has a measurement device offering him the possibility of competent, reliable answers to almost all of the broadcaster’s questions. It is possible to describe the radio audience by testing a small portion of it—provided always that this portion correctly represents in its true proportions every element in the whole population or is selected in such a way that its sample error can be studied.

“Aside from a complete census there is no one sample which is sacred, either as to size or character, which will answer all questions for all people. Unless we know that men and women are exactly alike in the aspect being measured, questions asked of women only will provide reliable answers about them only. In the same way, interviews with families who have telephones reveal reliable facts only about telephone owners. In general, the more different things we want to know and the more different kinds of people we want to describe, the larger will be the sample required. Practically every measurement of the listening audience is based upon the use of samples.”<sup>2</sup>

**SURVEY METHODS.** Generally speaking, in addition to analysis of mail the following methods may be used to determine the size and character of radio program audiences:

<sup>2</sup> *Radio Audience Measurement* (Washington: National Association of Broadcasters, July, 1946) page 4.

- (1) Telephone survey
- (2) Mechanical recorder
- (3) Personal interview survey
- (4) Listener diary
- (5) Mail questionnaire

*Telephone Survey.* "Telephone survey technique early became the most popular because it is flexible and inexpensive to set up. Telephone directories provide the basis for the sample, and the calling of selected numbers is fast and relatively cheap. However, the telephone sample is usually of necessity limited to urban places and is not representative of all radio set owners.

"Lack of rural and non-telephone representatives in the sample may be a serious consideration in measuring audiences for some types of radio programs. Telephone interviews are necessarily brief, and when considerable information is desired this method may be inefficient even though inexpensive. Moreover, certain details of the telephone survey still have to be worked out and standardized. In order to interpret the results of these interviews it is necessary to know, among other things, how many times the telephone was allowed to ring before the call was given up and what treatment was made of the 'busy' signals, whether attention was paid to the possibility of there being more than one radio in the house, and other similar details which can produce marked effects on the rating which a given program will receive."<sup>3</sup>

*Coincidental Telephone Survey.* "Particular advantages of the coincidental telephone survey are:

- (1) Eliminates memory factor because respondent reports the program or station to which the set is tuned at the moment.
- (2) Program or station data are not influenced by the person who answers the telephone since he can, if he is not the one of the family listening, find out what program or station is tuned in.
- (3) 'No answers' can be treated by inclusion in 'sets not in operation' (after an adjustment for non-radio homes).
- (4) Works very well for one sponsor at a time.

<sup>3</sup> *Ibid.*, page 5.

- “Principal disadvantages of the coincidental telephone survey:
- (1) Limited to periods considered reasonable for telephoning.
  - (2) Small amount of information is taken from each respondent; therefore, cost per unit is excessive.
  - (3) Some programs have no opening announcement and thus sponsor identification is depressed.
  - (4) Satisfactory identification data are influenced by the person who answers the telephone, since he may not be listening to the radio.
  - (5) Fails to include all cases of partial listening; therefore depresses ratings on longer programs because method obtained simultaneous response and does not reveal ‘listening’ sometime during program.”<sup>4</sup>

Other types of telephone interview include the recall survey, the immediate recall survey, and the immediate recall survey combined with the coincidental survey.

*Mechanical Recorder.* “A mechanical recorder is installed inside the home receiving set and automatically records on a moving tape the time and station which the set is tuned to, as well as the length of time tuned to each station. Left in place permanently, this device measures not only what is happening at the moment, but what occurs from day to day and month to month for each minute of broadcast time.

“As in the personal interview survey, it is possible to correctly sample every element of the radio audience with a mechanical recorder and thus gain a great deal of information not obtainable in any other way. Since the recorder must be placed in the home and serviced at regular periods, and since the original cost of the instrument is high, this method is expensive but in view of the information given it is potentially highly efficient. Its chief handicap up to the present has been the length of time required to collect, analyze, and report the data which it obtains. Also, when used alone this method gives no indication of the number of family members listening to a given radio program at a

<sup>4</sup> Frank Stanton, *Outline of Program Station Audience Measurement Methods*, reprinted by the Columbia Broadcasting System from *Printers' Ink Monthly*, page 13.

particular time. Furthermore, it tells only that someone was at home when the set was turned on. It tells nothing about whether or not someone was at home when the set was turned off, and so the mechanical recorder used alone tells us nothing about the potential audience for a given program. One advantage to this method which is sometimes overlooked lies in the fact that since an interviewer must return every two weeks or so to renew the tape in the mechanical recorder it is possible at these periodic visits to obtain other information from one or more of the householders. This supplemental information relating to buying, reading, and other similar habits and preferences can frequently be used to give the data derived from the mechanical recorder greater meaning.”<sup>5</sup>

*Personal Interview Survey.* “The personal interview survey permits an accurate sampling of the radio audience, since every type of person or family about whom information is wanted can be interviewed—telephone owners and non-owners, farmers and factory workers, and men and women. It is also possible to obtain a longer interview and thus gain additional information such as opinions of programs, preferences for program types, brand and product preferences, and buying habits.”<sup>6</sup>

The interviewer can make fairly accurate observations on the composition of the audience—age, economic status, and so forth—and can clear up any misunderstood questions. To assist in getting full information the interviewer may use visual material.

The disadvantages of the personal interview survey lie in the expense of the operation and the slowness of obtaining results from a widespread survey. It suffers also from the fact that without an extremely large interviewing force it is impossible to do coincidental interviewing (interviewing at the actual time of listening) with sufficiently large samples. Thus most personal interview surveys of listening are based on “recall”—the respondent’s recollection of what he was listening to at some earlier period of the day or night.

<sup>5</sup> *Radio Audience Measurement* (Washington: National Association of Broadcasters, July, 1946), pages 6-7.

<sup>6</sup> *Ibid.*, page 5.

Careful selection of interviewers for studies of this sort is a necessity and great care in the proper wording of questions must be used to avoid bias in the results.

*Listener Diary Method.* "The diary method of measuring and describing audiences is a relatively recent development. This carefully selected representative sample of radio-owning families agrees to keep a quarter-hour by quarter-hour record of the listening for the whole family for several days. Co-operation in the survey is obtained either by mail questionnaire or by personal interview, and premiums are usually employed to induce the co-operating families to keep accurate and detailed records.

"The diary method in some respects approaches the mechanical recorder in the volume of information given for a single broadcast week and in addition gives information on the composition of the audiences by sex and age for each quarter hour.

"The diary technique is still in an experimental stage. Certain biases may result from the fact that keeping a detailed record appeals to one type of person more than to another and that keeping a diary may itself induce more than normal listening or a different pattern of listening in the family. It may also suffer from memory lapse on the part of respondents who forget to record each period of actual listening.

"The need for accurate controls in the sample and the intricacies in analysis of the results make this method relatively expensive, but because of the hour-to-hour and day-to-day comparisons given for the same group of listeners over a week's time it offers some features not available in any other technique and, like the mechanical recorder, it offers information on listening at early morning hours and late at night—which information is not easily obtainable through telephone or personal interview surveys."<sup>7</sup>

*Mail Questionnaires.* "Mail survey technique consists of mailing questionnaires to a proper sample of the radio audience. The main, but not necessarily unavoidable, weakness of this technique is that the replies received may not be typical of those who do not return questionnaires. This can be avoided by

<sup>7</sup> *Ibid.*, pages 7-8.

extensive follow-up efforts and by premium inducements, thus forcing the returns to a point which is for all practical purposes high enough to make the responding sample meet the proper proportion of the outgoing questionnaires. For questions involving the co-operation of all family members the mail questionnaire sometimes offers the only feasible method. The technique can be inexpensive when compared with the high costs of good personal interviewing. But properly controlled mail questionnaires may cost as much as personal interviews. The user of this method must retain control of the returns at all times. That is, he must know who returns the completed questionnaires. Otherwise, he is dealing in a complete void and his conclusions may be as far as possible from the truth. It is dangerous to consider even as 'straws in the wind' the inference derived from respondents to mail questionnaires when these respondents cannot be identified."<sup>8</sup>

**AUDIENCE MEASUREMENT BY "RADAR."** A new method of radio audience measurement, consisting of the application of radar and known as IAMS (instantaneous audience measurement service), was developed by the Columbia Broadcasting System. In explaining the performance of IAMS, Dr. Frank Stanton, CBS president, said that it will measure a radio or television audience to a broadcast instantaneously on a minute-to-minute basis. A high frequency audio beep signal of a few millionths of a second is transmitted in all directions from an existing standard radio station in an area. A cross section of all radio homes in the area already equipped with the special device, about the size of a portable typewriter, will automatically signal by ultra short wave to a central point once each minute. This report will show whether the radio is in use, the station being heard, and the type of family listening (e.g., economic status—upper, middle, lower; location—city, village, farm). At the central point a tape recorder will accumulate and chart these data on a minute-by-minute basis.

<sup>8</sup> *Ibid.*, page 7.

**BROADCAST MEASUREMENT BUREAU.** In addition to the foregoing methods of measuring audiences, supporters of the American system of broadcasting were of the belief that a common base for statistical evaluation was needed. In consequence the Broadcast Measurement Bureau (BMB) was formed in January, 1945, by representatives of the broadcasting industry working in conjunction with the Association of National Advertisers (ANA), the American Association of Advertising Agencies (AAAA), and other advertising agencies not members of the AAAA but concerned with a standard measurement of radio's penetration.

Station audience was defined as the total number of measured radio families who listen to the station during the weekly broadcast cycle. It was felt by the organizers of the BMB that the only true potential audience for an advertiser consists of counted listeners. These are the families who make it a practice to listen to the station with a well-defined frequency.

Four steps were used by the BMB: (1) a cross section of every one of the 3,072 United States counties, with a cross section of each county by economic and cultural levels, by geography (that is, location in the county), and by the size of the community, was secured; (2) a pre-tested controlled ballot was used; (3) returns were tabulated in accordance with a research-controlled system of standards; and (4) subscribers received the BMB Index of Station Audience.

BMB audience reports provided a study of the extensiveness and density of a station's audience in a given area. Similar reports for other stations in the same area provided a means of comparison.

**SELECTIVE LISTENING STUDY.** "Studies of the selective listening habits of listeners are of comparatively recent origin, but they are rapidly becoming a valuable tool in assessing the effects of competing programs in determining the proper sequence of programs to maintain the largest possible audience. There is evidence, for example, that listeners—particularly in the daytime—desire to stay tuned to the same general type of program for some time and will turn from station to station in order to do so."<sup>9</sup>

<sup>9</sup> *Ibid.*, page 14.

**QUALITATIVE PROGRAM MEASUREMENT.** One of the comparatively new developments is the qualitative program measurement. The Stanton-Lazarsfeld program analyzer makes it possible to evaluate various components of a program. The Analyzer is a mechanical device whereby samples of listeners can indicate while they are hearing a program the special portions of the show that are pleasing to them, those parts of which they disapprove, and the parts that leave them indifferent. These reactions are recorded second by second on a moving tape, and the final results are expressed in chart form. In addition to analyzing the mechanical recording of these reactions, trained psychologists by intensive questioning seek to establish the motives for the reactions of the listeners and thus provide a basis for specific recommendations of changes in the program structure.

**PANEL SURVEY.** Another radio research tool is the panel survey.

"In the panel technique for each of several surveys the same group of people is interviewed (panel sample). Instead of taking a new sample or poll for each survey (serial sample), interviews may be by mail, by telephone, or in person.

"Chief use of the panel is to obtain the judgments or opinions from time to time on a program series or a group of programs from a controlled group. Panel may also be used to make periodic checks on the station's signal quality, station's program balance, etc.

"The panel technique has several advantages. A co-operative group of respondents is always available, and elaborate accounts are possible since the members of the panel improve their ability to express themselves. Detailed data about each respondent may be obtained by securing part of this information at each successive interview. A panel is the most adequate method of studying the trend in activities and opinions over a period of time (such as listening to each program of a series of broadcasts). The statistical reliability of repeated interviews with panel members is sometimes greater than the answers gained by a series of distinct samples. There is a saving of cost over a long period since more data are available and sample is constant.

"Chief disadvantage of the panel is that it does not remain



constant, since members drop out of the group and must be replaced. The same criteria must be used in selecting replacements as were used in the original sample. Other disadvantages of the use of the panel is that people who are willing to join a panel may not be representative of the whole population. The panel generally becomes more critical and more articulate and, therefore, less representative as time goes on. Since only a portion of the panel becomes more articulate, the opinions of this portion will become overweighted in a study involving elaborate comments. The panel also may not be representative of changes in opinion, since the members—having once stated an opinion—will be less likely to indicate that they have changed their minds.”<sup>10</sup>

**CONCLUSION.** You cannot run a good radio station without audience surveys. Radio audience surveys, however, like a two-edged tool, are extremely sharp on both sides. If you are careless and do not know how to use the tool, you may cut off your arm. With knowledge and the proper use, the same tool may help you build a house.

Beware of a survey even six months old if it covers changing habits. Beware of accepting the conclusions of a survey without some common-sense thinking.<sup>11</sup>

Use your radio surveys to build constructively.

<sup>10</sup> Frank Stanton, *op. cit.*, pages 15-16.

<sup>11</sup> Warren Dygert, *Radio as an Advertising Medium* (New York: McGraw Hill Book Company, 1939), page 31.

## CHAPTER V

### HOW TO HANDLE UNION RELATIONS

THERE are five principal unions engaged in representing radio station employees. The American Federation of Musicians (AFM) is the only union of musicians. The American Federation of Radio Artists (AFRA) is the dominant union among organized announcers; it also represents radio actors and singers and sometimes asserts jurisdiction over writers and producers and miscellaneous personnel (other than technicians and musicians in small stations). Among studio and transmitter engineers and technicians three unions are active: the International Brotherhood of Electrical Workers (IBEW), the American Communications Association (ACA), and the National Association of Broadcast Engineers and Technicians (NABET). AFM, AFRA, and IBEW are affiliated with the American Federation of Labor; ACA is an affiliate of the Congress of Industrial Organizations; and NABET is independent.

In addition to the unions mentioned above there are a number of other unions which represent radio personnel: the American Newspaper Guild (news writers and news-room employees primarily), the Radio Writers Guild (radio writers), the Radio Directors Guild (broadcasting and television directors), the United Office and Professional Workers of America (office employees), and the International Alliance of Theatrical and Stage Employees (stage hands and property men).

In the broadcasting industry there are also a few other unions, either affiliated with one of the national organizations or inde-

pendent, but the labor organizations mentioned above represent the overwhelming majority of organized broadcasting employees.

**STRUCTURE OF UNIONS.** The organizational structure of most unions is much the same except for certain independent unions limited to single companies. The basic unit is the "local" union, with chartered jurisdiction over a specified area in certain city or geographic regions. These locals are integrated into the parent organization—the national or international union.

Generally locals are autonomous self-governing units, but in virtually all cases they are subject to certain fundamental policies of the parent body. Just how far this controlling influence extends is always a question, because of the varying degrees of power possessed by the different national headquarters over their local units. In the matter of contracts it is common to require that agreements negotiated by all locals must be approved by the national office before becoming "fully accepted" by the organization. In strikes, local self-determination is generally accepted, though permission for or against strike action is frequently asserted by national leaders. In addition to moral suasion the international unions sometimes resort to revocation or threat of revocation of local charters as methods of securing effective control over the actions of their local units.

**KNOW LABOR LAWS.** Probably the first step toward successfully working with unions is to acquire a clear knowledge of management's rights, privileges, obligations, and limitations under prevailing labor laws and regulations.

Collective bargaining is protected by legal statutes. This embodies certain obligations on the part of management, but the latter is not always fully acquainted with the extent and degree of these requirements. Neither are all business men adequately informed of state and Federal laws which offer them means of safeguarding their rightful function. Signing of the union contract does not mean that you must or should be expected to give up your fundamental authority in the determina-

tion of company policy and in exercising management control and direction of the radio station.

It is necessary for you as a business executive to develop an understanding of unionism as an economic instrument. You must understand that unionism is partly a business process and partly a social movement.

Collective bargaining must be recognized as a way of economic life. You must apply to it the same skillful handling, planning, and research that you give to programming, financing, and sales promotion. Employee-employer relations are day-to-day affairs and are not limited to the act of negotiating contracts even though this may be the dramatic highlight. If you develop harmonious working relations with the union and with your employees the annual negotiations should be made easier.

In labor relations, as in copyright matters, competent legal counsel is not only valuable but indispensable. The cost of good legal advice is not an expense but an investment.

## CHAPTER VI

### PROGRAM DEPARTMENT

THE success of your radio station is dependent on programs. Regardless of your technical advantages and extensive promotion, you will attract and hold listeners only with acceptable programs. It is imperative, therefore, regardless of the size of your station, that you have in charge of the programs an experienced program executive.

In the smaller stations, of course, the program director will have additional duties, but to maintain a daily schedule of interesting programs an experienced director must always be available. In the larger stations the program director will have many assistants. We shall deal here with various divisions of the program department; these may or may not be combined, depending on the size of the station.

The cornerstone of program department operation—in fact of the entire station—should be a well-defined station policy. Make sure that each member of the staff knows the station policy. Give new members of the organization a copy of the station policy. The length and breadth of the policy will depend on the size of the station, the network affiliation, and experience in the individual station's operation. The complete program policy of Radio Station WSB, Atlanta, is given in Appendix B. In the main this policy follows the National Association of Broadcasters (NAB) Standards of Practice.

Programs automatically divide into two categories—commercial or sponsored broadcasts, and sustaining or non-commercial programs. What constitutes a proper balance between these two

divisions will vary from community to community and from station to station in the same community.

A typical program log analysis of a hundred representative radio stations shows the following breakdown:<sup>1</sup>

Commercial Network Programs	27%
Regional and National Spot Programs	8%
Local Retail Programs	16%
Participating and Announcement Programs	15%
	<hr/>
Total Commercial Time	66%
Total Sustaining Time	34%

**PROGRAM PREFERENCES.** Extensive radio surveys indicate that American program choices range in the following order: news—comedians—popular orchestras—audience participation—variety programs—complete dramas—serial dramas—religious music—old-time music—sports—classical music—band music—market reports—talks—devotionals—farm talks. This, then, is the order of popularity in which Americans rate what they want on the air.

To build a balanced program you must know the preferences of your listeners. In southern Florida, for instance, there is less interest in baseball than in southern Ohio. The hillbilly music preferred in the Dallas area is different from the hillbilly music desired by San Antonio listeners. In some areas good music is more popular than in others. Programs, however, should not be arranged on the basis of appealing to a majority of the listeners all of the time. Recognize and cater also to the program preferences of minority groups, for you have an obligation as a licensee to provide a well-rounded program schedule for all segments of your potential audience.

Your program schedule should mirror the area which you serve. Only by careful study and hard work will you have a clear reflection of this.

You will soon find that maintaining the same program on the air at the same time of day, week after week, will build an

<sup>1</sup> Kenneth Baker, Research Department, NAB, "Program Log Analysis, Week of November 21-27, 1946."

audience. Shifting of programs will cost you circulation. If you are in an area where daylight saving makes program changes necessary, build your promotion carefully so as to transfer as much of the audience as possible.

Many stations build an audience with give-away air shows. It took the theaters years to learn that free dishes and bank nights, in the long run, were not a substitute for good pictures. Do not build your program ratings on the shallow sands of give-aways. Do not get into a Santa Claus competition with other stations in your area.

**DEVELOP PROGRAM IDEAS.** Build program appeal with names. Local news provides a logical reason for using names. A birthday table of the air, naming listeners who are celebrating birthdays over seventy (or any age you select), if used consistently will attract attention. Even an obituary column of the air provides acceptable program material in some areas.

Originate your own program ideas in using local color and local personalities. Anticipate your community needs. Anyone can build good programs with brains and money. Build your programs with brains. Pay *all* talent something, however, including government personnel whose broadcasts—such as market reports and weather reports—fall in the line of duty.

A good program department will develop not only interesting sustaining programs but programs which the commercial department will be able to sell. Use live talent, if available; but, if not, plan well-balanced transcription or record shows. Develop idea programs, such as the Birthday Table of the Air.

Some programs, of course, should not be sold, and these programs should be defined in the station policy. Programs not for sale should be scheduled in periods that will remain firm. As a network affiliate, do not schedule in network optional time your outstanding public service broadcasts. In fairness to your audience keep those programs at the same period on a consistent basis. This means that the program director and the sales manager must always have a working understanding about the entire schedule.

**GIVE ASSISTANCE AS WELL AS TIME.** When you donate time you are not actually giving time but in effect are saying to the recipient: "Here is an audience of so many listeners who regularly tune in. Build a program that is interesting and you will hold this audience; in fact, you may attract additional listeners if there has been sufficient advance promotion." Remind your local groups that it is not the amount of time they secure, but what is done with the time, that is important. Be ready to assist in the preparation of programs. No program, regardless of the time of broadcast or the auspices, should go on the air without advance preparation.

Help those who have regularly scheduled programs to study the medium. Teach them what program ratings mean and tell them the difference between the different rating services. Get them to analyze the popular programs on the air; tell them the number of listeners available at the time they broadcast, and compare this figure with the number that tune in to their program. Get them to watch their rating trend. Ask them to study the competition and to watch changes in the competition. Show them how to build their audience with promotion, which we shall deal with in Chapter XII.

**EXECUTIVES SHOULD LISTEN.** The station manager and the program executives must know their business. It might be well at this point to suggest that you listen to the radio as much as possible—not only your own station, but competitive stations; not only network programs, but local programs. Both the station manager and the program director should listen to the station's entire schedule at least once every six months. One of the weaknesses of radio executives is that they do too much executing and not enough listening.

### AGRICULTURAL PROGRAMS

Most stations, with the exception of those located in industrial areas, provide some service to listeners interested in agriculture. Too often, regardless of the size of the station, there is a tendency to depend on the farm report furnished by a news service or on



mimeographed hand-outs from government departments. To render a proper service, your farm schedule needs to be carefully assayed by a trained individual.

In a small station which provides limited farm coverage, guidance may be secured from the county agent, the home demonstration agent, and the 4-H club director of your home county. The Department of Agriculture maintains in Washington an excellent radio division and is most co-operative in insuring the best farm radio service.

Many stations find it advisable to hire, on a full-time basis, at least one man whose sole responsibility is farm programs. This includes not only programs specially built for agricultural listeners but also weather reports, farm market reports, and agricultural news introduced in the regular news programs.

**CHOICE OF FARM DIRECTOR.** Selection of the farm director should be made with the utmost care. Counsel with the dean of the local agricultural college (if there is one in your area), the state extension director, the Department of Agriculture in Washington, the Farm Bureau, the co-ops, and other agricultural organizations which may be active in your area.

Preferably the farm director should have some knowledge of radio, a fairly good speaking voice, sufficient experience to command the respect of rural listeners, the ability to speak before groups, an interest in young people's work such as that of the 4-H clubs and the Future Farmers of America, an appreciation of home demonstration work, and the ability to sell the advantages of better farming.

Obviously you will not find your farm director overnight. At station WSB it took us eight months to locate the man who met our requirements.

**FARM PROGRAM MATERIAL.** A weakness in many farm programs is trite, carelessly assembled material. The testimonial type of broadcasts is most successful—programs in which the farmers tell the methods they use to increase crop yields. These broadcasts are best secured on the farm. Most farmers have a tendency

to tighten up when they appear in the studio. A wire or tape recorder or portable transcription machine is a valuable aid in producing good farm programs.

Among the several sources of bulletins which are valuable to your rural listeners are the state colleges and the United States Department of Agriculture. Talk about the bulletins, but do not read them too extensively. Develop in your audience an interest in the bulletins so that the listeners will write for copies.

Make sure that the market reports are broadcast at a time when they are usable and not at a time that merely happens to fit into the program schedule. Weather reports should be placed on the same basis. Make arrangements, if possible, to get the weather reports direct from the Weather Bureau; also make arrangements, if possible, to get market reports direct from their source. It is imperative that both market reports and farm reports be kept on the same schedule the year round.

Early morning farm programs may require shifting in accordance with the change in sunrise. To determine the best time for early morning broadcasts survey your rural audience, consult the Department of Agriculture, and check such material as the Bureau of Agricultural Economics Survey, which can be secured from the United States Department of Agriculture, Washington, D.C.

In general, the best time for a farm program or a farm and home program is the noon hour. Next best is the early morning. For home programs select a time in mid-morning or mid-afternoon.

**OTHER FARM PERSONNEL.** In all-rural areas and on larger stations the farm department may include not only the farm director but also a woman comparable to a home demonstration agent. She should know the farm housewives' problems and the answers to those problems. Like the farm director, she should have a good speaking voice and be able to address groups. Most of her time should be spent in the field, but she should conduct a regular series of programs centering around the farm home.

Someone, too, should be charged with the responsibility of working with the 4-H or Future Farmers of America groups,

and a Saturday morning program should be developed for these young people. This program, while teaching good farm practices, should be varied in its appeal. Get as many young people to participate as possible—and sometimes on a competitive basis. If your area is represented in national meetings such as the International Live Stock Show or the Future Farmers of America Convention, either send a representative of the station or make arrangements with some station in the city where the event is being held to transcribe interviews there with your local people.

### EDUCATIONAL PROGRAMS

Radio, as a medium with a tremendous social impact, is an instrument feared, maligned, and not used to its fullest advantage in the field of education.

In the early days of AM (amplitude modulation, as contrasted with FM or frequency modulation) broadcasting, many schools owned their own radio stations. As radio developed, schools either lost interest or found it economically unsound to continue in the radio business. The burden of providing proper educational programs then fell to the commercial broadcasters. Unfortunately few broadcasters and even fewer educators understood their mutual problems.

It is necessary for the alert radio station to assist educational leaders in the proper use of radio. Educators in turn should interpret to broadcasters some of their teaching problems.

Every radio station should have someone charged with the responsibility of working with educational groups in the listening area. Station personnel should also conduct short courses in radio for teachers.

“Our schools are very slow and very apathetic in accepting radio. Why? Because our schools are still book centered. They assume that the only way we learn is by reading; that, after all, the way you educate someone is to teach him how to read intelligently. That may have been so once. It is not so now.”<sup>2</sup>

<sup>2</sup> Dr. I. Keith Tyler, talk before the Listeners Activity Session, National Association of Broadcasters convention, May 13, 1942.

WHAT IS AN EDUCATIONAL PROGRAM? Definitions of what constitutes an educational program vary with the listener. In a survey for station WKY, Oklahoma City, Dr. F. L. Whan of the University of Wichita found 290 programs, exclusive of news, listed as educational programs. Of the top fifty, Dr. I. Q., the Quiz Kids, Information Please, Take It or Leave It, and Kay Kyser's College of Musical Knowledge ranked first to fifth respectively. The Chicago Round Table and American Town Meeting were sixth and seventh.<sup>3</sup>

In any list of program preferences, programs with a purely educational theme are far down in the list. This means that an educational program requires the most careful preparation. To start with, the purpose of the program should be clear. Whom is the program to reach? What reaction is desired from the presentation? Then, to make sure that your program finds the audience you desire to reach, it is necessary to study the program schedule and the nature of the competition. Also promotion should be carefully prepared to insure that the audience will tune in at the desired time.

Do not cover too much in a single broadcast, and if possible build a sense of participation in the program among the listeners. If the broadcast is directed to students in the classroom, allow time for the teacher to tune in the station and get the class in order. Be sure that the teacher has full information about the broadcast and the desired educational results to be secured from listening. Use a friendly and informal approach.

Though the broadcast is built specifically for classroom use or for a specific grade for out-of-school listening, you will inherit many adult listeners. In this country we have fifty million of them whose education does not extend beyond the eighth grade. Do not expect a rousing response from a high-level intellectual approach.

What is missing today in schools is a course on critical listening. Work with your local schools to plan such a course. Members of the staff should be made available as guest lecturers to the

<sup>3</sup> *Broadcasting*, September 9, 1946, page 16.

school system for the purpose of developing an interest in all phases of broadcasting.

**TRAINING RADIO EXECUTIVES.** Another phase of radio in education is the training of the radio executives of tomorrow. This should be a joint venture of station operators and educators. The National Broadcasting Company (NBC) conducts a summer institute in conjunction with Northwestern University in Chicago. Columbia University in New York has developed excellent radio courses in co-operation with top-flight radio executives. Interest your local schools in including radio in their curriculum.

Station WSB, in Atlanta, developed an interne system as a means of training future executives for the organization. Each spring the station manager, John M. Outler, and the program manager, Marcus Bartlett, consulted with Dean John E. Drewry of the School of Journalism at the University of Georgia and with Dean Raymond Nixon at Emory University.

Six of the best juniors recommended by the deans were interviewed by the station executive staff. Three were selected from each school and employed by the station during the summer vacation. The students worked in every department of the station. Before they returned to college for their senior year, electives were suggested to them by the WSB management on the basis of capabilities evidenced during the internship. If the interne showed sufficient promise and was interested in entering broadcasting, a job was made available upon graduation.

Station WHIO, Dayton, Ohio, after trying various methods of handling educational programs, employed Dorothy Allsup, a teacher in the Dayton schools who was very much interested in radio. Miss Allsup was given the responsibility of informing all the local schools about the programs of particular interest to various classes. To do this properly she had to know the curriculum prescribed for the various grades and the progress of the students.

A questionnaire (Exhibit 2) was mailed to all teachers. Incidentally, bad equipment was found to be the chief drawback to

the use of radio in schools. Wherever possible, WHIO engineers repaired the defective sets.

## Exhibit 2

## QUESTIONNAIRE SENT OUT BY STATION WHIO

1. Do you have a radio in your classroom?\_\_\_\_\_
  2. Do you have a phonograph in your classroom?\_\_\_\_\_
  3. If not, does your school have a radio that you may use?\_\_\_\_\_
  4. Does your school have a phonograph that you may use?\_\_\_\_\_
  5. Does your school have a public address system?\_\_\_\_\_
  6. How often do you use radio programs in your classroom?  
Once a month?\_\_\_\_\_ Twice a month?\_\_\_\_\_ Once a week?\_\_\_\_\_  
Twice a week?\_\_\_\_\_ Occasionally?\_\_\_\_\_
  7. Do you listen to broadcasts in a classroom, \_\_\_\_\_ hallway,  
\_\_\_\_\_ or assembly room?\_\_\_\_\_
  8. Does more than one class convene in a room to listen to a  
broadcast?\_\_\_\_\_
  9. What educational programs have you listened to during school  
time?  
Program \_\_\_\_\_ Network \_\_\_\_\_ Station \_\_\_\_\_
  10. Do you ever assign out-of-school listening?\_\_\_\_\_ What pro-  
grams?  
Program \_\_\_\_\_ Network \_\_\_\_\_ Station \_\_\_\_\_
  11. Have radio programs during school hours been helpful to you  
as a teacher?\_\_\_\_\_
  12. Did you use the CBS American School of the Air Bulletin this  
year?\_\_\_\_\_
- Name \_\_\_\_\_ School \_\_\_\_\_  
Subjects \_\_\_\_\_ Grades \_\_\_\_\_

To interest teachers in the proper use of radio and to give them an appreciation of radio procedure, a short course was conducted by the station one evening a week for six weeks. Instruction was given by various members of the station staff. A letter of invitation, together with an enrollment blank was sent to all teachers.

Students in the WHIO area participated in the American School of the Air series presented by the Columbia Broadcasting System (CBS). Teachers were carefully instructed in the prepa-

ration of their students for discussion groups. One part of the training was the bulletin reproduced as Exhibit 3.

In addition to the above work, Miss Allsup developed special educational programs. Here again an important phase of her work was making sure that the potential audience in the schools knew about the broadcasts and that the teachers were sold on the idea of having the students listen to the particular programs. Most successful was the development of free-time listening, that is, listening outside of regular school hours. Transcriptions were provided for school use. It was Miss Allsup's responsibility, as educational director of station WHIO, to attend teachers meetings, PTA meetings, and civic meetings touching on education.

It will be helpful if you can make available to educators in your area booklets like the one prepared by Professor Bartlett, *How to Use Radio*, obtainable from the National Association of Broadcasters, Washington, D.C.

### Exhibit 3

## STUDENT GROUPS AT THE MICROPHONE

### HOW TO SELECT A GROUP

The student group may vary in size. Successful discussions have been carried on by as few as four and as many as twelve students. Experience indicates that a group of from six to eight students performs best.

If the school supplying the group is co-educational, the group should be composed of both girls and boys. Students should be selected because of interest in speaking and public affairs, and because of experience in discussion.

### REQUIRED: A CLASH OF OPINIONS

Students should be told that they are going to talk and not recite. They should be warned that all notes will be taboo, and that they will have to think and talk on their feet. (The leader, however, will carry a card with a brief outline of the ground to be covered in the discussion.)

Every group should contain students with differing points of view. Only through hearing such opinions can the radio audience get a comprehensive idea of the topic being discussed.

A clash of opinions makes for a livelier and more stimulating discussion.

Democratic practice demands that decisions on public questions should be made only after opposing arguments have been considered.

#### HOW TO TRAIN THE GROUP

A group can be prepared in as few as three meetings. Five meetings are certainly sufficient. One practice discussion should be held at the studio from which the broadcast will take place. The following is a plan for covering four meetings of a student group.

1. Preliminary conference. Explain the project clearly. Make suggestions as to reading (see Teacher's Manual). Then take the list of questions provided in the School of the Air Teacher's Manual for the subject that is to be discussed, and ask successive students to read one question each, aloud. After reading his question, the student should be asked to comment upon it. Let the others join in. This is a good time to find out what opinions the students have, and to explain the importance of having different points of view represented in a discussion. Then ask the students to do some reading and think about the questions they have read, and to bring in for the next meeting a simple outline for the ground they think ought to be covered.
2. Second meeting. Ask individual students to read their outlines. Discuss informally the various points proposed, and let the students select those which they think are most important. By questions and discussion, see what the students have gleaned from their reading. Hold one or two discussions, limiting them sharply to eight minutes each.
3. Third meeting. Have students vote on the points they want to cover in their discussion. Ask them to consider what ideas and arguments fall under these main points, and suggest that they make full outlines for the next meeting. Hold several more discussions and see how well they can make the change from one point to another.
4. Fourth meeting. Choose a student leader. Simulate the actual conditions of a broadcast, using a hat rack for the microphone.

#### HOW TO ORGANIZE THE DISCUSSION

Discussion groups in practice have shown that certain factors should be considered:



1. **Simplicity.** In an eight-minute discussion the students cannot cover much ground in detail. Perhaps only two important points should be taken up. If other points are to be mentioned, the students should be prepared to deal with these briefly.
2. **Conflict.** The discussion should be so planned as to develop a conflict of opinion. Conflict arouses interest in the listeners and sets them to thinking. It also makes for lively talk among the students.
3. **Clarity.** As students develop their points, they should make the audience aware of the fact that they have finished with one point and are taking up another. A clear transition always gives the listeners a sense of progress, and helps them to remember what they have heard.
4. **Flow.** The discussion should not be jerky and "pecky." One way to avoid jerkiness is to encourage each student to explain why he holds his opinion on a given point. Of course, sometimes a sharp question or statement explains itself, but a series of such statements and questions produces a choppy effect.

#### MICROPHONE TECHNIQUE

At station WHIO, the standing microphone will be used. For such equipment, the students group themselves in twos and threes, each two or three students having the use of one of the two "live" faces of the microphone. As they stand, the face of the instrument is on a level with the head of the speaker. Each student who may be standing before the "mike" gets set at a distance of about nine inches from the live face of the instrument, and talks directly at it. Since the sides of the standing microphone are "dead," students should get into position before speaking; otherwise they "fade in," and the effect is uneven. They should not turn their heads as they speak, neither should they weave back and forth. They should not touch the microphone, as touching the instrument produces a sound. They should speak as if talking to someone about ten feet away—in other words, although the tone should be conversational, it should be somewhat louder than for ordinary speech. Of course, one of the technical staff in the studio will give further instructions, and his suggestions should be followed.

#### THE LEADER

The leader should be a student. He should open the discussion with a brief statement, and should call upon group members to speak, or signal them to come in.

As soon as one student begins to speak, other members of the group who want to talk next should raise their hands. Before the student who is speaking has finished, the leader should point decisively at the member he wants to speak next, and so on. If no hands are raised, the leader can gesture with both hands, palms up, to indicate that he wants a volunteer. If he does not get one, he can then call upon a student, or comment himself, waiting for volunteers.

Two or more students should not talk at once. The effect of a jumble of voices, as transmitted by the microphone, is confusing to listeners.

The leader may of course introduce a new point when he feels that enough time has been spent on the one being discussed, but he may also arrange to have a previously designated student make the transition from one point to another. Here also a signal may be used. The leader may hold up two fingers or three to indicate that the time has come to introduce Point 2 or Point 3, and then signal to the student who is supposed to make the introduction.

#### THE GROUP

The members of the group should be constantly on the alert. If one member sees that another is stumbling, he should get ready to break in and rescue him. Finally, if the discussion goes faster than expected, each group member should have a point to make or a question in mind which will permit the discussion to be prolonged. Fairly often half a minute or a minute of additional talk is needed.

#### CONTROLLING SPONTANEOUS DISCUSSION

A certain amount of risk must be assumed because there is no script, but the risk can be cut down by careful guidance. During the practice discussion, mispronunciations and faults in grammar and diction should be corrected. Rash statements may usually be forestalled by a frank talk with the students on the meaning of free speech. Note: This bulletin, "Student Groups at the Microphone," is rewritten from the Columbia Broadcasting System release prepared by Frank Ernest Hill.

#### RELIGIOUS PROGRAMS

A policy on religious programs should be part of the over-all station policy. Whether religious broadcasts should or should not be sold has been argued for years.

Proponents of sustaining programs of a religious nature cite the following practices and advantages:

- (1) It is not necessary for the church to solicit funds on the air to maintain the broadcast. In some instances, the stations not only provide the time but absorb whatever line charges and engineering costs are involved. About an equal number of stations provide time without cost and charge only for out-of-pocket expenses.
- (2) The station with a sustaining program is able to apportion the time in accordance with the various religious needs of the community without consideration of the churches' ability to pay.
- (3) If the station absorbs the cost it is likely to be more critical of the quality of the program than otherwise.

Those in favor of charging for religious broadcasts stress the following arguments:

- (1) Requests for time are cut to a minimum.
- (2) The churches are more particular about the program when they have to pay money for the broadcast.
- (3) Newspapers charge for religious advertising; therefore radio should charge for religious broadcasts.
- (4) The religious leader is selling ideas just as any other advertiser is selling products.

Some stations allot a specific amount of time for religious broadcasts without charge, and additional time is charged for at either special or regular rates.

On a small station, the revenue from religious broadcasts may represent a sizable percentage of the total revenue. In general, it may be said that the smaller the station the more the tendency to charge for religious broadcasts.

**PREPARE RELIGIOUS PROGRAMS CAREFULLY.** Whether you sell or give the time, the religious program should be carefully prepared. Religious leaders, like educators, should become acquainted with the medium and should learn that the regular church service and the radio church service win a different reception. They

should know that, whereas no one leaves the church, listeners all too soon may turn off the radio or tune to another station.

Religious broadcasting calls for new techniques—techniques that require much study and hard work to master. In our country, where sixty per cent of the people do not attend church regularly, the tendency has been to place too much emphasis on reaching shut-ins and stay-at-homes rather than the unchurched.

Neglected has been the development of religious programs appealing to teen-age groups. Radio stations and communities faced with the juvenile delinquency problem may find one part of the solution in teen-age religious programs. Such programs should have fast action and should not too obviously develop a moral.

Recall to the religious leader about to go on the air two of the suggestions made for pastors and adopted by the Institute for Education by Radio:

- (1) He *shall not* use the medium of radio to enhance his own personal prestige, attendance at his own particular church, or the exclusive advancement of his own religious enterprise.
- (2) He *shall* consider radio a primary object to build up faith and to develop a spiritual atmosphere conducive to a higher quality of life in the community.

Suggest to the new religious broadcaster that he listen to good religious programs like the National Catholic Hour, the Southern Baptist Hour, or the Jewish "The Eternal Light." Suggest to him that he read books like *Religious Radio—What to Do and How*<sup>4</sup> and Dr. S. F. Lowe's *Successful Religious Broadcasting*, and furnish him with the NAB booklet *Religious Broadcasting*.

As a station manager interested in your community's welfare, be sure that your religious programs occupy an adequate period at a satisfactory time. Have someone in the program department carefully check the broadcasts to make sure they are most effective. Work with the local religious leaders and know about the

<sup>4</sup> Everett C. Parker, Elinor Inman, and Ross Snyder, *Religious Radio—What to Do and How* (New York: Harper & Brothers, 1948).

work of national groups such as the Federal Council of Churches in America, the National Council of Catholic Men, and the United Jewish Laymen's Committee.

### POLITICAL PROGRAMS

Although it is necessary for you to know the FCC regulations, in no area is it more important than in political broadcasts.

The Communications Act states that all candidates for the same office must be given equal opportunity on the air. Added to this regulation is the provision of Section 315 that the licensee has no power of censorship over the material broadcast. You are not required to broadcast any political speech, but of course you will want to provide a well-rounded service. Care must be exercised, however, that you give each candidate for the same office an opportunity to reach a comparable audience. In other words, there is no compulsion to provide an identical period to all candidates, but the period must provide a comparable audience.

Many stations have made what some consider a serious error in doubling the time cost for political broadcasts. Since one of the candidates will be elected and will be in position to pass on legislation that will affect broadcasting, this policy of "charging what the traffic will bear" is considered by most executives inadvisable.

Regardless of the rate charged, the same rate must apply to all candidates for the same office. There should be no rebate by any means—directly or indirectly—to any candidate. It is not permissible to charge one candidate and to give the period free to another candidate.

Also required by law is a record of requests for time and the disposition of the requests.

To avoid confusion in station operation and trouble with the regulatory body, prior to the campaign assign one individual to handle all requests for all political broadcasts. Set up a record to make a note of all requests for political time—either informal or formal.

A suggested form for keeping record of requests for political



time is shown in Exhibit 4. A suggested contract is shown in Exhibit 5.

**PROBLEM OF DEFAMATION.** During a heated campaign you may find your station sued for libel. Even though you have no right to censor the script, the courts may still decide that you are liable. Station WMMN, in Fairmont, West Virginia, was sued for \$30,000 because of one candidate's unfounded statement against another candidate. The case never went to trial but was settled out of court for \$17,000.

Defamation by radio may be defined as either libel or slander. Libel, of course, is considered the more serious and in most states it is a criminal offense. Slander involves only civil damages. Decisions of the courts are about equally divided as to whether defamation by radio is libel or slander. In general, however, the most convenient common-law form of action applicable to broadcast defamation is libel. Some states have passed laws protecting radio stations from libel suits. Check your local law.

One way to avoid suit is to request the script in advance. If some statement appears libelous, point out to the speaker that, although you have no right to censor the material, it would be much better to reword the statement.

In 1941 the National Association of Broadcasters Insurance Committee evolved a libel, slander, and copyright infringement policy with the Employers Liability Assurance Corporation, Ltd. Check the NAB Insurance Committee or your own insurance broker about the coverage and cost of such a policy.

Well-operated stations have gradually abandoned the broadcast of political announcements—whether of the chain-break or one-minute type—and have prohibited political programs in a dramatic form. Such stations accept political broadcasts only in the form of five-, fifteen-, or thirty-minute speeches by or on behalf of the candidate.

Some stations charge candidates during the campaign and then on the eve of the election set aside a period for use by all the major candidates without charge.

It is inadvisable to broadcast any political speeches on the day

of election. In fact, the Legislative Committee of the NAB, after a discussion with former Senator Burton K. Wheeler of Montana, considered a recommendation prohibiting political broadcasts later than twenty-four hours before the opening of the polls.

“A broadcast station has a right to refuse its facilities to the holder of a public office who seeks re-election but specifically wishes to broadcast a non-political program.”<sup>4</sup>

EXHIBIT 5

MEMBER NATIONAL ASSN. OF BROADCASTERS  
GA. ASSN. OF BROADCASTERS

TO MANAGEMENT OF  
RADIO STATION WSB  
ATLANTA, GEORGIA

STANDARD AGREEMENT FORM  
FOR POLITICAL BROADCASTING

Order No.

Date

Gentlemen:

I, \_\_\_\_\_ { being }  
\_\_\_\_\_ { representing } \_\_\_\_\_ a legally  
qualified candidate for the office of \_\_\_\_\_ in the  
\_\_\_\_\_ { primary }  
\_\_\_\_\_ { election } , do hereby make request  
for station time as follows:

DATE(s) \_\_\_\_\_

PERIOD \_\_\_\_\_

FROM \_\_\_\_\_ AM  
\_\_\_\_\_ PM local standard time

To \_\_\_\_\_ AM  
\_\_\_\_\_ PM local standard time

RATE \_\_\_\_\_ OTHER CHARGES \_\_\_\_\_ TOTAL \_\_\_\_\_

<sup>4</sup> *Broadcasting*, October 21, 1936, page 15.



I represent herewith that the  $\left. \begin{array}{l} \text{check} \\ \text{cash} \end{array} \right\}$  tendered herewith in advance payment for the above described broadcast time has been furnished by \_\_\_\_\_ and you are directed to so describe the sponsor in your radio log, or otherwise, and to announce the program as paid for by such person(s).

It is my understanding that the above is the same uniform rate for comparable station time and facilities charged all such other candidates for the same public office described above, and the same is agreeable to me. I also understand that said rate is net to the station and not subject to agency commission, cash discount, or rebate.

In the event that the facilities of the station are utilized for the above stated purpose, I agree to abide by all the provisions of the Communications Act of 1934, as amended, and rules and regulations of the Federal Communications Commission and of the station governing such broadcasts, in particular those provisions reprinted on the back hereof, which I have read and understand. I further agree to indemnify and hold harmless the station for any damages or liability that may ensue from the performance of such broadcasts.

For the above stated broadcast(s) I agree to prepare a script, same to be in the hands of the radio station at least 24 hours before the time of the scheduled broadcast above. I also understand and agree that, should I fail to comply with this station requirement, the station is privileged to cancel this order and make other disposition of the time reserved for my use. It is further understood and agreed that on political broadcasts when a complete script or transcription is impractical, or where the use of script would impair the presentation or production of the program, the station is authorized to make a recording of said program which said recording shall be and remain the property of the station for its files, and for which I agree to pay the station a recording fee of \$15 which is to be in addition to time charges and other costs.

Sig. \_\_\_\_\_

Accepted }  
Rejected } by \_\_\_\_\_

For Radio Station WSB

If rejected, the reasons therefor are as follows:

This application, whether accepted or rejected, will be available for public inspection, in accordance with FCC Regulations, Section 3.424.

#### FEDERAL REGULATIONS GOVERNING POLITICAL BROADCASTS BY RADIO

##### *From Section 326 of the Communications Act of 1934:*

No person within the jurisdiction of the United States shall utter any obscene, indecent, or profane language by means of radio communication.

##### *From Section 315 of said Act:*

If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station, and the Commission shall make rules and regulations to carry this provision into effect: Provided, That such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate.

##### *From Section 317 of said Act:*

All matter broadcast by any radio station for which service, money, or any other valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person.

##### *From Federal Communications Commission's interpretive letter of May 10, 1946, to Radio Station KOB:*

"Section 317 of the Communications Act makes it mandatory that an announcement be made of the identity of the sponsor in all cases where a broadcast station receives or will receive a consideration for time. This is the burden of each station licensee and it is incumbent upon it to take all reasonable measures in this connection. The fact that in particular cases the station may be required to make a different type of investigation to determine the facts relating to identity of sponsorship is not considered to violate the equal opportunity provision of the Act."

*From the Rules and Regulations Governing Standards and High Frequency Broadcast Stations:*

**Section 3.421 General Requirements**

No station is required to permit the use of its facilities by any legally qualified candidate for public office, but if the licensee shall permit any such candidate to use its facilities, it shall afford equal opportunity to all such candidates for that office to use such facilities, Provided, That such licensee shall have no power of censorship over the material broadcast by such candidate.

**Section 3.422 Definitions**

A legally qualified candidate means any person who has publicly announced that he is a candidate for nomination by a convention of a political party or for nomination or election in a primary special, or general election, municipal, county, state or national and who meets the qualifications prescribed by the applicable laws to hold the office for which he is a candidate, so that he may be voted for by the electorate directly or by means of delegates or electors, and who

- (a) has qualified for a place on the ballot, or,
- (b) is eligible under the applicable law to be voted for by sticker, by writing his name on the ballot, or other method, and
- (1) has been duly nominated by the political party which is commonly known and regarded as such, or,
- (2) makes a substantial showing that he is a bona fide candidate for nomination or office, as the case may be.

**Section 3.423 Rates**

The rates, if any, charged all such candidates for the same office shall be uniform and shall not be rebated by any means, directly or indirectly: no licensee shall make any discrimination in charges, practices, regulations, facilities, or services for or in connection with the service rendered pursuant to these rules, or make or give any preference to any candidate for public office or subject any such candidate to prejudice or disadvantage; nor shall any licensee make any contract or agreement which shall have the effect of permitting any legally qualified candidate for any public office to broadcast to the exclusion of other legally qualified candidates for the same public office.

**Section 3.424 *Records; Inspection***

Every licensee shall keep and permit public inspection of a complete record of all requests for broadcast time made by or on behalf of candidates for public office, together with an appropriate notation showing the disposition made by the licensee of such requests, and the charges made, if any, if request is granted.

**Section 3.404 *In the Station Log***

- (2) ———If a speech is made by a political candidate, the name and political affiliations of such speaker shall be entered.
- (3) An entry showing that each sponsored program broadcast has been announced as sponsored, paid for, or furnished by the sponsor.

**STATION RULES AND REGULATIONS ON POLITICAL BROADCASTING**

1. *Inability to Broadcast*: Should the station, due to public emergency or necessity, legal restrictions, labor disputes, strikes, boycotts, Acts of God (whether or not such Acts of God have occurred frequently or habitually or of a common or seasonal occurrence in the general locality of such broadcasting), or for any other reason, including but not restricted to mechanical breakdowns and telephone line failures, beyond the control and without the fault of the station, provided that the station has taken reasonable precaution against their recurrence, be unable to broadcast any or a part of a political broadcast at the time specified and agreed upon, the station shall not be liable to the purchaser of the time except to the extent in allowing in such case a pro-rata reduction in the time charges.

2. *Substitution of Programs of Public Importance*: The station shall have the right to cancel any political broadcast or any portion thereof in order to broadcast any program which in its absolute discretion it deems to be of public importance and in the public interest. In such case, the station will (1) notify the candidate or his representative or his headquarters in advance, if possible, and (2) faithfully endeavor to provide a substitute time for the program so cancelled or abridged. In the event of such cancellation any and all money paid by the candidate or his representative for such broadcast will be refunded.

3. *Network Broadcasting of Political Programs*: The station reserves the right to refuse any political broadcast not originated or not to be originated by the station, or any political broadcast where mechanical facilities are arranged by or through other than WSB employees, or

any political program where the mechanical control of the program is vested in or delegated to other than WSB employees. The inclusion of Station WSB in any network established for the broadcasting of political programs must be by permission of the management of Station WSB in each instance. Station WSB reserves the right to refuse any political broadcast, live or transcribed, which has been presented at a previous time, in whole or in part, over another broadcasting station within the established service area of Station WSB.

4. *Unacceptable Program Practices:* Station WSB does not accept the following program practices and/or material for political broadcasts:

- (a) No dramatizations of political issues, either by announcement or by complete dramatic episodes or programs.
- (b) No musical or production numbers with lyrics containing political significance. No mechanical or recorded sound effects.
- (c) No programs simulating a political rally.
- (d) No anonymous voices.
- (e) Staff announcers will not be permitted to read copy in such way or manner as to imply personal endorsement or support or preference or to express any convictions that might be interpreted as his own. Any individual, other than a staff announcer of the station, used to introduce a speaker, or to present a program, or to act as moderator or master of ceremonies for a political program of any nature must be plainly identified with emphasis on the fact that such individual is not an employee of Station WSB.

5. Cash in advance is required on all political broadcasts. The one-time rate for the time bracket selected will apply. No frequency discounts on political broadcasts.

**POLICY BETWEEN CAMPAIGNS.** With the campaign out of the way, broadcasts by duly elected representatives of the people should be a regular part of your public service. Arrange for transcription interviews in Washington and in your state capital with the elected representatives in your area. Get on the air several times a year your national senators and representatives, your state senators and representatives, as well as the governor of your state. When you visit Washington—which should be at least twice a year—call on your senators and representatives.

You will find it worth while, too, to visit the Federal Communications Commission and learn at first hand some of its problems.

Visit your governor several times a year and your state senators and representatives. Let them know that you are interested in their problems and advise them in the proper use of radio.

### OTHER PUBLIC-INTEREST PROGRAMS

As an alert station manager you will anticipate the welfare needs of your area. You will be a member of many civic organizations, and your department heads will belong to other civic organizations. You will not wait for the Community Fund, the YMCA, and other groups to approach your station with a request for co-operation. You will suggest to local groups that they use radio time, at the same time giving them ideas as to how radio may be used most effectively.

You will have on your schedule a forum program which will spotlight local controversial issues. Station WIOD, in Miami, Florida, conducts a Miami Round Table and a Miami Civic Forum on alternate weeks. Community attention has been directed to such subjects as the following:

RIISING DIVORCE RATE—A CHALLENGE

DEMOCRACY REQUIRES CHARACTER—DO YOU HAVE

WHAT IT TAKES?

WHAT'S WRONG WITH MIAMI?

SHOULD WE MAKE SOUTH FLORIDA THE 49TH STATE?

WHAT DOES YOUTH WANT IN MIAMI?

The last subject was discussed by five students from the Greater Miami high schools.

As we mentioned early in the chapter, you do not give time; you present an available audience. Consideration of your audience demands that there be careful preparation of the broadcast.

One advantage of suggesting ideas to local organizations is that by taking the initiative you will develop radio programs which will fit your schedule, instead of presenting a trite and oftentimes amateurish talk which will cost you circulation. When

you chase listeners away from your station it takes several hours to recapture their attention.

Be considerate of your audience and you will develop better community broadcasts.

**FREE-TIME REQUESTS.** The bane of most program departments is the constant stream of requests for free time which appear under the guise of public service—often from minority pressure groups. It should be kept in mind that free speech means responsible speech. You operate in the public interest, but that does not mean that everyone with a cause is justified in receiving time on the air. Handling requests for free time requires much tact and patience. If you find it impossible to grant the time, handle the turndown so that the individual or organization requesting the time understands why the refusal was necessary.

Occasionally you will get requests for free time from commercial organizations. You will also get carefully prepared scripts for women's programs or news programs which include a paragraph selling an idea or product that should be offered on a commercial basis. Co-ordination between the program director and the sales manager will insure that such requests are handled by the sales department and not by the program department.

### SPORTS PROGRAMS

To build well-rounded sports coverage you must know the sports interests of your listening area. Do not be misled by your own sports interests. Just because you are an enthusiastic golfer or an avid hunter, do not build your sports programs on that basis. It may be that your listeners are more interested in baseball or football.

Sports interests vary considerably. In southern Florida, for instance, there is little interest in baseball but an overwhelming interest in horse races, dog races, and jai alai.

Your sports programs automatically divide into two classifications—those presented by a studio commentator, and play-by-play reports.

**STUDIO COMMENTATOR.** The studio commentator should have a good sports background and know the terminology of all the sports he discusses; he should interview sports figures when they come to town and be a leader in the community's athletic program. As often as possible he should make public appearances, speaking at clubs, college and high school banquets, and the like. If it is inconvenient for the visiting celebrity to broadcast at the time the sports program is on the air, by all means use transcriptions—wire or tape recording.

In addition to sports commentary, you may want to provide program service of scores at more frequent intervals. Be sure that the announcer handling the scores knows at least the fundamentals of the sport in which he is broadcasting the scores. He should also know what the results mean in the way of changed standings of teams.

**PLAY-BY-PLAY REPORTER.** The play-by-play reporter does not necessarily need to have been a star in the sport he is broadcasting. In fact, a star too often has a tendency to master-mind the game and become critical of the team's course of play. Most listeners resent this approach. The play-by-play reporter, of course, should know the rules and the terminology of the game he is broadcasting and also know the players; if necessary, he should have spotters assist in identifying the players. He should be neutral, but not to the point that the broadcast becomes innocuous. He should be enthusiastic, but not overly dramatic; and he should not attempt to dramatize or put into the contest something that is not there. Human-interest stories about the teams—the coaches, players, and schools—should be at the tip of his tongue for use as filler material. Care should be used in telling about injuries that may take place during the game. Above all, the score should be repeated at frequent intervals. Unlike the sports commentary program, the play-by-play broadcast reaches a constantly changing audience; it should therefore be possible for the new listener—within a few minutes—to know the status of the game.

Sports broadcasts are for the most part sponsored. Be sure



that the commercials are handled in good taste, do not interfere with a running account of the game, and are not scheduled at specified times. A word of caution, too, about carrying a contest to its completion: Do not get your station in the position of a network which maintained its schedule but cut a broadcast of the National Open Golf Championship just before the chief contender made his final putt.

Since broadcasts have increased attendance at all sport events, do not be hesitant about approaching any athletic team for broadcasting rights. Except for national events like heavyweight boxing matches or the world series, the local team will have greater interest for your listeners than a big-name team in another section of the country.

If your schedule is tight and you are unable to broadcast night games, consider the possibility of transcribing the entire game for later broadcast. If your later time is limited, you may use a direct broadcast of the highlights of the contest with a repeat summary as a fill-in.

**CHECK YOUR SPORTS PROGRAM BALANCE.** A good newspaper will have a well-balanced sports page. Check your sports coverage against the job done by the newspaper.

Fishing and hunting attract more followers than most sports writers realize. Check the conservation department of your state for the number of fishing and hunting licenses sold in your area; you will find the department very co-operative. You have here a ready supply of experienced speakers who may develop interesting programs.

Closely allied to the sports field is the interest in state and national parks. Make sure that the listeners in your area know all about the facilities of the state and national parks which are available in your state.

### CHILDREN'S PROGRAMS

It is difficult to draw a sharp line of demarcation between educational broadcasts and children's programs, just as it is difficult to sharply define educational programs.

Much of the criticism of children's programs has been caused by the so-called "blood and thunder" type of broadcast. To avoid this criticism some stations have sidestepped the issue entirely by eliminating all programs with a specific appeal to children. Some programs, like "Superman" on the Mutual Broadcasting System, face the issue squarely and tie the broadcast into current problems such as tolerance and safety.

The children's program, to hold interest, must be a program of action—a program with simple language and simple ideas. Full use should be made of the vivid imagination of young people. A classic example is "Let's Pretend" on the Columbia Broadcasting System.

The Radio Council on Children's Programs has set the following standards for such broadcasts: they must—

- (1) Be entertaining.
- (2) Be dramatic, with reasonable suspense.
- (3) Be of high artistic quality and integrity.
- (4) Be expressed in correct English and diction.
- (5) Appeal to the child's sense of humor.
- (6) Be within the child's scope of imagination.
- (7) Stress human relations for co-operative living.
- (8) Stress intercultural understanding and appreciation.

The best time for children's programs is between five and six o'clock and on Saturday.

In *Broadcasting to the Youth of America*,<sup>5</sup> an analysis is given of the types of programs on the air for children. Quiz programs, spelling bees, vocational guidance, talent shows, historical broadcasts, safety shows, and special holiday programs are discussed in detail.

Juvenile programs present an interesting challenge to the local radio station. It is well to remember that the adult audience in the years to come will be developed from the juvenile listeners of today.

<sup>5</sup> Report by Dorothy Lewis, published by the National Association of Broadcasters, Washington, D.C.

## WOMEN'S PROGRAMS

The local program approach to the use of a women's director varies according to the inclination of the station. Some stations have the women's director broadcast a daily fifteen- or thirty-minute recipe-household hint type of program. This is often sponsored by one or two accounts, and sometimes participating spot announcements in the period are sold. An additional charge is frequently made for the participation to cover the talent cost.

Other stations have the women's director present a fifteen-minute news commentary directed primarily to women. This program should be predominantly local news, with local club activities a prominent part of the broadcast. Such a broadcast includes interviews with club members and visiting celebrities. Still other stations have a feminine personality handle regular programs—often record shows.

In any event it is advisable for the station to develop a trade name for a participating or commentary program. Otherwise, should the women's director leave, it is necessary to build a new name. Swift & Company, for instance, have the trade name Martha Logan for their home economics advisor. Regardless of who is doing the work, the woman is known as Martha Logan.

A good women's director will build an audience for your station. She should be able to meet with club women, belong to many organizations, make speeches before organizations, and always be identified as the representative of your station. Voice and personality are equally important.

## MUSICAL PROGRAMS

In the larger stations the program director will have a musical director as one of his assistants. Usually the musical director is responsible for all the musical programs and for the staff orchestra and the vocalists. He is also responsible for auditions. In this field he will come in contact with the American Federation of Musicians, referred to in Chapter V, and in some stations he will have to deal with vocalists who belong to the American Federation of Radio Artists.

A good musical director not only will develop standard musical units but will also experiment. Radio offers many opportunities for instrumental combinations that are not satisfactory in dance halls, concert halls, or clubs.

The musical director should be able to recognize a potential singer and be willing to spend time in the development of talent that needs training in basic radio fundamentals. Occasional well-publicized talent hunts should be conducted by the station, and regular auditions should be scheduled.

A music library should be set up and maintained by the musical director. The music files should be locked and accessible only to responsible individuals. A file of dramatic scripts should also be maintained.

### DRAMATIC PROGRAMS

The dramatic director may also be a writer and producer. In some stations he too will be a member of the American Federation of Radio Artists or, as a producer, a member of the Radio Directors Guild.

Most areas do not have available a source of good dramatic talent. If there is no dramatic club in town the alert station will promote one—either in the schools or as an outside social activity. Dramatic organizations trained in radio will offer a good reservoir of help in presenting public service programs and will make it possible for the station to get away from the routine of speeches. Rehearsals should be transcribed, and the cast should be offered the opportunity to hear their own work. Criticism should be made as the transcription is played back. Here, of course, we are dealing with individual station operation and not with the professional set-up used in the network sense.

The station should also cultivate in the schools an interest in radio writing.

Most stations will find their sound effects requirements adequately handled by transcriptions. Should you do considerable dramatic work and require specially produced effects, make available to your program personnel the several books devoted to radio sound effects.

## TRANSCRIPTIONS IN THE PROGRAM SCHEDULE

In the early days of radio, listeners did not feel that they were getting the complete program if it came to them by transcription or from phonograph records. (Transcriptions are especially recorded for radio at 33-1/3 revolutions per minute, and phonograph records are made at 78 revolutions per minute.)

Today transcriptions are mechanically so perfect that there is no longer an antipathy to transcribed broadcasts. It is better to have a well-planned transcribed program than a carelessly presented live show. In many areas talent is not available for all the local programs the station may desire to produce. The transcription library, therefore, is one of the program director's important tools. A library service should be selected to balance the over-all schedule, and consideration should be given to the live-talent programs available on the network and locally. The musical likes and dislikes of the audience should also be considered. *The Broadcasting Magazine Yearbook* and the *Radio Daily Annual* include a list of transcription services.

Observe the FCC regulation requiring announcement of the broadcast of transcriptions or records.

In addition to the usual transcription library service, individual shows—sometimes called “open end” transcriptions—are available. The quality of these programs varies considerably, and the reputation of the selling organization should be a decisive factor in your choice of them. In this field, unfortunately, the cutting of rates has been a practice all too prevalent. Some companies have standardized their rates. Make sure when you buy individual transcribed programs that you get the best possible rate.

A few organizations like the Community Chest now prepare transcribed programs on a nation-wide basis. This makes it possible to do a professional job with such programs and to get away from tiresome and repetitious speeches. But you will get more credit and do a better job for your community if you do not depend entirely on national services. Local programs that

are well planned should be tied in with the national transcriptions.

### STATION ANNOUNCER

The station announcer is the outstanding personality of the station to your listeners. He is the guest in the home. He is the one who makes or breaks the reputation of your station. Too much care can not be exercised in the selection of good announcing personnel.

By all means, audition the prospect in person. Do not hire a transcription voice or a picture. If you are hiring a specialized sports man, do not audition him with a continuity of musical terms.

Regardless of the program, the announcer should be a good salesman. He should have a balanced personality, be an extrovert, and preferably have college training. He should have an interest in people and in what makes the wheels go round. He should enjoy meeting people and enjoy reading.

A good announcer works at the job continually. Unfortunately too many announcers have only a voice. Too many believe their fan mail and fall in love with their own voices. Unless the program director carefully plans the training of his staff, there will be a tendency toward stagnation and the work on the air will suffer. Chapter XI discusses a training course for program personnel.

Before hiring an announcer carefully check his references. If you telephone to the references you will get a more candid reaction to the prospect than otherwise. If the man has been employed by too many stations in too short a time, check him off the list, because he will not stay with you long enough to justify the necessary training. Check some organization like the Retail Credit Bureau to get complete information about the applicant before hiring him.

Pay your announcers well and provide them with an incentive. Be sure they understand that as they learn more they will earn more. In many stations, of course, the rate of pay is fixed by a union contract.

WATCH THE ANNOUNCERS' SCHEDULES. More trouble among the announcing staff arises over favoritism in scheduling their announcing time than in any other phase of their work. Do not give to a minor secretary the responsibility of making out the work week. The program director should carefully study the assignment of shifts and make sure that the capabilities of the announcers are used to the best advantage. A good night announcer is not necessarily a good morning man.

When you hire a new man, give him a copy of the station's policies and an organization chart. He should also receive a handbook defining his responsibilities. Such a handbook, prepared for station WIOD announcers, is presented in Appendix A.

Announcers should be sincere, natural, and persuasive. Dialect and provincialism are out of place. A deep voice is preferable to a high-pitched voice. It should be apparent that conventional announcing is no job for a woman. Women are inclined to talk down to the listener and too often fall into a monotonous form of delivery.

Promiscuous name credit should be avoided. If the announcer handles the entire program and is an integral part of the broadcast, by all means give him a name credit or "by-line"; but if the announcer is incidental to the presentation he should remain anonymous.

### CONTINUITY WRITING

In a broad sense, continuity in radio is considered everything that is used on the air except music and sound effects.

At this time we shall consider continuity for sustaining programs only; later, in Chapter IX, the handling of continuity for commercial programs will be discussed. In the smaller stations the continuity writer will handle both the commercial and the sustaining continuity. Any program worth presenting, whether commercial or sustaining—justifies careful preparation, and that includes a script.

A good continuity writer is interested in words and how the words sound in radio. This means that the writer has had basic

training in journalism or advertising copywriting—or preferably in both. A good continuity writer is fluent and steers clear of clichés. Knowing that the listener's attention is gained or lost in the first few sentences, a good continuity writer always seeks attention-getting words.

Words that sound well and are easy to listen to should be selected. The only way to be sure about this is to read the copy aloud. Radio writing requires short sentences, limited points of discussion, and “you” copy. Sibilants should be avoided.

In the final analysis, the important thing is not the length of the copy but the way it is written and delivered. This means that the continuity writer must not be overburdened with too many assignments.

Both the program director and the manager should periodically check all continuity. This has a good psychological effect on the writer, or writers, and insures fresh continuity. Too many writers fall into a rut and use the same phrases over and over again, even if they do not repeat the entire copy.

Carefully prepared continuity for all programs will be reflected in increased program interest. The extra effort required to develop good copy is justified by the increased audience return.

### FUNCTION OF AN ARTISTS BUREAU

In large stations, and occasionally in the smaller stations, an artists bureau is a worth-while adjunct. Arrangements for this vary according to the station. In some organizations the artists are paid a flat salary for outside appearances. In other stations the artists are guaranteed a minimum and paid a percentage on bookings. In still other organizations the artists make their own bookings and pay the station a percentage.

Control should be maintained over the bookings and the type of presentation. When the artists appear in the local high-school auditorium or theater as representatives of your station, what they do in that program and how they conduct themselves before and after the appearance determine the community's evaluation of your entire station.



If you are in position to develop talent—and most stations are—public appearances of the talent can do a good promotion job for the station. Check the advance publicity and make sure the station is given full listing. Make sure that the talent is identified with your station. If it is a large group, prepare promotion material that may be used on the stage.

**LEASED THEATERS.** Many stations with barn dances have leased theaters on either an outright or a co-operative basis to present the barn dance before a live audience. For the most part, such operations have been profitable and represent good promotion.

Occasionally it is necessary to lease the theater on a full-time basis. In such an event the station finds itself in the booking business. Under these circumstances a station should hire, on a full-time basis, someone who will be entirely responsible for the theater's operation. Care should be exercised that the theater is conducted in a manner that will reflect credit to the station. Every promotional tie-in that can be made in good taste—such as a radio station ad in the printed programs and on tickets, envelopes, and the like—should be used.

Protect yourself with the necessary insurance. Check the local municipal regulations regarding fire and police protection, and secure the required licenses. You may need a license from the American Society of Composers, Authors, & Publishers and from Broadcast Music Incorporated. Provide also an efficient system for the handling of receipts and the payment of Federal taxes.

### MISCELLANEOUS FUNCTIONS

*Handling Incoming Fan Mail.* Mail response varies greatly from station to station. Before modern research techniques were developed, mail was the sole criterion of a station's popularity. Today it is used chiefly as an indication of geographical coverage and of the responsiveness of the audience.

Fan mail addressed to local programs should be acknowledged the day it is received. Audience good will can be developed and circulation increased by the proper handling of fan mail. This

phase will be discussed in more detail in Chapter XII in connection with promoting circulation.

Contest mail should be forwarded daily to the advertiser. If money is enclosed, be sure that you comply with the postal regulations. Be sure, too, that your contests and the advertisers' contests do not conflict with postal regulations and are not in the lottery category. For a contest to constitute a lottery, there must be a consideration paid, an element of chance, and a prize. When in doubt . . . don't!

(For a further discussion of lotteries see Chapter VII.)

*Traffic Department.* The traffic department is discussed in detail in Chapter X. Suggested forms are included in the study of the scheduling of programs and announcements, both sustaining and commercial.

*Radio Awards.* Winning an award for a program has a good psychological effect on your organization. In addition to the publicity given by the donor, the award provides a fountainhead for extra station promotion. Then, too, the work required to compile an entry in an award contest frequently uncovers strengths and weaknesses in station operation which are of prime moment to management. Some stations have in the reception room a trophy cabinet which not only impresses visitors but also has a salutary effect on new employees.

As an originator of awards for show management, *Variety* has long been a bellwether in the field. Peabody and Dupont awards are some of the others which have built wide acceptance. In the sales promotion field *Billboard* conducts a contest.

Many radio awards, however, are of questionable value. Too many organizations today give awards without serious consideration of their purpose. Any station can win some award somehow somewhere. Many awards have been won not by good programming but by the work of an outstanding promotion man.

By all means enter award contests, but give them a common-sense evaluation.

*Protection of Program Ideas and Titles.* As the operator of a radio station you may be concerned about the legal protection of program ideas and titles which you originate or which are

originated by your employees. If your employee does not have a contract reserving the rights to such creative work, program ideas and titles developed while working for the station become the sole property of the employer.

The protection of ideas and titles is difficult and is based essentially on the law of unfair competition. To be protected, your idea or title must comply with certain legal requirements. Even though a program is broadcast but not copyrighted, the owner retains the property interest.

### THE COPYRIGHT LAW

Early in the history of broadcasting, the courts ruled that broadcasting by a commercial station constituted a public performance of a copyrighted work for profit. Under the copyright law, therefore, any unauthorized broadcast of musical works, dramatic works, or such works as lectures and addresses by a station which sells time is an infringement. Under the law, the courts are required to impose a penalty of not less than \$250 for each work infringed. It therefore behooves every station executive to know a few fundamentals about copyright law and copyright organizations.

Copyright protection stems from the Act of 1909 and its amendments. Copyright works are protected for a period of twenty-eight years from the date of first publication. This protection may be renewed for an additional twenty-eight years. After twenty-eight years, or fifty-six years if a renewal has been obtained, the copyright work goes into public domain and no longer has copyright protection.

**PUBLIC DOMAIN.** After a work has gone into the public domain, the new and original matter which is contained in an arrangement of such a work may nevertheless continue to be copyrighted for two consecutive periods of twenty-eight years after the date of the arrangement. Stations which wish to perform public-domain musical works, therefore, should be sure that they perform either the original version or a copyright arrangement which they are licensed to perform.

**DRAMATIC COPYRIGHTS.** Although novels, poems, or other non-dramatic works that were not originally written for public delivery may be broadcast without permission, they may not be dramatized without the permission of the copyright owner. Therefore, where the station does not have such permission, it will be safest to have one person read such works in their original form.

**MUSIC COPYRIGHTS.** Lyrics of copyrighted songs cannot be changed, nor can a parody be broadcast, without permission. Get such permission in writing. By long-standing custom and implied grant, however, popular music which the broadcaster is licensed to perform may be arranged in conformity with the requirements of the orchestra which performs it.

Radio stations deal with several performing-rights organizations which represent the holders of the most frequently used musical copyrights. The two largest organizations in the music field are the American Society of Composers, Authors & Publishers (better known as ASCAP) and Broadcast Music, Inc. (better known as BMI). ASCAP was organized in 1914 by Victor Herbert and others who found themselves unable as individuals to protect themselves against infringements. BMI was organized by the radio industry in 1939 to compete with ASCAP when the radio stations felt that the new rates demanded by ASCAP were exorbitant; it is controlled by the broadcasting industry.

Many stations also secure licenses from an organization known as SESAC Inc. Still another licensing organization is Associated Music Publishers, known as AMP, which has been purchased by BMI.

Both ASCAP and BMI charge on a percentage basis. The licensee may pay either a percentage of all of its receipts from the sale of time on the air for commercial programs and announcements, or may pay a higher percentage of the moneys derived from the sale of programs and announcements which use the music of the licensing organization in question. In the case of BMI, the money paid on commercial licenses covers music used on both commercial and sustaining programs. In the case

of ASCAP a separate charge is made for sustaining programs.

Though a majority of the stations have blanket contracts with ASCAP for both commercial and sustaining programs, a substantial number have per program licenses for either commercial or sustaining programs, or for both. Each station should figure out which form of license is economically most advantageous to it, bearing in mind that with the per program license the licensee must report all musical numbers which are performed on all programs; this he need not do under the blanket contract. In the case of BMI, practically all stations have a blanket contract.

Network programs are covered by contracts which the network makes with ASCAP and BMI. With respect to local programs, the station's accounting records are subject to periodic audit. SESAC and AMP charge a flat rate per month, which applies to both commercial and sustaining programs.

If the station is licensed to perform a musical work, the license covers performance both by live talent and in recorded form. The recording companies pay a special fee for the right mechanically to record the composition in question.

**KNOW THE SOURCE OF YOUR MATERIAL.** Station managers should become familiar with the material which is supplied by the licensing organizations. The ownership of performing rights in a composition cannot be determined by a mere examination of the copyright notice. Where a work is more than fifty-six years old, however, and the copyright date so indicates—or where no copyright notice is affixed—it may safely be assumed that the work is in the public domain. All agencies which license performance rights in music make available lists of their publishers and other members, and these afford some indication of the ownership of performing rights. BMI makes available full catalogs which show what compositions may be performed under its license.

*Conclusion.* When in doubt about copyright problems, check competent legal counsel.

## CHAPTER VII

### NEWS DEPARTMENT

NORMALLY the news department is a division of the program department. So important, however, is this phase of broadcast operations that we are devoting a separate chapter to it. Before discussing the organization of the news department it is desirable to review the legal rights and duties of managers and employees of radio news rooms.

"Legal problems arising from gathering, writing, and broadcasting news programs may be classified [as follows:]"<sup>1</sup>

- (1) Defamation
- (2) Right of privacy
- (3) Censorship
- (4) Obscenity
- (5) Protection for news programs, including
  - a) Literary property
  - b) Copyright
  - c) Unfair competition
- (6) Lotteries"

As we mentioned in our discussion of political broadcasts, defamation may be defined as either libel or slander.

DEFAMATION. "To be libelous, a statement made over the radio must [meet three tests:]

"1. [The statement must] be defamatory—it must injure someone's reputation.

<sup>1</sup> Fred S. Siebert, "Legal Problems of Radio News: A Summary," *Journalism Quarterly*, June, 1946, page 189.

"2. The person defamed must be identifiable. Ordinarily identification is by name, but it can be accomplished in other ways, such as by description.

"3. If factors No. 1 and No. 2 are present, the statement is not libelous if the station can establish *any one* of the following defenses:

a) That the statement is true.

b) That the statement is privileged, *i.e.*, it is a fair and accurate report of a judicial or legislative proceeding. (Note: This defense is not available to justify the broadcasting of a defamatory statement issued by an executive or administrative officer.) Statements obtained from the following, although defamatory, are not libelous: Congress, federal commissions, state legislatures, county boards, school boards, and other official or semi-official deliberative bodies.

c) That the statement is comment on a matter or person in the news who for some reason or another is seeking public approval. Defamatory comments on artists who perform in public, on businesses seeking public patronage, and on institutions seeking public support are not libelous. A statement is a comment if it is presented not as a fact but as a deduction from stated facts.

d) That the statement is a comment on a public officer or a candidate for public office. A wider latitude of defamatory comment is permitted by the courts when the subject of discussion is a public official or a candidate for public office. The above rule applies not only to newscasts but to political forums and to broadcasts by candidates for public office."<sup>2</sup>

**RIGHT OF PRIVACY.** "The Right of Privacy is still a new and undeveloped area of the law.

"The following is submitted as an analysis of the law of privacy as applied to news broadcasts:

"1. All states permit the use of a name in news. This rule applies whether the news is sponsored or sustaining; whether the item is strictly news or in a news commentary.

<sup>2</sup> *Ibid.*

"2. New York, Virginia, and a few other states prohibit the use of a name in advertising without permission of the person whose name is used.

"3. News and features about persons are permitted in all states so long as there is a legitimate news or human interest in the person. When news and features degenerate into mere gossip, there is a possibility that the right of privacy may be involved, but the courts have not yet set out any rule for distinguishing between the two.

**CENSORSHIP.** "So far as censorship of news is concerned, radio has the same standing as newspapers or magazines. All are protected by the first and fourteenth amendments to the Constitution of the United States.

"Section 326 of the Communications Act specifically restrains the Federal Communications Commission from exercising any form of censorship over radio programs, including news programs.

**OBSCENITY.** "Section 326 of the Communications Act of 1934 prohibits the use of obscene, indecent, and profane language over the air. A number of states have criminal statutes prohibiting the dissemination or circulation of blasphemous statements.

**PROTECTION FOR NEWS PROGRAMS.** "Legal rights to ownership of news programs are capable of protection under three branches of the law—literary property, copyright, and unfair competition.

**LITERARY PROPERTY.** "The owner of a news script or of news copy may protect his rights to exclusive ownership under the law of literary property. This right is not lost after the initial broadcast, and in this respect a radio news script differs from a news story published in a newspaper.

"When a news item is published in a newspaper, the owner loses all exclusive rights to republication. The broadcast of a news script, however, does not deprive the owner of the script of exclusive rights for rebroadcast. This right of ownership in



copy applies to all types of radio news scripts, including straight news, commentary, and human-interest copy.

**COPYRIGHT.** "In addition to the above right, further exclusive rights can be created by securing a copyright on the script. This copyright is available for all scripts prepared for oral delivery. To copyright a script, the owner must comply with the requirements of the Copyright Act, register two copies, and pay the registration fee.

"Copyrighting affords protection against unauthorized rebroadcasting or republication of the literary form of the script but does not give the owner exclusive right either to the news or to the ideas presented in the script. Copyrighted news matter can be rewritten and then broadcast without violation of the copyright law.

**UNFAIR COMPETITION.** "The law of unfair competition as developed by the courts prohibits the unauthorized appropriation of news copy by a competitor. One radio station may not make a transcription of a competing station's news program and then rebroadcast it. It has also been held that in this branch of the law, radio and newspapers are competitors, and unauthorized appropriation by one from the other is prohibited. This applies both to the news itself and to the literary form in which it is written, but does not apply to news tips. A newspaper may publish a news story based on a tip from a radio news program and developed by the newspaper staff without violating the rights of the radio.

**LOTTERIES.** "Section 316 of the Communications Act of 1934 prohibits the broadcast by radio of 'any advertisement of or information concerning' a lottery. This prohibition applies both to advertising and to news programs. Although the lottery provisions of the postal regulations which apply to newspapers and magazines are quite similar, there is a slight difference in wording and a significant difference in enforcement. Under the postal law newspapers may not publish the 'results' of lotteries, but

there is no definite restriction against publishing advance notices of lotteries so long as these notices do not take the form of 'advertising.' The radio law prohibits all 'information' concerning lotteries, including advance stories and follow-ups giving results. On the matter of enforcement, the post-office department has in the past been very lenient in applying the ban against publication of the results of lotteries. Most newspapers carried stories of the American winners in the pre-war Irish sweepstakes. Existing evidence does not indicate that the Federal Communications Commission is likely to follow the post-office department in this matter.

"The problem of what constitutes a lottery is particularly confused. Three elements must be present—consideration, prize, and chance. Bingo games, as well as bank nights, are lotteries, but neither horse racing nor the stock market is considered to be a lottery.

"In conclusion, the most effective method of avoiding legal difficulties arising from news broadcasts is to employ a competent newsman. Adherence to the principles of good taste and of accurate reporting as practiced by trained and experienced newsmen is the safest guarantee against legal liability."<sup>3</sup>

**PERSONNEL.** Regardless of the size of your station, you should have at least one individual whose sole responsibility is news. Preferably you should have at least two newsmen—one who can get around town contacting the sources of news and not depend solely on the wire reports and telephone tips. During the Second World War the problem of the news room was simple. News at any time would attract and hold listeners. After the war the trend was toward getting local news and letting the network or Washington correspondents handle outside news.

There is no substitute for experience in the news room. News experience should be the number one qualification. If necessary, teach the newswise employee radio, but do not take on the burden of teaching news to an experienced radio man. Do not expect a golden-voiced announcer always to have a good news

<sup>3</sup> *Ibid.*

sense. Your best source of potential employees is the local newspaper and the wire services or weekly papers in your area.

The size of your station to a certain extent will determine whether or not your newsman also broadcasts the news programs. There is a trend away from broadcasting for members of the news department. If they do not broadcast, be sure the copy is prepared for radio and is not newspaper copy.

**NEWS SERVICES.** You will have at least one wire service—Press Association (PA—the Associated Press radio service); United Press (UP); International News Service (INS); or Transradio—one of these major wire services, or maybe two of them, or all four. Counsel with your news editor in the selection of the wire services to be used by your station. It may be that in your listening area one wire service has a better regional and state coverage than another. There is a trend toward standardizing the price of wire services. Make sure that you are paying the same price as other stations of comparable size and comparable market.

In addition to the regular wire service you may want special material like the *Chicago Daily News* foreign wire, Reuter's, or a special Washington wire. If financially feasible, you will find a special Washington correspondent, either your own or one who contracts for several stations, will provide interesting Washington news for your area. Washington today is the news capital of the world. A special correspondent may also provide transcription interviews with your senators, representatives, and other local people in the national government.

Wire or tape recorders provide an excellent means of giving your station extra local news coverage. Whenever a prominent man arrives in town, be sure that a member of your news staff is present. Important events in the community can be covered by the wire recorder and later edited for broadcast. In handling interviews let the person interviewed do the talking.

Keep on file at least one week's schedule of newscasts.

**TRAIN ENTIRE STAFF.** There will be periods in your schedule when the regular announcer instead of the news broadcaster

will handle the news. It is important, therefore, that every member of your staff who may appear before the microphone have a good news background. This is insured by regular current-events tests and news discussions. Current-events tests can take several different forms—questions based on the news of the day, maps requiring strategic areas to be identified, or pictures of prominent people and events to be identified.

Evaluate the news properly. News flashes should be handled in accordance with their importance. Incidentally, the word "flash" should be used with a great deal of caution.

In breaking a program to present important news, evaluate the listener's mood at the time of the interruption. The break in a popular dance program will have a reception that is different from that of a break in a symphony broadcast, and there will be a still different attitude if the break comes during a dramatic program. Too often radio has been anxious to scoop the world with an item which did not justify destroying the program continuity. Though it is well to be vitally concerned about getting the news on the air first, consider the listeners and the value of the item to the program audience. Do not let the thirty-second scoop of a minor item destroy the listener's mood.

In the delivery of news care should be exercised to avoid reading undue drama into regular news. Too many figures or names of foreign places should not be used. Care should also be exercised in the use of the words "commentator" and "reporter." There are few qualified news commentators. An announcer who is handed fifteen minutes of news material is not a commentator.

Speeches by prominent men may be recorded and edited for excerpts to be included in the newscast. It is much better to include the actual words of the speaker than to quote. In fact to use this presentation is to utilize one of the advantages which radio holds over newspapers.

**COUNCIL ON RADIO JOURNALISM.** In recognition of the importance of news, the Council on Radio Journalism was established in October, 1945, by joint action of the Radio News Committee of the National Association of Broadcasters and the American

Association of Schools Departments of Journalism. As a guide to colleges and universities, the Council established minimum standards for education in radio journalism. A suggested system of internship for teachers of journalism at qualified broadcast stations was inaugurated in the summer of 1945. To serve as a guide for instruction, the Council and the NAB issued a booklet, *Writing by Ear*, by Soren Munkhof, director of news at station WOW, in Omaha, and radio news-writing instructor at Creighton University.

News clinics were conducted in various sections of the country; these brought together teachers of journalism and news editors of radio stations. The Radio News Committee of the NAB also made a series of recommendations which were approved by the NAB Board of Directors February 28, 1945. Included were the following suggestions:

"The type of sponsorship of radio news programs should be determined with the same judgment of good taste and seriousness which covers the preparation and presentation of the news itself. Commercial copy should be simple, clear, concise, and straightforward and should be live copy. Length of the commercial should be severely limited, with particular attention given to shorten the opening.

"Commercial sponsorship identification should in no way be made an integral part of the news. Sponsor's message should not employ tie-in with news copy or other artificial devices to attract listener's attention. The use of a separate announcer is helpful when commercials are given.

"The manner in which commercials are placed is more important than mere mechanical arrangement. The position of the commercial, with respect to its proximity to certain subject matter of the news, is of the utmost importance. There should also be a clean-cut line of demarcation between the news and the commercial copy. An individual news story should never be interrupted for the sponsor's message. It is equally important to guard against improper placement from the standpoint of the nature of the news immediately preceding the commercial.

"Describing of staff announcers and other personnel as com-

mentators or news analysts, unless such announcers or other personnel are in fact qualified to write and deliver legitimate news commentaries or analyses, should be eliminated.

"It is an aid to accuracy and clarity to identify fully the source of all news (particularly unconfirmed reports).

"Radio news editor must be the sole judge of the content."

**STRAIGHT NEWS PREFERRED.** The National Opinion Research Center of the University of Denver survey in March, 1946, asked a national cross section of 2,281 radio listeners the following question:

"As you know, there are two different types of news broadcasts. In one type, the broadcaster simply reads you straight news reports. In the other type, a commentator includes his own personal opinions when he gives you the news. In general, which one of these do you like best—straight news or commentators?:"

Straight News . . . . .	46%
Commentators . . . . .	37%
No preference . . . . .	17%

"The preference of the majority of those who have views on the subject is for straight news. This tendency is more marked among the lesser educated elements in the population than among those with more formal schooling."<sup>4</sup>

A well-run news department will not only hold your listeners but will increase your circulation.

<sup>4</sup> Elmo Wilson, "Measuring Radio News Since V-J Day," *Journalism Quarterly*, June, 1946, page 170.

## CHAPTER VIII

### ENGINEERING DEPARTMENT

IN most stations the engineering department automatically falls into two divisions: studio, and transmitter. Generally the chief engineer is in charge of the entire engineering operation, with a department head in charge of the studio and another department head in charge of the transmitter.

The FCC has issued rules and regulations setting forth standards of good engineering practices which apply to all broadcast stations. It is the engineer's responsibility to be thoroughly familiar with these rules and regulations. There must be on duty, at all times when the station is on the air, at least one licensed radio telephone operator (first class). A relay transmitter, however, may be operated by a holder of a restricted radio telephone permit or a higher license.

It is a prime duty of the engineer to see that the equipment is always operated to comply with the FCC performance standards. In some instances equipment has become obsolete and cannot meet performance requirements. Management, having placed a capable engineer in charge, should take his recommendations with respect to the equipment needs of the operation. Incidentally, reliable manufacturers always have on file with the FCC information about the designed performance of their transmitters.

In addition to the transmitter and studio equipment normally used in broadcasting, the FCC requires each station to have a frequency monitor and a modulation monitor which have been approved by the FCC. There are also FCC safety requirements.

A daily, weekly, and monthly routine should be established for maintenance checks, and signed reports should be required. Most equipment failures can thus be avoided.

An operation procedure manual should be made available to each man at the studio and transmitter, this manual to include details of what is expected in equipment checks. At the studio, for instance, the microphones should be assembled in a set location at the end of each broadcast day. Gain-frequency runs should be made. There should be distortion measurements and tube checks. In off hours have drills on what to do in case of trouble. Introduce test failures in the equipment and see how long it takes to find the trouble.

To aid in trouble shooting, simplified functional circuits should be prepared for all technical equipment. These charts,

Exhibit 6

TROUBLE REPORT

Transmitter

Studio

Nature of Trouble \_\_\_\_\_

\_\_\_\_\_

Time of Trouble \_\_\_\_\_

Duration of Trouble \_\_\_\_\_

Time Fixed \_\_\_\_\_

List Programs and Announcements Missed \_\_\_\_\_

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

Operator on Duty

Explanation and Solution Used \_\_\_\_\_

\_\_\_\_\_

Signed: \_\_\_\_\_

Operator on duty

\_\_\_\_\_  
Supervisor



mounted on a hard board surface, should be instantly available for moving to the area where trouble occurs.

A tube log should be maintained. An individual card for each tube should show the type and serial number, date received, and dates and hours in use, and should list causes of any failures.

A suggested trouble report is shown in Exhibit 6; such a report should be filed with the Program and Accounting departments. The latter should immediately notify the Sales department, which in turn should notify the advertisers, or the agencies, or the network.

**STUDIO STAFF.** A good studio engineer can do much to sell your station to prominent people who appear on your programs. While checking voice level and microphone placement, the engineer has an opportunity to put the visitors at ease and sell them on the efficiency of the station's operation and the friendliness of the personnel.

Insist that the control room be kept neat and that the operators maintain a neat appearance. To add to this picture, you must provide good equipment installed to give maximum efficiency.

The Columbia Broadcasting System developed an efficient control Room described in the *Proceedings of the I.R.E.* (Institute of Radio Engineers) and *Waves and Electrons*, Volume 34 (May, 1946), and reprinted in the CBS General Engineering Department publications released to chief engineers of Columbia affiliates.

Whether or not the engineer should handle transcriptions and records is a moot point. The American Federation of Musicians has contended in some cities that this is a job solely for musicians. But that contention has met with successful resistance. The decision will depend in part on the physical lay-out of the operation. It is the writer's belief that since transcriptions and records are part of the program department they should be handled by the announcer. In some operations, of course, the jobs of control engineer and announcer are combined, but there is a tendency even in the smaller outfits to get away from this type of operation.

Regardless of who handles the records and transcriptions, a system should be followed which will keep them dust-proof. Check every now and then to make sure that records and transcriptions are not piled up without envelopes. Also caution the user against needle scratches. Periodically the grooves should be dusted.

Part of the control room equipment will be a transcription recording machine, and this raises the question of whether or not the station should make recordings for outside organizations. Some stations have given their engineers the right to solicit outside recordings and have charged the engineers a nominal amount for the use of the equipment. It is well to remember that, regardless of who is responsible for the recordings, if they are done in the station the purchaser considers them a station recording. If there is sufficient business to justify hiring at least one person to do nothing else but outside recording jobs, it may be well to consider such an operation. If there is a recording firm in business in your area, in the long run it is more desirable to refer outside jobs to that organization.

In any event, keep a file record of the blanks, the date when used, and the nature of the recording.

**TRANSMITTER STAFF.** If the transmitter is located several miles from the studio, differences in personality may develop in the transmitter engineer and the control-room engineer. By association with other members of the organization, the studio engineer generally has a better appreciation of the station's operation. Divorced from daily contact with the organization, the transmitter engineer—in the modern sense—is a hermit.

It is the responsibility of the transmitter engineer to know the equipment, anticipate breakdowns, and, should a breakdown occur, quickly make the necessary repairs. If necessary he should call the chief engineer or other personnel for extra help. The trouble report (Exhibit 6) should be filled in by him after every breakdown.

Holding a job requiring only periodical reading of meters, when the equipment is operating smoothly, the transmitter





engineer usually has time on his hands. Plan experimental work to keep the transmitter engineers busy. This will minimize complaints about unfair shift assignments and will keep minor gripes in the minor category. Periodically check your method of assigning shifts both in the control room and at the transmitter. Your chief engineer should check shift assignments every few weeks.

Exhibit 7 is a suggested control-room time sheet, with space for notations on any work other than routine.

Exhibit 8 is a suggested transmitter work-sheet summary for a week.

Encourage your engineers to keep abreast of developments in broadcasting. Send them to the RCA factory in Camden and the GE factory in Schenectady and other radio equipment factories. Have them visit the network studios and attend engineering conferences. You will get a return on these expenditures far in excess of the amount required.

Most chief engineers are held responsible for property maintenance and janitor service. It is good business to keep your property in good repair and maintain your equipment to its utmost point of efficiency. A conscientious chief engineer will take pride in his responsibility.

Maintain a continuous running inventory of all equipment, including furniture and fixtures, numbering each item.

FCC regulations require that a log of everything that is broadcast, with proper designations for the various programs and announcements, be kept in the control room. The law also requires that these logs be held available for two years. A suggested log for the control room is shown in Exhibit 9. A transmitter log such as is required by the FCC is shown in Exhibit 10. Readings should be taken every half hour. The FCC inspector will periodically check these logs to see that the station is complying with the law.

Also shown (Exhibit 11) is a suggested transmitter operation log, readings for which are taken every four hours. The latter log is designed to furnish additional information to management about the transmitter operation.









## CHAPTER IX

### SALES DEPARTMENT

BETTER programs make listeners; listeners are circulation; circulation makes for effective advertising; effective advertising means increased revenue; and increased revenue makes possible better programs. This cycle is the American system of broadcasting.

The buyers of radio time are interested in the potential and actual circulation of the station. The rates charged for radio time should be based on the circulation. Competitive conditions, the station's establishment in the area, and audience acceptance of the station's programs are also determining factors in the rate structure.

About 70 per cent of radio stations have at least two rates which are charged for each period of the day. The higher rate is charged to the national advertiser. The reasons for the differential are not always clear, although it probably developed as a carry-over from newspaper rate structure. A multiple rate is to be avoided, however, unless local competitive conditions make a local rate mandatory.

The advertising agency receives a 15 per cent commission, and the national representative generally receives a 15 per cent commission. Most stations do not give a commission on local rates.

**DEFINITION OF LOCAL AND NATIONAL BUSINESS.** A variable or unclear definition of what constitutes a national account in contrast with a local account may occasion rate cutting. Advocates

ROBERT H. MOODY  
General Manager

# WHIO

HARVEY R. YOUNG, JR.  
Commercial Manager

BASIC CBS ★ AFFILIATED WITH DAYTON DAILY NEWS  
45 SOUTH LUDLOW ST., DAYTON, OHIO

AD 2261

### Broadcasting Order

Date \_\_\_\_\_

You are hereby authorized to furnish  
with the following broadcast service:

Length of period \_\_\_\_\_

Time of day \_\_\_\_\_

Starting date \_\_\_\_\_

Expiration date \_\_\_\_\_

Station Time Cost Per Broadcast \_\_\_\_\_

Talent Per Broadcast \_\_\_\_\_

Additional Clause \_\_\_\_\_

Total \_\_\_\_\_

### RADIO STATION WHIO

Authorized:

Firm \_\_\_\_\_

Address \_\_\_\_\_

By \_\_\_\_\_

By \_\_\_\_\_

Approved \_\_\_\_\_

Void unless signed by Commercial Manager.

CONTRACT FORM NO. 7

EFFECTIVE NOV. 1, 1947

# WHIO RETAIL BROADCASTING RATES

## CLASS A—6:00 PM TO 11:00 PM

	1 Time	13 Times	26 Times	52 Times	100 Times	150 Times	250 Times	300 Times
1 Hour	\$160.00	\$152.00	\$145.00	\$138.00	\$131.00	\$124.00	\$118.00	\$112.00
1/2 Hour	95.00	91.00	86.00	82.00	78.00	74.00	70.00	67.00
1/4 Hour	63.00	60.00	57.00	54.00	52.00	49.00	47.00	44.00
5 Minutes	30.00	29.00	28.00	26.00	25.00	24.00	22.00	21.00

## CLASS B—8:00 AM TO 6:00 PM

	1 Time	13 Times	26 Times	52 Times	100 Times	150 Times	250 Times	300 Times
1 Hour	90.00	76.00	73.00	69.00	66.00	62.00	59.00	56.00
1/2 Hour	55.00	44.00	42.00	40.00	38.00	36.00	34.00	33.00
1/4 Hour	35.00	31.00	29.00	28.00	27.00	25.00	24.00	23.00
5 Minutes	22.00	18.00	17.00	16.00	15.00	14.00	13.00	12.00

## CLASS C—11:00 PM TO 8:00 AM

	1 Time	13 Times	26 Times	52 Times	100 Times	150 Times	250 Times	300 Times
1 Hour	60.00	58.00	55.00	54.00	52.00	50.00	48.00	46.00
1/2 Hour	45.00	43.00	41.00	39.00	37.00	35.00	33.00	31.00
1/4 Hour	30.00	28.00	26.00	24.00	22.00	20.00	18.00	16.00

## CLASS D—ANNOUNCEMENTS

Maximum 100 words, 5:45 A.M. to 8:00 A.M., minimum 3 announcements per week; 3 for \$18.75  
(Subject only to cash discount)

Maximum 100 words 8:00 A.M. to 6:00 P.M. and 11:00 P.M. to 1:00 A.M.

1 Time	26 Times	50 Times	100 Times	300 Times
\$12.00	\$10.00	\$9.00	\$8.00	\$7.00

Maximum 100 words 6:00 P.M. to 11:00 P.M. weekdays, Sunday 1:00 P.M. to 11:00 P.M.

\$18.00	\$16.00	\$14.00	\$13.00	\$12.00
---------	---------	---------	---------	---------

## DISCOUNTS

All discounts are for consecutive broadcasts to be used within one year from start of schedule.

Contracts must be renewed or extended before expiration to earn lower rate. Such renewals or extensions may be made for a period not to exceed one year from the date of the first broadcast.

Credit memoranda covering earned discounts are issued at the expiration of each discount period. No deductions are shown current invoices.

Cash discount 2% ten days, on time charges only.

## CLASSIFICATION

Classes 'A', 'B' and 'C' may be grouped for quantity discounts; Class D not to be grouped with any of the other classes.

(This contract subject to time change in accordance with WHIO network agreement)

of the one-rate-card principle point to the difficulty of account definition as a cardinal selling point in favor of one rate. For example, in one city the local Coca Cola bottling company may be classified as a retail account. In another city, or on another station in the same town, the account may be required to pay the national rate.

Recommended by the NAB Sales Managers Executive Committee is the following definition of retail accounts: "Retail advertising and the retail rate shall apply only to the individual who sells at retail and direct to the consumer a commodity or a service through one or more retail outlets within the single local community under the same name, which outlet or outlets are owned and/or controlled by the said advertiser and whose signature and address alone appears in the advertising."

The NAB Sales Managers Executive Committee also recommends that, when two rates are charged for the same time, one should be designated "general" and the other "retail."

Another practice which varies is the granting of commission on talent. As will be pointed out in the discussion of payment to salesmen, a policy of giving a commission on talent promotes the sale of programs instead of spot announcements.

**RATE CARDS.** Almost all rate cards are, more or less, modifications of five general formulae. You may secure from the NAB five sample rate cards with a brief discussion of the advantages and disadvantages of each card. You may also get a recommended standard contract form. A suggested local contract, with rates, is shown in Exhibit 12.

National rates and network rates are listed in a book released monthly and known as the Standard Rate and Data Service—Radio Stations, 333 North Michigan Avenue, Chicago, Illinois.

The issuance of a new rate card should, if possible, be accompanied by a letter telling why the rate is changed—new transmitter with increased coverage, power increase, frequency improvement, new network, or the like. The letter should describe the increase in rates and list the approximate percentage. What-

ever the rates, it is a sound business policy always to adhere to the rate card and apply a uniform definition of accounts.

**COMMERCIAL MANAGER A KEY EXECUTIVE.** The key man in the operation of the commercial department may have any one of several titles—commercial manager, sales manager, director of sales, and so on. In a small station the general manager may also be the commercial manager. In a big station the commercial manager will have a large and varied staff.

Though primarily responsible for the revenue that keeps all departments functioning, the commercial manager should have a keen program sense and work as a partner with the program director. The commercial manager should be responsible for network commercial programs; should select, with the general manager, the national representative for the station; should be responsible for the representative's sales activities; should hire, train, and supervise salesmen and, in consultation with the general manager, determine the type and amount of salesmen's compensation; should be responsible for all the commercial copy broadcast and the sales promotion and merchandising; should co-operate with the accounting department on collections; and should assist with research and public relations.

Primarily the commercial manager should be a top-notch salesman, but he should also be a good administrator, know how to handle people, be a good student of his media and all advertising in general, know programs, and have an intuitive sense of showmanship. Experience in selling other media—as an advertising director, in agency work, and in program development—contributes to a valuable background.

All compensation should be predicated on the need for holding key personnel. Once you have the right commercial manager, give him an opportunity to participate in the earnings. This same opportunity should be given to other key personnel.

The salary of the commercial manager should not be entirely on a commission basis, for then you have nothing more than a first-rate salesman interested only in the sale of time. Preferably pay the commercial manager a flat salary plus an override. If

your salesmen work on a commission, protect your key personnel with a bonus arrangement; otherwise you will find the salesmen making more money than the commercial manager, the program director, the chief engineer, and even the manager.

The alert commercial manager will know at all times the expiration dates of all contracts. Some stations use a system which places on the commercial manager's desk and the general manager's desk each day the upcoming contract expirations.

**BUILDING THE SALES STAFF.** The average number of salesmen employed by radio stations is four. This will vary according to the size of the city and local competitive conditions. The stronger the competition, the more salesmen to be employed. Three, if not all, of the salesmen work on local accounts. Their work may include preparing the sales presentation, selling the account, collections, writing copy, handling merchandising, and in some instances announcing. Efficiency in operation makes it possible for the salesman to devote a maximum amount of time to selling.

Previous radio experience is important, along with valuable background obtained in other fields such as newspapers, retail stores, advertising agencies, and the selling of other media.

Salesmen may be paid a straight salary, salary and commission, or straight commission, or they may be provided with a drawing account.

Some stations pay an excellent salary plus a 5 per cent commission on sales. Other stations pay a fair salary plus a 10 per cent commission. Most salesmen on straight commission receive 15 per cent, although some stations in order to encourage program sales pay 20 per cent on program time and talent. Commission rates will vary according to the size of the market, the competition, and how much the ownership wants to try to keep good salesmen.

Well-established stations for the most part use the straight salary method of compensation. Salary and commission is used more frequently than straight commission, and only 10 per cent of the stations use the drawing-account method. With any but

the salary arrangement there should be, at the time of employment, an agreement regarding payment on the salesman's accounts should he leave the organization for any reason.

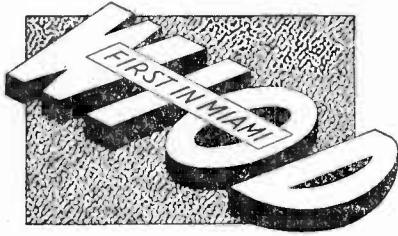
All stations try to hold their sales costs down to 15 per cent.

**SELECTING THE NATIONAL REPRESENTATIVE.** The selection of the station's national representative should be made with the utmost care. The representative's staff is a branch of your station's sales staff, but it operates without the benefit of your daily supervision. Study the representative's organization, meet the staff, and check the list of stations represented; talk to some of these stations and ask them how well satisfied they are with their representative. Get the representative to tell you specifically why his organization can do a real selling job for your station. Plan on a long association, but do not sign a long-term contract. Some stations exclude from the national contract their home states and sometimes adjoining states.

Tell the representative what you expect and tell him what you will or will not do to help him obtain national business. Make sure that every salesman employed by the representative has complete information about your market and your station. Make periodic trips to New York and Chicago to assist the representative and at the same time to sell his organization on yourself and your station. Keep his sales staff enthusiastic about your organization. Be sure to answer promptly requests for availabilities, and notify your representative immediately of any changes in the schedule, any derelictions in advertisers' broadcasts, and any particularly good results. Provide your representative with plenty of selling ammunition and a good up-to-date availability chart. Back up the representative's solicitation with survey figures, merchandising helps, direct mail, and well-planned trade-paper advertising.

**AVAILABILITY CHART VITAL.** The cornerstone of your commercial operation is the availability chart, which quickly indicates all time immediately available for sale and also the expiration dates of commercials on the air. Accuracy and immediacy are impera-

Exhibit 13a



## Program Schedule

APRIL

1948

MIAMI, FLORIDA ★ 5000 WATTS ★ NBC ★ 610 KC



### To Stand Out in a Crowd

WIOD was outstanding in the old days, when Miami had only two or three stations. And, in today's crowd . . . with the NBC "Parade of Stars," and the top local programs, too . . . WIOD is more outstanding than ever!

National Representatives  
GEORGE P. HOLLINGBERRY CO.

Southeast Representative  
HARRY E. CUMMINGS



Exhibit 13b

	Afternoon	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
	E. S. T.								
	12:00-12:15	News	LC-2	News	LC	News	LC	News	LC
	12:15-12:30	Style in Music	LC-M-9	Variety Time	LC-T-M-P	Variety Time	LC-T-M-P	Variety Time	LC-T-M-P
	12:30-12:45	Style in Music	LC-M-9	Variety Time	LC-T-M-P	Variety Time	LC-T-M-P	Variety Time	LC-T-M-P
	12:45-1:00	Mailin Gms	LC-T-M-16	News	LS	News	LS	News	LS
	1:00-1:30	Preview Time	LS-T-M	Singing Keyboards	LC-P	Singing Keyboards	LC-P	Singing Keyboards	LC-P
	1:30-1:40	Univ. of Chicago Resizable	LS-E	Afternoon Serenade	LC-T-M-P	Afternoon Serenade	LC-T-M-P	Afternoon Serenade	LC-T-M-P
	1:40-1:45	Univ. of Chicago Resizable	LS-E	Health Chats	LC	Afternoon Serenade	LC-T-M-P	Health Chats	LC
	1:45-1:50	Univ. of Chicago Resizable	CS	News	LC-2	News	LC-2	News	LC-2
	1:50-2:00	University of Chicago	LS-E	Latin-American Commentator	LS	Latin-American Commentator	LS	Latin-American Commentator	LS
	2:00-2:15	Musical Variety	CS-M	Today's Children	CC-D-3	Today's Children	CC-D-3	Today's Children	CC-D-3
	2:15-2:30	Musical Variety	CS-M	Woman in White	CC-D-3	Woman in White	CC-D-3	Woman in White	CC-D-3
	2:30-2:45	RCA Victor Show	CC-M-12	Holly Sivan Betty Crocker	CC-D-3	Holly Sivan Betty Crocker	CC-D-3	Holly Sivan Betty Crocker	CC-D-3

- CODE
- NS-National Spot
- LC-Local
- Commercial
- LS-Local Sustaining
- CC-Chain Commercial
- CS-Chain Sustaining
- P-Participating
- T-Transcribed
- D-Drama
- M-Music
- Q-Quiz
- V-Variety
- W-Women's

Exhibit 13c

2:45-3:00	RCA Victor Show	CC-M-32	Claudia	LC-T-D-5	Claudia	LC-T-D-5	Claudia	LC-T-D-5	Claudia	LC-T-D-5	To Be Announced
3:00-3:15	Shoaker Parade Starting Edith Howard	CC-M-6	Life Can Be Beautiful	CC-D-4	Life Can Be Beautiful	CC-D-4	Life Can Be Beautiful	CC-D-4	Life Can Be Beautiful	CC-D-4	Orchestras of the Nation CS-M
3:15-3:30	Shoaker Parade Starting Edith Howard	CC-M-6	Ma Perkins	CC-D-4	Ma Perkins	CC-D-4	Ma Perkins	CC-D-4	Ma Perkins	CC-D-4	Orchestras of the Nation CS-M
3:30-3:45	Gas Man's Family	CC-D-3	Pepper Young's Family	CC-D-4	Pepper Young's Family	CC-D-4	Pepper Young's Family	CC-D-4	Pepper Young's Family	CC-D-4	Orchestras of the Nation CS-M
3:45-4:00	Gas Man's Family	CC-D-3	Right to Happiness	CC-D-4	Right to Happiness	CC-D-4	Right to Happiness	CC-D-4	Right to Happiness	CC-D-4	Orchestras of the Nation CS-M
4:00-4:15	The Quiz Kids	CC-Q-10	Backstage Wife	CC-D-8	Backstage Wife	CC-D-8	Backstage Wife	CC-D-8	Backstage Wife	CC-D-8	Doctors Today CS-M
4:15-4:30	The Quiz Kids	CC-Q-10	Stella Dallas	CC-D-8	Stella Dallas	CC-D-8	Stella Dallas	CC-D-8	Stella Dallas	CC-D-8	Doctors Today CS-M
4:30-4:45	News	LC-12	Lorraine Jones	CC-D-10	Lorraine Jones	CC-D-10	Lorraine Jones	CC-D-10	Lorraine Jones	CC-D-10	Life of Dreams Screenade LC-T-M-P
4:45-5:00	Intermezzi	LS-T-M	Young Widder Brown	CC-D-10	Young Widder Brown	CC-D-10	Young Widder Brown	CC-D-10	Young Widder Brown	CC-D-10	Life of Dreams Screenade LC-T-M-P
5:00-5:15	The Ford Theatre		When A Girl Marries	CC-D-3	When A Girl Marries	CC-D-3	When A Girl Marries	CC-D-3	When A Girl Marries	CC-D-3	To Be Announced
5:15-5:30	The Ford Theatre		Portia Pass Life	CC-D-3	Portia Pass Life	CC-D-3	Portia Pass Life	CC-D-3	Portia Pass Life	CC-D-3	Dade County Commissioners LS-E
5:30-5:45	The Ford Theatre		Life of Dreams Screenade	LC-T-M-P	Life of Dreams Screenade	LC-T-M-P	Life of Dreams Screenade	LC-T-M-P	Life of Dreams Screenade	LC-T-M-P	The Gospel Singers LC-T-M
5:45-6:00	The Ford Theatre		News	NS-3	News	NS-3	News	NS-3	News	NS-3	King Cole Trio Time CC-M-8

- 1—Amusement
- 2—Automotive
- 3—Food
- 4—Gossip
- 5—Sports
- 6—Jewelry
- 7—Tobacco
- 8—Television
- 9—Apparel
- 10—Medical
- 11—Landscape
- 12—Home Supplies
- 13—Agricultural
- 14—Insurance
- 15—Dept. Store
- 16—Financial
- 17—Utilities
- 18—Educational
- 19—Religion
- 20—Live Talent

tive, for radio is like the hotel business—space not sold today is lost tomorrow. Well co-ordinated handling of contracts and contract changes is required.

The availability chart is really several charts. First there is the master board, which hangs in the commercial department. The type of chart will vary according to the types of business handled by the station. If the station deals for the most part in network business and long-term national accounts, less flexibility is required. A board similar to the one shown in Figure 1 (following page 98) may be employed.

Cards of various colors indicate various classifications—white cards for network sustaining, red cards for network commercial, blue cards for spot business, yellow cards for local sustaining.

Also, for the convenience of salesmen and the station's representative, an availability chart showing the current schedule is printed periodically—generally twice a month. Since this chart may be obtained by the competition, the expiration dates as a rule are not listed. The front page of the leaflet provides space for another selling message for the station (Exhibit 13).

Titles are often meaningless to the national representative or the salesmen. When quoting availabilities include a brief description of the program if there is any possibility of confusion.

As a prod to the representative and salesmen, a weekly letter showing all available time for sale should be sent to them. It is important that all salesmen be informed of any program changes or changes in program format. It is then possible for them to use their own judgment as to whether or not it is necessary to inform the advertiser who is buying adjacent time.

When it becomes necessary to move an advertiser to another spot be sure to advise the salesman as far in advance as possible.

In order to keep advised of competitive network programs, salesmen should have available a comparative network schedule. *Broadcasting Magazine* publishes once a month a schedule of comparative network commercial programs known as the show sheet.

**KEEP SALESMEN FULLY INFORMED.** In addition to time availabilities you should provide the representative and your sales-

men with information about local programs available for sponsorship. Give complete information, including the time of broadcast, rating, competition, type of audience, type of commercial copy, promotion and merchandising available, and information about former sponsors including sales results and all costs.

Both the local salesmen and the national representative should have complete selling ammunition. This will include survey results, as discussed in Chapter IV; BMB (Broadcast Measurement Bureau) maps; maps of mail response; sales results of accounts; census figures on industry and agriculture in your area; market data from sources like the Sales Management Survey of Buying Power; and any other information which will make it easier to sell your station. Keep all sales material up to date.

Promotion of general circulation of the station which indirectly helps the advertiser is discussed in Chapter XII. Most stations also do some merchandising designed to increase the selling effectiveness of the advertiser's radio campaign. This help varies from actually selling the merchandise to courtesy announcements broadcast by the station.

Merchandising helps designed to increase circulation are also discussed in Chapter XII. Send to agencies and companies, as well as the representative and your network, copies of all merchandising material. In addition to the individual mailing prepare quarterly, semi-annually, or annually a folio of all assistance given to the account. This will often make a most impressive presentation.

**PAID ADVERTISING IMPORTANT.** To reach potential advertisers and executives in the agency field, most stations buy space in the trade papers read by these people. Though often critical of advertisers who buy time and then go cheap on talent to fill the time, many stations buy white space and fail to use professional art work and carefully developed copy. There is too little thought as to whether or not it is necessary to sell the market and the station, or to sell the station in competition with other stations, or to sell the station in competition with other media.

Too rarely is there a continuity in the sequence of ads. Always include the name of your city and your call letters.

Trade-paper advertising is essential and should be carefully planned on a long-term basis. "It is more effective to prepare fewer and better ads and publish each one more times."<sup>1</sup> A well-established agency with adequate art facilities should be engaged to handle the campaign. Typical trade-paper ads are shown in Figures 2, 3, 4 (following page 98).

Advertisers and agencies have told *Printers' Ink* investigators how radio stations could improve their advertising:

1. Keep it simple.
2. Give the facts without exaggeration.
3. Do a better layout job.
4. Use headlines that stop readers.
5. Entertain while you instruct.<sup>2</sup>

Direct mail, when used, should be planned with similar care. Mailing lists should be carefully checked with the national representative and the network sales department and double-checked with the *Broadcasting Magazine Yearbook* and a service like the Standard Register Service. Have something to sell, plan your mailing carefully, and prepare it professionally—since advertisers and their agencies often receive more than a hundred direct-mail pieces a week.

In addition to paid space in publications read by potential buyers of time on your station, you may legitimately secure publicity without cost. This is different, of course, from station publicity designed to increase listenership. Study the publications; analyze the pictures and stories they print. Get acquainted with the editorial staffs and learn their deadlines; then develop your publicity pattern. Make one person responsible for all the station's publicity releases. The trade journals will not print it if it is not newsworthy.

**PROPER COMMERCIAL CONTINUITY REQUIRES MORE WORK.** Pay-off time for the advertiser is when he presents his commercial

<sup>1</sup> "Does It Pay to Repeat an Ad," *Sales Management*, July 15, 1947.

<sup>2</sup> *Speaking of Radio*, published by *Printers' Ink*, New York, page 35.

message. A good many advertisers, in the opinion of Niles Trammell, president of NBC, "are not getting their full money's worth out of their radio commercials. The sales message on all too many shows is just a strong unvarnished selling talk which fits into the show the way a riveting machine would fit into a symphony orchestra." It has long been the consensus of experienced broadcasters that, if a choice were necessary, for advertising results they prefer a poor show with well-written commercials as against a good show with poorly written commercials.

Money spent on good continuity will be returned many times over in increased advertising effectiveness, additional audience, and satisfied listeners.

Responsibility for all commercial copy should be vested in the continuity acceptance editor. This individual should be familiar with Federal Trade Commission operations and be on the Better Business Bureau mailing list. All commercial copy, both live and transcription, should be carefully checked before being broadcast. The size of the organization originating the copy does not insure quality or even good taste.

Good commercial continuity writers are a sound salary investment. "It is unfortunately true that retailers reporting less satisfactory results from their radio advertising are the retailers who place most reliance on the station personnel for commercial copy."<sup>3</sup>

Good copy sells. Good copy is made up of short sentences of working words; fewer adjectives, more verbs and adverbs; direct, simple language of everyday words used in good taste; no generalities; theme of the message built on sound advertising principles; plenty of "you" appeal, talking in terms of the interest of the customers. Good copy uses the repetition of ideas, not the irritating repetition of the same words. "It is much more effective to make the sense of the statement clear to a listener than to purely repeat it several times."<sup>4</sup>

<sup>3</sup> C. H. Sandage, *Radio Advertising for Retailers* (Cambridge, Mass.: Harvard University Press, 1945), page 222.

<sup>4</sup> Paul Lazarsfeld and Frank Stanton, editors, *Radio Research, 1942-1943*, (New York: Duell, Sloan & Pearce, 1944), page 479.

"Effective copy writers remember at all times that only what we listen to actively enters our consciousness."<sup>5</sup> To secure profitable sales returns for the advertiser, the broadcast message must therefore hold the listener's attention. A continuity editor and copy writer must be experienced in writing, in sales work, in programming, and above all must love to write . . . to make words work.

Identical copy should not be repeated day after day on a regular basis. The continuity editor should request new copy if the account is handled by a national agency, or see that the copy is rewritten if the account is local.

Care should be exercised that copy complies with the FCC sponsor-identification requirement.

Federal Trade Commission (FTC) requirements should also be observed. The FTC Act prohibits among other things the use of false or misleading advertising calculated to mislead and deceive the purchasing public, to their damage, and misrepresentation in various ways of the necessity or desirability or the advantages to the prospective customer of dealing with the seller.

Copy regulations should be outlined in the standards of practice of the station, as shown for example in Appendix B. These standards should conform to the NAB Standards of Practice.

**SOME BUSINESS MUST BE REFUSED.** Operating your radio station in the interest of the listener and that of the advertiser will make it necessary occasionally to refuse business. It may be that the advertiser's interest will not coincide with the station's interest and is in conflict with your station policies. It may be that the sales appeal is too narrow, or that the advertiser's copy does not conform with the standards of your operation.

"A common reason for non-use of radio in a few communities was the character of the advertising carried by the local stations. Leading merchants commented that radio messages carried on these stations were too much like the patent medicine advertisements of pre-Federal Trade Commission days. These merchants did not wish to be associated on the air with such advertisers."<sup>6</sup>

<sup>5</sup> *Ibid.*, page 478.

<sup>6</sup> C. H. Sandage, *op. cit.*, page 73.

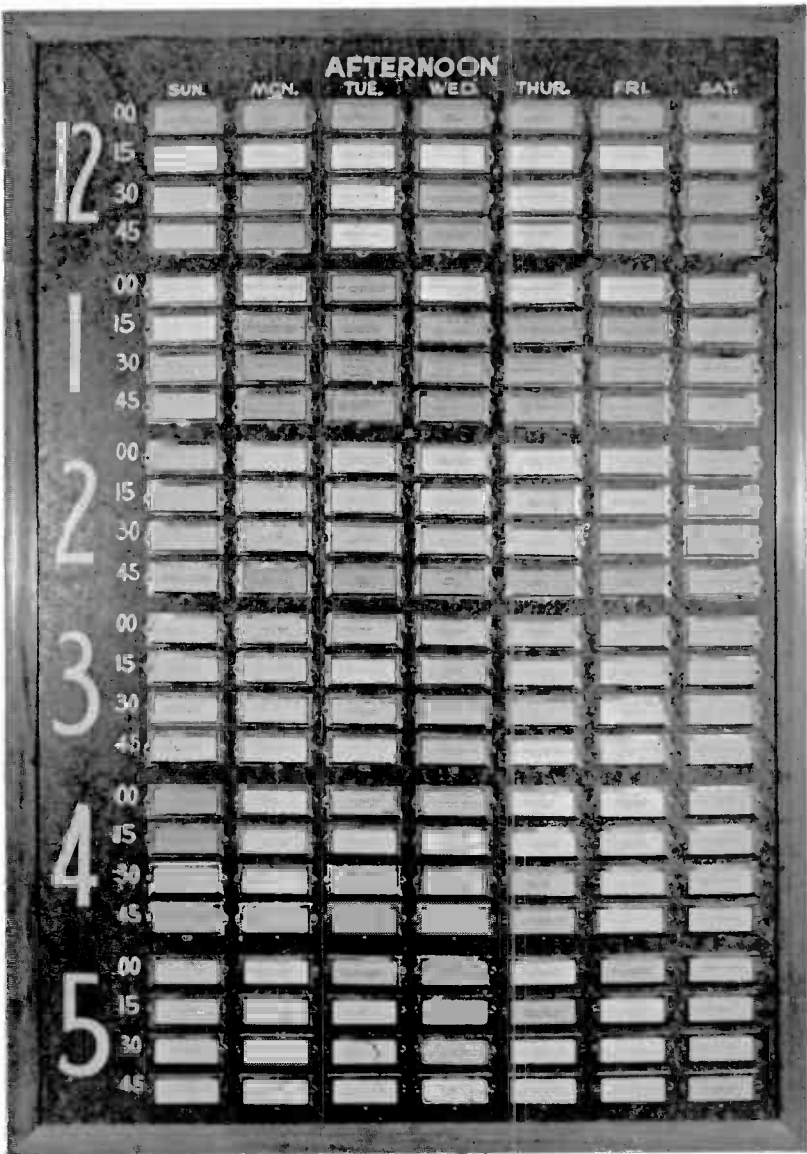


FIG. 1. AVAILABILITY CHART



it seems  
only  
yesterday



## ONE Shirt to a Customer

### TODAY—WE'RE BACK TO SELLING

Remember when a man (perhaps you) could plead and argue without being allowed to buy more than ONE white shirt? Today, customers have their choice of brands, quality and color. In shirts and most consumer items, it's now a buyer's market. But sluggish—because of where prices are.

So for two reasons—production and prices—selling assumes major importance. Also advertising for sales sake, in media of most impact at least cost.

In network radio, it's Mutual that delivers the most for each advertising dollar. Mutual's daytime coverage is now over 28,750,000, or over 84% of total U.S. homes; and whether you figure total cost or cost-per-1000 homes, Mutual offers more for less.

Moreover, Mutual's coverage is, in the main, concentrated in the high-buying power markets; it does a great *reaching* job in metropolitan areas and a *dominant* job in over 250 "one-station" markets—more than all other networks combined.

As for impact, Mutual offers a group of *untested* programs, ready for immediate and profitable sponsorship—programs at costs that carry out the Mutual theme of more for your money.

So, on the count of coverage, impact and economy, and because we're back to selling and Mutual has a record of selling at low cost—you owe it to yourself to find out why Mutual is your best network buy for the "buyers" market.

YOUR BEST BUY TO SELL IS

# MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

FIG. 2. A TYPICAL TRADE-PAPER ADVERTISEMENT

820 KC  
50 KW  
NBC

**WFAA**  
DALLAS, TEXAS

570 KC  
5 KW  
ABC

570 820  
**TWO PLACES ON THE DIAL**

SOMETHING NEW IN RADIO  
**One Station**

*with* **TWO FREQUENCIES  
TWO NETWORKS  
TWO AUDIENCES**

*But it's still WFAA all the way!*  
WFAA - 820 KC WFAA - 570 KC

REPRESENTED NATIONALLY BY  
**EDWARD PETRY & COMPANY, Inc.**

FIG. 3. ANOTHER TYPICAL TRADE-PAPER  
ADVERTISEMENT



## We're trying to act our ages

It's a little difficult, sometimes. On the one hand, we pride ourselves on being a young, frisky network that puts all the energy and enthusiasm of youth into everything it does. On the other hand, we're still sporting the long beard of experience we grew while our network was known as "The Blue."

As *names* go, ABC is America's youngest major broadcasting company. Yet WJZ, our key station in New York, is practically as old as radio broadcasting itself—and our nearly 200 affiliates from coast to coast are rich in experience, too.

We're trying to act *both* our ages, so that the people we do business with can get the combined benefits of seasoned radio experience *and* the willingness of youth to do a job.

Our plans for the future are ambitious. We expect to do big things in radio and television. But our greatest ambition for the period ahead is to keep all of the good friends we made in the past—to enjoy the same pleasant dealings we've had with the hundreds of time-buyers, musicians, artists, salesmen and engineers who first got to know us as "The Blue" and who assisted in our rebirth as ABC.

## American Broadcasting Company

A NETWORK OF 195 RADIO STATIONS SERVING AMERICA

FIG. 4. A FULL-PAGE TRADE-PAPER ADVERTISEMENT

In some instances the station may have too much coverage for the advertiser. In other cases the station may not have the type of audience needed by the advertiser. Be honest with your advertisers. If they have the wrong program, or if the campaign is too expensive for the results, say so as soon as you are aware of the circumstances.

During a period of declining advertising revenue PI (per inquiry) accounts are likely to appear. In these the advertiser offers to pay the station a certain rate per answer to his radio offer rather than to buy the time at the usual card rates. This type of advertising was long ago rejected by other media and is not accepted by good radio stations.

Another type of advertising which needs to be carefully handled is the direct-mail account. This advertiser buys the time at the regular rates and sells his product direct to the listeners. The station should have a fool-proof method of handling incoming mail with money enclosures. Also the station should be certain that the listeners actually receive the advertiser's offer. A reliable money-back guarantee is one of the best safeguards.

**GOOD PROGRAMMING IMPERATIVE.** On the shoulders of the commercial manager and his department rests a great responsibility for the destiny of the station. To disregard the fundamentals of good program practices for the sake of a sale means irreparable harm to the structure of broadcasting.

Intelligent co-operation with the best interests of the community which are being served by the station is the responsibility of the commercial department even more than it is that of the program department. Radio must sell, but radio must also serve. And a sale is more surely made when a proven background of service is reflected by the seller.

Remember always that the sale of a segment of time on the station is not the end but the beginning of the salesman's obligation to the audience.

## CHAPTER X

### ACCOUNTING AND TRAFFIC DEPARTMENTS

A GOOD accounting department will not only insure that the proper charges are made at the proper time but also serve as a double check against possible error in the commercial operations. Since it is necessary to have a fool-proof system, the one we are suggesting includes many double checks. In describing it we shall follow an order from the time it is received at the station to the time a statement is issued.

Commercial orders come first to the commercial department. The contract should be checked by the manager for rate schedule, time, starting date, termination date, type of copy, and program. A standard form of contract may be obtained from the NAB.

The standard-form contract may be used with agencies, but to make selling easier in the local field a different type of contract in which the local rates are included (Exhibit 12) is suggested. This minimizes any misunderstanding between the salesman and the account and the management.

After the contract has been checked it is sent to the accounting department, which enters the schedule on a card (Exhibit 14). Different-colored cards are used to differentiate between announcements and programs. On the cards the column marked "No." indicates the number of the copy or electrical transcription; the column "In" shows that it has been written in the program book.



DAY \_\_\_\_\_

00  
14 Sign On  
15 First Call (et & live)

5 30 { Dixie Farm and Home Hour (LS)  
45 {  
00 {  
15 {

6 30 { Red Cross (1/2)  
Sun-Up Serenade (et & live)  
45 { Brown's Mule (1)  
55 { Omega Oil (1)  
59 { Nervine (1)  
00 { News (LS)

15 { Eastern Airlines (1/2)  
Merry-Go-Round (et & live) (LP)  
20 { Camels (1)

7 30 { BC Remedy (1)  
40 { Hearth Club (1)  
44 { Ex Lax (1)  
45 { News & Sports (LS)

# THURSDAY

- 00 { Davison-Paxon (LC)
- 15 { Music Hall Promotion (1/2)  
The Old Corral - Luzianne Coffee (LC)
- 10 30 { Beaver Packing Co. (1/2)  
Road of Life - P&G (NC)
- 45 { Joyce Jordan - P&G (NC)
- 00 { Burns & Allen Promotion (1/2)  
Fred Waring - Amer. Meat Inst. (NC)
- 15 {
- 11 30 { Dr. Caldwell (1/2)  
Jack Berch - Prudential Life (NC)
- 45 { Skinner Macaroni (1/2)  
Lora Lawton - Babbitt Co. (NC)
- 00 { Eddie Cantor Promotion (1/2)  
News - Peter Paul (LC)
- 15 { Mkts. Weather. News (St & Nemo) (LS)
- 12 30 { Supper Club Promotion (1/2)  
Dental Snuff Varieties (LC)



Meanwhile the commercial department sends a memorandum notice about the commercial schedule to the traffic department. This notice should include the starting and concluding dates of the contract, the time of broadcast, and the type of broadcast. The traffic department places the commercials in the program book.

Exhibit 15 is a page from a loose-leaf binder which provides quarter-hour periods for each day's operations. All programs, both sustaining and commercial, are written in this book. For clarification we have included the designations LC—Local Commercial; LS—Local Sustaining; NS—Network Sustaining; NC—Network Commercial. ET indicates electrical transcriptions or records; LP, local participating program. The figure 1 means one minute or one time; the figure  $\frac{1}{2}$ , one half minute or chain break. In actual operation the sustaining programs are entered in pencil, the network commercials in red, the spot programs in blue, and the spot announcements in green.

For sustaining programs the program director sends the order to the traffic department just as orders for commercial programs are issued from the commercial department. In either case the last program in a series is so marked in the program book. Likewise one-time-only programs are so indicated.

From the program book the traffic department then types out a chronological list of the commercial programs scheduled for the day. This work sheet is then checked against the entire list of commercial schedule cards.

**PREPARING THE DAILY SCHEDULE.** The daily program schedule is then typed on daily schedule sheets (Exhibit 16) and double-checked against the entire list of cards. The schedule includes all the programs and announcements, both commercial and sustaining. Four copies of it are made—one for the control room for the guidance of the engineers, one for the program department, one for the reception desk, and the original for actual air use.

The program department gets the schedule only after it has been typed. The announcers' assignments are then inserted. The

Exhibit 16

# WSB

DAILY SCHEDULE

DATE \_\_\_\_\_

ANNOUNCER	SIG.	TIME SCHED.	TIME BDCST.	PROGRAM & SPONSOR	COM.	SOURCE & NO.	LENGTH
ROMINE	<i>SR</i>	5:14		Sign On		Studio	
ROMINE	<i>SR</i>	5:15		First Call		ET & Live	
ROMINE	<i>JK</i>	5:30		Dixie Farm and Home Hour		Studio & Nemo	
STEVENS	<i>SPS</i>	6:30		Red Cross		Live	25 wds
STEVENS	<i>SPS</i>	6:30		Sun-Up Serenade		ET & Live & Nemo	
STEVENS	<i>SPS</i>			6:45 Brown's Mule	c	ET 6	1 min
STEVENS	<i>SPS</i>			6:55 Omega Oil	c	ET 4	1 min
STEVENS	<i>SPS</i>	6:59		Nervine	c	ET	1 min
VAN CAMP	<i>VC</i>	7:00		News (BRIDGES)		Studio	
STEVENS	<i>SPS</i>	7:15		Eastern Airlines	c	Live 2a	25 wds
STEVENS	<i>SPS</i>	7:15		Merry-Go-Round		ET & Live	
STEVENS	<i>SPS</i>			7:20 Camels	c	ET 1	1 min
STEVENS	<i>SPS</i>			7:30 BC Remedy	c	Live 68	1 min
STEVENS	<i>SPS</i>			7:40 Hearth Club	c	ET 1	1 min
STEVENS	<i>SPS</i>	7:44		Ex-Lax	c	ET 1	1 min
VAN CAMP	<i>VC</i>	7:45		News & Sports (BRIDGES)		Studio	
STEVENS	<i>SPS</i>	8:00		World News		NBC	
VAN CAMP	<i>VC</i>	8:15		Morning Melodies - Griffin	c	ET & Live 101 & 102	15min
VAN CAMP	<i>VC</i>	8:30		Rialto	c	ET 9 & Live	25wds

schedule with the announcers' assignments is now placed in a loose-leaf notebook, together with all copy in chronological order. Transcriptions are filed alphabetically, and the announcer is expected to have ready the proper transcription.

One week before the broadcast, at the time the day's schedule is entered in the program book, the traffic department checks to see whether the copy or transcription has arrived. If not, notification is sent to the commercial department for it to follow up with the representative or the agency or the account.

After the announcer broadcasts the commercial, live copy is placed in a file basket and transcription copy is returned to its proper place in the filing cabinet. This means that in the loose-leaf book with the typed schedules the top piece of copy is always the next scheduled broadcast.

**OMISSION REPORT REQUIRED.** Immediately after the broadcast the announcer puts his initials in the column marked "Sig." If the wrong transcription goes on the air or the wrong piece of copy is used, or if there is some other deviation from the sched-

### Exhibit 17

### OMISSION REPORT

*Note:* Please fill out promptly and turn in to Program and Commercial Departments *immediately*.

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

PROGRAM OR SPOT: \_\_\_\_\_

TIME SCHEDULED: \_\_\_\_\_

TIME BROADCAST: \_\_\_\_\_

REASON: \_\_\_\_\_

\_\_\_\_\_

SIGNED: \_\_\_\_\_

REMARKS: \_\_\_\_\_

\_\_\_\_\_



Exhibit 19

BROADCAST INVOICE

**W S B**  
"The Voice of the South"

ATLANTA, GA. \_\_\_\_\_

IN ACCOUNT WITH

Advertiser: \_\_\_\_\_

TERMS: NET CASH

AFFIDAVIT

STATE OF GEORGIA  
COUNTY OF FULTON

} ss.

Before me, a Notary Public, personally appeared \_\_\_\_\_  
who, being duly sworn, deposes and says:

That he is Advertising Manager of Broadcasting Station WSB in the City of Atlanta, County and State aforesaid:  
Station Director

That the programs charged for in the above invoice were broadcast through aforesaid station on the dates and at the times shown  
in said invoice; and

Sworn and subscribed before me this \_\_\_\_\_ day of \_\_\_\_\_, A. D. 19\_\_\_\_  
IN TESTIMONY WHEREOF, I have hereunto set my hand and seal the day and year aforesaid.

\_\_\_\_\_  
Notary Public.

Affidavit of Performance  
RADIOPHONE BROADCASTING STATION

**W S B**

*"The Voice of the South"*

ATLANTA, GA. \_\_\_\_\_

IN ACCOUNT WITH

(

)

Advertiser:

(

)

STATE OF GEORGIA

FULTON COUNTY

Before me, the undersigned, a Notary Public in and for said county, personally came John M. Outler, Jr., Sales Manager of Radio Station WSB, who being duly sworn, states that programs/announcements for above client were run as follows.

Signed \_\_\_\_\_

Subscribed and sworn to before me

this \_\_\_\_\_ day of \_\_\_\_\_ 194

\_\_\_\_\_  
Notary Public

ule, an omission report is immediately filled in and signed by the announcer on duty (Exhibit 17).

The signed copy of the typed schedule is turned in to the accounting department after each day's broadcast. This copy is used for billing purposes. At the same time the accounting department receives the omission reports, if any. The accounting department then notifies the commercial department of such omissions. This is important, because if a mistake has been made the station should immediately notify the representative of the account. The psychological effect of the station's catching the error and making the notification is much better than is the case when an outside source asks about the mistake. Often, if an announcement has been missed, the agency or account will agree to a make-up broadcast.

Exhibit 21

<b>DAILY COMMERCIAL REPORT</b>				
DATE _____				
NAME OF SPONSOR	TIME ON	LENGTH OF TIME	AMOUNT	TOTAL

Exhibit 22

DAILY REPORT						
MIAMI VALLEY BROADCASTING CORP.			DAYTON, OHIO, ..... 194.....			
ESTIMATED EARNINGS				REPORT OF COLLECTIONS		
	TODAY	THIS MO. TO DATE	THIS MO. 1 YEAR AGO		TODAY	THIS MO. TO DATE
Local				Local		
Local Spot				National		
National				C. B. S.		
National Spot				Misc.		
C. B. S.				Talent		
				Circuits		
				Sundry		
TOTAL				TOTAL		
		THIRD	WINTERS	For list of checks issued see other side.		
Deposit Today						
Bank Balance						

The accounting department posts the commercials from the schedules to ledger sheets (Exhibit 18). The actual bills are made from the ledger at the end of the month on invoice sheets (Exhibit 19). The original of these includes an affidavit which may easily be removed if no affidavit is required. Some advertisers may request an affidavit weekly (Exhibit 20). A carbon of the invoice, usually on colored paper, is kept on file in the accounting office, and a credit memo form in another color, typed at the same time, should be available to cover retroactive discounts.

In some instances ownership may request a daily commercial report. This may take the form of Exhibit 21 or a summary report as shown in Exhibit 22.

Most stations do not give a cash discount on national business, and the tendency is to drop the cash discount in the local field. If a discount is given, it is generally 2 per cent, ten days.



In the national field your representative will know the credit standing of the agencies and accounts with which he deals. In the local field it is advisable to belong to the Retail Credit Bureau and check doubtful accounts.

*Accounting Records.* Careful accounting records make possible a ready compliance with FCC report requirements and the proper handling of royalty payments to organizations like ASCAP and BMI.

A comparative profit-and-loss statement is shown in Exhibit 23, and a comparative balance sheet in Exhibit 24.

**RATE OF DEPRECIATION.** In December, 1939, the Bureau of Internal Revenue booklet *Income Tax Depreciation and Obsolescence* listed the life of equipment and the Bureau in the November 4, 1946, NAB Report reconfirmed its figures as follows:

GROUP LIVES	Years
Transmitter equipment .....	10
Studio control equipment .....	10
Speech input equipment .....	10
Antenna equipment .....	12
Towers .....	15
Buildings .....	20
Studio furniture and fixtures .....	7
Office furniture and fixtures .....	15
Pipe organs, pianos, etc. ....	10
Television equipment .....	4
Facsimile equipment .....	5

At the time this list was released the Internal Revenue Department stated that it should be borne in mind that the periods stated above are averages built up on the experience available for the equipment of all companies for which data could be obtained and may not be applicable to the assets of a particular company whose experience may indicate shorter or longer periods.

In January, 1942, the Bureau of Internal Revenue gave the following breakdown of the average useful life of equipment:

## TRANSMITTER EQUIPMENT

	<i>Years</i>
Amplifier, radio frequency, frame .....	12
Batteries, storage:	
Radio telegraphy .....	10
Radio broadcasting .....	7
Circuit breakers .....	8
Compensators .....	10
Condensers .....	10
Control relays .....	6
Control—transmitter units, direct (panel) .....	12
Cooling ponds:	
Radio telegraphy .....	12
Radio broadcasting .....	12
Cooling ponds and sprays .....	10
Cooling systems .....	10
Frequency control apparatus .....	6
Frequency monitor .....	10
Insulation .....	10
Measuring instruments .....	10
Modulation monitor .....	10
Motor generator sets .....	12
Oscillators .....	10
Plate supply .....	12
Plate and filament .....	12
Power control equipment .....	12
Power supply:	
Radio telegraphy .....	12
Radio broadcasting .....	12
Pumps and piping .....	12
Rectifiers, main .....	10
Switches and controls .....	14
Vacuum tube transmitters .....	10
Voltage supply, high .....	6

## STUDIO CONTROL EQUIPMENT

	<i>Years</i>
Amplifiers, fixed and portable .....	6
Audio equipment .....	6
Batteries—storage:	
Radio telegraphy .....	10

Radio broadcasting .....	7
Cabinets, mixer control .....	10
Electrical transcription apparatus .....	5
Equalizers, line .....	6
Listening apparatus .....	8
Measuring instruments .....	10
Microphones .....	5
Mixing panels .....	6
Oscillators .....	10
Plate supply .....	12
Plate and filament .....	12
Signaling apparatus .....	8
Sound treatment of studios .....	10

## SPEECH INPUT EQUIPMENT

	<i>Years</i>
Amplifier control .....	10
Audio equipment .....	6
Batteries—storage:	
Radio telegraphy .....	10
Radio broadcasting .....	7
Control, amplifier .....	10
Equalizers, line .....	6
Listening apparatus .....	8
Measuring instruments .....	10
Oscillators .....	10
Plate supply .....	12
Plate and filament .....	12
Signaling apparatus .....	8
Speech input equipment .....	7

## ANTENNA EQUIPMENT AND TOWERS

	<i>Years</i>
Antenna and ground counterpoise system .....	12
Antenna and ground system:	
Radio telegraphy .....	12
Radio broadcasting (except steel masts) .....	12
Antenna structure and supports .....	12
Antenna tuning inductances .....	12
Counterpoise (station equipment) .....	12
Towers and masts .....	15
Transmission lines, radio frequency .....	8

Exhibit 23  
 THE ATLANTA JOURNAL COMPANY  
 RADIO STATION WSB  
 COMPARATIVE STATEMENT OF PROFIT AND LOSS

PAGE 1  
 SUMMARY-REVENUES

FOR MONTH ENDING

*Cumulative*      *This Month*      *Favorable*  
*Current*      *Current*      *(Unfavorable)*

*Classification*

Broadcasting Revenue			
Other Operating Revenue			
Total Operating Revenues			
Total Operating Expenses			
Net Operating Profit			
Operating Ratio			
Net Financial Expense			
Net Profit before Income Taxes			
Federal and State Income Taxes			
NET INCOME			
BROADCASTING REVENUE:			
Local Sales			
Local Spot Sales			
National Sales			
National Spot Sales			
Network Sales			
Total Broadcasting Revenue			
Less Reserve for Refunds & Allow.			
Net Broadcasting Revenue			

Exhibit 23 (Cont'd)  
 COMPARATIVE STATEMENT OF PROFIT AND LOSS  
 FOR MONTH ENDING

Classification	Cumulative		This Month		Favorable	
	Current	Comparative	Current	Comparative	Hours	(Unfavorable)
					%	%
OTHER OPERATING REVENUE:						
Booking						
Sundry						
Total Other Operating Revenue						
FINANCIAL EXPENSE:						
Interest Expense						
Loss (Gain) Sale of Assets						
Profit and Loss General						
Total Financial Expense						
FINANCIAL INCOME:						
Interest and Discount Earned						
Sundry						
Total Financial Income						
Net Financial Expense						
STATISTICS:						
Paid Time:						
Local						
Spot						
National						
National Spot						
Network						
Total Paid Time						
Other						
Total Time on Air						

<i>Classification</i>	<i>Cumulative Current Comparative</i>	<i>This Month Current Comparative</i>	<i>Favorable (Unfavorable)</i>
Comment:			
TECHNICAL EXPENSE:			
800 Control Pay Roll			
801 Transmitter Pay Roll			
Total Technical Pay Roll			
850 Control Expense			
851 Transmitter Expense			
852 Maintenance and Repairs			
853 Power			
854 Automotive			
Total Technical Expense			
Total Technical Pay Roll & Expense			
PROGRAM EXPENSE:			
810 Program Pay Roll			
811 Musicians & Artists Pay Roll			
812 Booking Pay Roll			
Total Program Pay Roll			
860 Program Expense			
861 Records—Music Expense			
862 Booking Expense			

Exhibit 23 (Cont'd)		COMPARATIVE STATEMENT OF PROFIT AND LOSS		FOR MONTH ENDING	
Classification	Cumulative	This Month	Comparative	Favorable	(Unfavorable)
	Current	Current	Comparative		
863 Programs Purchased					
864 Leased Wires					
865 News Services					
866 Royalty Expense					
Total Program Expense					
Total Program Pay Roll & Expense					
SELLING EXPENSE:					
820 Sales Pay Roll					
Total Sales Pay Roll					
870 Sales Expense					
871					
872 Advertising Rep. Commission					
873 Promotion Expense					
Total Selling Expense					
Total Selling Pay Roll & Expense					

*Favorable  
(Unfavorable)*

*This Month  
Current Comparative*

*Cumulative  
Current Comparative*

*Classification*

GENERAL ADMIN. EXPENSE:			
830	Administrative Pay Roll		
831	Finance and Accounting Pay Roll		
832	General Service Pay Roll		
Total General & Admin. Pay Roll			
880	Administrative Expense		
881	Finance & Accounting Expense		
882	General Service Expense		
883	Experimental & Develop. Exp.		
884	Telephone Expense		
885	Legal		
886	Insurance		
887	Association Dues		
888	Rent		
889	Light, Heat, Water		
890	Pay Roll Taxes		
891	Other General Taxes		
892	General Expense		
893	Depreciation		
894	Bad Debts		
Total Gen'l Admin. Exp.			

Total Gen'l Adm. Pay Roll & Exp.

TOTAL OPERATING EXPENSES



Exhibit 24  
COMPARATIVE BALANCE SHEET  
PERIOD ENDING

ASSETS	<i>This Month</i>	<i>Comparative</i>	<i>Increase (Decrease)</i>
<b>CURRENT:</b>			
Cash on Hand and in Bank			
Cash Value of Life Insurance			
Notes Receivable			
Accounts Receivable (Less Reserves)			
<b>Total Current Assets</b>			
<b>PREPAID:</b>			
Mechanical Supplies			
Insurance, Interest, Services			
Guarantee Deposits			
<b>Total Prepaid Assets</b>			
<b>FIXED AND INVESTED:</b>			
Land			
Buildings, Machinery, Furniture & Fixtures (Less Reserves)			
Stocks, Bonds (Less Reserves)			
<b>Total Fixed Invested Assets</b>			
<b>OTHER:</b>			
Good Will			
Trust Funds			

*Increase  
(Decrease)*

*Comparative*

*This Month*

Total Other Assets

Total Assets

LIABILITIES

CURRENT:

- Accounts Payable
- Notes Payable
- Accrued Pay Rolls and Expense
- Reserve for Pay-Roll Taxes
- Reserve for State and Federal Income Taxes
- Reserve for General Taxes
- Unpaid Dividends

Total Current Liabilities

DEFERRED:

- Reserve for Advertising Earned Rate Rebates
- Deposit Liabilities
- Deferred Liabilities—Other
- Trust Funds—Contra

Total Deferred Liabilities

FIXED:

- Mortgage Payable

Total Liabilities



EXPENSE CONTROL ACCOUNTS. The expense ledger includes the expense control accounts (Exhibit 25).

Exhibit 25

EXPENSE CONTROL ACCOUNTS

200—Control Room Pay Roll	\$.....	
201—Transmitter Pay Roll	.....	
Total Technical Pay Roll	<u>          </u>	\$.....
250—Control Expense		
Personnel	.....	
Supplies & Miscellaneous	.....	
Engineering Service	.....	
Total 250	<u>          </u>	\$.....
251—Transmitter Expense		
Personnel	.....	
Supplies & Miscellaneous	.....	
Tubes	.....	
Engineering Services	.....	
Total 251	<u>          </u>	\$.....
252—Technical Maintenance and Repairs	.....	
253—Power	.....	
254—Automotive	.....	
Total Technical Expense	<u>          </u>	\$.....
210—Program Pay Roll		
Program and Continuity	.....	
Announcers	.....	
Total 210	<u>          </u>	\$.....
211—Musicians & Artists		
Orchestra and Talent	.....	
Hillbilly Talent	.....	
Total 211	<u>          </u>	\$.....
212—Booking Pay Roll	.....	
Total Program Pay Roll	<u>          </u>	\$.....

## Exhibit 25 (Cont'd)

260—Program Expense—Studio		
Personnel	.....	
Supplies and Miscellaneous	.....	
Postage Telegrams	.....	
Total 260	<u>                    </u>	\$.....
261—Records—Music Expense		
Records—Transcription Blanks	.....	
Music	.....	
Supplies & Miscellaneous	.....	
Total 261	<u>                    </u>	\$.....
262—Booking & Theater Expense		
Personnel	.....	
Miscellaneous & Theater Ex-		
pense	.....	
Total 262	<u>                    </u>	\$.....
263—Programs Purchased	.....	
264—Leased Wires	.....	
265—News Services		
UP	.....	
INS	.....	
Press Association	.....	
Total 265	<u>                    </u>	\$.....
266—Royalty Expense	.....	
Total Program Expense	<u>                    </u>	\$.....
220—Sales Pay Roll	.....	
223—Promotion Pay Roll	.....	
270—Sales Expense		
Personnel	.....	
Supplies & Miscellaneous	.....	
Postage	.....	
Telegrams	.....	
Total 270	<u>                    </u>	\$.....
272—Advertising Representative Comm.	.....	
273—Promotion		

## Exhibit 25 (Cont'd)

Supplies & Miscellaneous	.....	
Advertising	.....	
Total 273	<u>          </u>	\$.....
Total Selling Expense		\$.....
230—Administrative Pay Roll	.....	
231—Finance & Accounting Pay Roll	.....	
232—General Service Pay Roll	.....	
Total General & Administrative Pay Rolls	<u>          </u>	\$.....
280—Administrative Expense		
Personnel	.....	
Supplies & Miscellaneous	.....	
Total 280	<u>          </u>	\$.....
281—Financial & Accounting Expense	.....	
282—General Service Expense	.....	
283—Experimental & Developmental	.....	
284—Telephone		
Service	.....	
Tolls	.....	
Total 284	<u>          </u>	\$.....
285—Legal	.....	
286—Insurance		
General	.....	
Public Liability & Property		
Damage	.....	
Group	.....	
Total 286	<u>          </u>	\$.....
287—Association Dues	.....	
288—Rent	.....	
289—Elec., Gas, Water & Heat	.....	
290—Pay Roll Taxes		
Unemployment Tax—State	.....	
Unemployment Tax—Federal	.....	
Social Security	.....	
Total 290	<u>          </u>	\$.....

## Exhibit 25 (Cont'd)

291—General Taxes	\$ .....	
292—General Expense	.....	
293—Depreciation (see detailed information on depreciation figures)	.....	
294—Bad Debts	.....	
295—General Maintenance and Repairs	.....	
Total General & Administrative Expense	.....	.....
Total Expense		\$.....
Revenue—Local	\$ .....	
Local Spot	.....	
National	.....	
National Spot	.....	
Network	.....	
Total Broadcast Sales	.....	
Less Reserves	.....	
Net Broadcasting Revenue	.....	
Other Operating Revenue	.....	
Total Operating Revenue		\$.....
Expense: Technical	.....	
Program	.....	
Selling	.....	
General & Administrative	.....	
Total Expense		.....
Operating Profit		.....
Other Income		.....
Other Charges		.....
Profit before Income Taxes		.....
Reserved for Income Taxes		.....
Net Profit		\$.....

You will notice in the numbering used in Exhibit 25 that there is a separation of fifty between corresponding pay-roll and expense items. In other words, where the item 200 covers control-

room pay roll, 250 is used for control-room expense. Where 210 covers program pay roll, 260 has been assigned to program expense. This permits a flexible handling of expense accounts with fixed points. You know for instance when you see pay-roll item 200 that the corresponding expense items will be listed under 250. The figure fifty has been arbitrarily chosen here for convenience, but it may be that a separation of twenty-five will serve your purpose.



## CHAPTER XI

### HOW TO TRAIN THE STAFF

EXECUTIVE meetings carefully planned by the general manager should be scheduled on a regular basis. In addition to the general manager the meeting should include the chief engineer, program director, commercial manager, and auditor. From time to time junior executives should be invited to participate in the executive council meeting. Discussion should be encouraged, and this may be as critical as the circumstances warrant.

All station operation facts should be available to the executive council, and all policy matters should be determined by it. Department heads should hold occasional meetings of their staffs. In the engineering department, for instance, the chief engineer can discuss not only station problems pertaining to engineering but new engineering developments as well.

On rare occasions the entire organization may be brought together for a general meeting. There should be a specific reason for the meeting, and the agenda should be planned in advance.

**ORGANIZE EMPLOYEE-MANAGEMENT COMMITTEE.** In a large organization it is often difficult to get the reactions of personnel far removed from top executives. Everyone wants to feel that his or her work is important to the over-all operation. If you encourage this feeling and give freedom of expression you will build better morale. Do not hesitate to recognize and compliment the employees for good work.

To encourage everyone to voice opinions and to feel that they

are essential to the operation, it may be a good idea to organize an employee-management committee. This committee should be set up along department lines. Members of the units represented should select their own representative. Meetings should be scheduled on a regular basis and handled by a chairman selected by the committee. Suggestions and criticisms should be welcomed, and disposition of the suggestions should be reported in full to the committee.

One of the best morale builders is to send a member of the staff, with all expenses paid, to a special meeting or convention. A report on the trip should be required. If the results of the meeting provide good discussion material, interested station personnel should be invited to hear the report.

Encourage the state broadcasters association and local schools to conduct radio institutes or seminars. Leaders in the industry may be invited to speak and lead discussion groups. Encourage members of your staff to attend. The Georgia Association of Broadcasters, with Dean John E. Drewry representing the University of Georgia, conducted an institute which included the following one-day schedule:

- Sol Taishoff, editor and publisher of *Broadcasting*. . . . . "Radio's Past"
- A. D. Willard, Jr., NAB executive vice-president. . . . . "Radio's Future"
- Horace Lohnes, of the Washington law firm, Dow, Lohnes & Albertson. . . . . "Legal Aspects of Radio"
- Richard S. Nickeson, assistant professor of radio journalism, Grady School, University of Georgia. . "Production of Copy"
- Irvin G. Abeloff, general manager of station WLEE, Richmond, Virginia. . . . . "Production on the Air"
- Frank E. Pellegrin, NAB director of Broadcast Advertising. . . . . "Radio Selling in 1947"
- Henry Ringgold, of Edward Petry & Co. . . . . "Sales"
- Thomas D. Connally, program promotion director of CBS. . . . . "Promotion"
- E. P. J. Shurick, promotion manager of station KMBC, Kansas City. . . . . "Promotion"

**PROVIDE TRADE JOURNALS AND BOOKS.** A well-informed staff is a well-read staff. Available to all should be the general trade magazines such as *Broadcasting*, *Variety*, *Radio Daily*, *Billboard*, *Frequency Modulation Business*, *FM and Television*, *Televiser*, *Television*, and so on. The commercial department should have available magazines like *Printers' Ink*, *Advertising Age*, *Tide*, *Sales Management*, *Showmanship*, *Sponsor*, and also the United States Department of Commerce handbook, *Market Research Sources*. Engineers should read the *Proceedings of the Institute of Radio Engineers*, *Electronics*, *QST*, *Tele-Tech*, *Communications*, and so forth. Engineers will also want to read the magazines published by the equipment organizations, such as the *RCA Review*, *Western Electric Oscillator*, *General Radio Experimenter*, the *Bell Laboratories Record*, *Electrical Communication* (the technical journal of the International Telephone & Telegraph Corporation), *Radio Age* (RCA), and the like.

Also available to the entire staff should be an up-to-date and well-organized library of industrial books. One individual should be put in charge of the magazine files and books. The books should be catalogued, placed in a locked bookcase, and kept available on demand.

All promotion material released by the commercial department should be given to each member of the staff—preferably mailed to the home. Every member of the staff should know the names of all the advertisers who are buying time on the station.

**ORGANIZATION CHART IS IMPORTANT.** Available to all should be an organization chart and a brief biography of everyone in the organization. Each new member should receive a history of the station; this should be prepared in such a way as to sell new personnel on the organization.

Program personnel should receive current-events tests on a regular basis. These tests may consist of questions on the events of the day, identification of pictures of people in the news, and identification on maps of areas in the news. Newsworthy articles and books should be reviewed for the program department by members of the news staff.

To avoid inter-department misunderstanding the Announcer's Handbook (Appendix A) should be read by members of the engineering and commercial departments. The reading of the "Standards of Operation" should be required of all.

More efficient operation will result if one person is responsible for all secretarial help and information or telephone desk personnel. This individual should also supervise the office operations.

Exhibit 26

To \_\_\_\_\_

Date \_\_\_\_\_ Time \_\_\_\_\_

WHILE YOU WERE OUT

Mr. \_\_\_\_\_

of \_\_\_\_\_

Phone \_\_\_\_\_

Telephoned		Please Call Him	
Called to See You		Will Call Again	
Wanted to See You		Rush	

Message \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Operator*

Train all personnel in the proper handling of telephone calls. Ask the telephone company to show their film on telephone courtesy. Make sure that the telephone receptionist has a pleasant

telephone voice, answers calls promptly, and handles requests expeditiously. For this provide forms similar to that shown in Exhibit 26.

Another control which may also be valuable is a check-in and check-out system. Here a time clock is not necessary, for the system may be operated with a simple roster on which the employees mark the time at which they enter and leave.

## CHAPTER XII

### HOW TO PROMOTE CIRCULATION

LISTENER promotion differs from trade paper publicity in that it is designed not to sell time but to promote more listening to more programs—in other words, to increase station circulation.

Every station and every program has some audience. The program content, the time of broadcast, and the nature of the competition determine the circulation of the station. With a reasonably good program in a reasonably good period, however, we can immeasurably increase the audience.

“This one simple truth is evident: If the program has the elements of audience appeal which warrant putting it on the air at all, it has the qualities that audience building can use to win listeners for it out of the large and valuable margin between its *Normal* and *Potential* audience.”<sup>1</sup>

Any program gets listeners from three sources: carry-over listeners who were tuned to the previous program; switch listeners who tuned from another program on another station to your station; and people who have just turned on the radio. The last group divides into two sections—those who selectively tuned in your program, and those who accepted your program because the dial happened to be turned to your station.

Radio listening is a habit, and in building your circulation it is therefore dangerous to depend on dial shopping. A new program will not change listening habits and attract listeners from

<sup>1</sup> Douglas Connah, *How to Build the Radio Audience* (New York: Harper & Brothers, 1938).

a competing program unless the people are familiar with what the new program offers. Mere listing in the newspaper schedules is not sufficient.

**GO AFTER NEW LISTENERS.** Building maximum circulation is in itself a full-time job. Radio stations should place someone in charge of developing maximum listening. The circulation manager will be not only interested in attracting listeners tuned to other stations but also vitally concerned in getting non-listeners to turn on the radio and tune to your station.

Never assume that all the potential listeners know about your programs, regardless of how long these have been on the air. "The State University of Iowa broadcast for eight years a child guidance program. To check frequency of listening a random sample of six hundred women was chosen: 6.1 per cent listened to the program; 14.2 per cent were previous listeners who had stopped; 16.8 per cent were non-listeners who knew about the program; and 62.9 per cent did not know about the program. Almost two-thirds of the women did not even know the program existed although it had been on the air for eight years."<sup>2</sup>

Lazarsfeld came to the conclusion that it is a waste of energy and money to pour out serious broadcasts over the air without at the same time building audiences.<sup>3</sup> Unless there is consistent circulation promotion, a serious program will not add listeners from week to week. The entertainment broadcast, if it is reasonably good, will add listeners. The length of time required to build a maximum audience is directly related to the amount of audience promotion.

**USE ON-THE-AIR PROMOTION.** Often neglected and too often carelessly handled is the most effective promotion medium available to the station—on-the-air promotion. In developing its excellent promotion, "Parade of the Stars," The National Broadcasting Company made the following suggestions for on-the-air promotion:

<sup>2</sup> Paul Lazarsfeld, *Radio and the Printed Page* (New York: Duell, Sloan & Pearce, 1940), p. 122.

<sup>3</sup> *Ibid.*, page 119.

"The opening gun of the live on-the-air promotion campaign is the series of evening broadcasts in which the top programs are showcased.

"You can put on your own live series all the year round. Dress up your radio reporter with music by your own stars. Add a guest appearance to increase its human-interest value.

"The TWX brings you all the newsworthy station-break material we can find. Try to schedule this live material where it will count.

"Inject news about your stars and programs wherever it fits into the format of a news program. Musical programs are good audience builders for your great musical shows and stars. Supply your participating program announcer or master of ceremonies with news about your programs and stars.

"'Encore' is a series of half-hour recorded programs. Each show includes outstanding excerpts from recent broadcasts of great network programs. A special script, a big-name emcee, a live orchestra, and guests create a format to dramatize the distinctive features of the show. Each of the recorded programs contains open spots for the local announcer to increase specifically the individual station flavor built into the series. Local shows and network broadcasts are promoted together.

"Station-break and one-minute transcriptions are made by top names with as good a short sampling of the show as possible.

"Recorded material, promotional and otherwise, is provided for participating programs to build audience.

"To promote musical programs play the recorded music of your great orchestras and stars. Is Marion Anderson to sing Ave Maria tonight on the Telephone Hour? Build listening for tonight, then, by playing one of her other songs earlier in the day. Is your star a jukebox favorite? His current releases make powerful on-the-air promotion."

**LOCAL STATION INITIATIVE.** Another effective campaign is the Columbia Broadcasting System's "Biggest Show in Town." Station WKMO, Kokomo, Indiana, won the grand prize for the Columbia affiliate doing the best all-round promotion job in



1946. A representative of the station was sent to Hollywood to interview screen stars who appeared on the various CBS shows. These interviews were transcribed and broadcast on WKMO. The WKMO representative sent a steady stream of letters from the film capital with her impressions of the stars appearing on CBS. Later the same representative went to New York and obtained transcription interviews with stage and radio stars appearing on CBS programs. Of course when the representative returned from these trips she was booked for informal talks before numerous clubs and civic groups.

Build-up announcements should not be broadcast too far in advance of the promoted program, for in that case the listeners will forget about the broadcast.

You may also want to conduct a contest on the air and offer prizes for the best letters on such subjects as "The Program I Like Most" or "The Program I Like Least and Why." Still another version of this type of contest is the offering of prizes for completing with twenty-five words or less the sentence "I listen to your station because . . ." or "I listen to your station for the finest in radio because . . ."

**CULTIVATE SPECIAL GROUPS.** When an organized group is represented on a program, suggest that an announcement of the broadcast be made at their regular meeting. Also suggest that a notice about the broadcast be mailed to the entire membership.

If you have a national program of interest to a specialized group—to dentists, for example—send a card or letter to every dentist with complete information about the broadcast. Invite comments on the program.

If time permits, notify the person to be mentioned in the broadcast in advance of the program. Whenever you have mentioned a local person, whether it be on a birthday program, newscast, or the like, send the individual a letter telling about the broadcast and what was included.

Have your telephone receptionist call twenty-five representative homes every day. Suggest they tune in on a particular broadcast which you feel they will enjoy and tell them about the

features of the broadcast. Ask them to let you know their reaction to the program.

**TALENT APPEARANCES.** Personal appearances of your radio talent should be encouraged. The greater the number of people who feel personally acquainted with the talent on your station, the greater your listening audience. Well-planned speeches by the station personnel before local groups will also build your circulation.

**WORKING WITH NEWSPAPERS.** A standard promotion tool is newspaper advertising. Too often, however, ads become nothing more than a glorified program listing. Ads will reach people who listen to the program regularly, those who have discontinued listening because they prefer another program or do not have their radio turned on, and those who know nothing about the program. In order to build additional listening, your ad must attract attention and then give good reasons why the reader should be sure to tune in. Build your campaign on the assumption that the reader knows nothing about the program. Use all the recognized newspapers in your area and plan your campaign on a consistent basis. Several newspaper ads are shown in Figures 5, 6 (following page 138).

Many newspapers print good radio columns. Furnish fresh and newsworthy material, easy to read and easy to handle. Select your pictures with care. Be sure to keep your radio log up to date. Set up an arrangement to handle last-minute corrections. If possible, get the radio columnist on the air once a week. Have your program department schedule other newspaper staff members.

When you have a good sports name on a program, give the story not only to the radio editor but also to the sports editor.

Schedule programs with the Junior League in your city and get news about your station in the society columns. Work with the PTA, Boy Scouts, and other organizations so as to get into the news columns. A good public-relations policy will add many facets to your listener promotion.

Do not overlook the college newspapers. Furnish them with stories of famous college alumni and news about programs of general interest to the students. Give the college papers full information in advance about broadcasts that include students.

When you have local people from small towns on your station, furnish the local weekly with complete information. Include your station call letters and wave length. The editors of weekly papers will naturally be more interested in handling your news if they are acquainted with your station, perhaps through having appeared on one of your programs in a series such as "The Editor Speaks." If the weekly paper does not have a radio column, suggest an arrangement for the furnishing of an interesting column which will include news of all the radio stations in the area.

Work closely with the commercial department to get advertisers to mention their programs in all their advertising. Include not only your station call letters but also your spot on the dial.

**USE OF BILLBOARDS.** Billboards frequently are good audience builders, depending on the display and the location. The copy should be short and specific, and the display should be changed frequently. This is difficult, of course, with painted spectaculars. Station WIOD solved this problem by changing part of the sign once a month (Figure 7).

In Rochester, New York, a touch of showmanship is added to station WHEC's display in the ball park. On questionable plays the official scorer turns on the "H" for hit and the "E" for error, for those two letters have been outlined with brilliant neon lighting.

Bill-posting rights for street waste-paper receptacles can be rented in some cities. Traveling news signs featuring news and promotion messages are used by some of the bigger city stations. In New York, travelers are made NBC-program-conscious by a modern display in Grand Central Station.

**TIE-IN WITH MOVIES.** Movie trailers are effective in some areas, but they must be carefully planned, be changed regularly, and

**Tonight!**

**GEORGE GRACIE  
BURNS & ALLEN**

**8:30**

**WSB**

**Your favorite  
husband-and-wife  
comedy team**

**Your Station of Stars**

**Tonight!**

**Featuring**

**"PIGSKIN"  
PREVIEW!**

**Sports Editor Danforth  
Scott, Editor Writers, M.G. O'G  
and many of the other  
Tiltie and staff in this week's  
the's wife batter.**

**"Sports  
Journal"**

**WSB • 6:15 pm**

**The South's  
GREATEST  
Sports Staff**

**Presented by**

**The  
Atlanta Journal**

The Journal Cover, Dated Like The Day.

FIGS. 5. & 6. NEWSPAPER ADVERTISEMENTS



FIG. 7. AN EXAMPLE OF BILLBOARD ADVERTISING



FIG. 8. A LOBBY DISPLAY



FIG. 9. OUTSIDE CAR CARD



FIG. 10. INSIDE CAR CARD

—to be most effective—employ a Hollywood technique. When a star appearing regularly on one of your programs is featured in a local movie, use a tie-in with a trailer, an announcement on the theater program, and a lobby display (Figure 8, following page 138).

**TRANSPORTATION ADVERTISING.** Transportation advertising includes bus and streetcar cards, both inside and outside; exterior and interior taxi panels; truck panels; and license-plate brackets.

To add to the effectiveness of car cards some stations include glossy prints of stars or add a small box which holds free programs. The outside car card should be weatherproof and in bright colors, with short specific copy (Figure 9, following page 138). The inside car card should be in a different color from the other cards displayed, so that the station message is outstanding (Figure 10, following page 138).

Bumper cards on taxis have a relatively short life, and their copy limitation has curtailed their use by radio stations. Tire cover advertising has been used, as well as inside taxi cards; also outside display panels on Railway Express trucks.

**SPECIAL WINDOW DISPLAYS.** Window-display space in the studio building is made available to advertisers by some stations. Other stations make arrangements with drug stores or grocery stores to set up a display of all the products of the station's advertisers. Featured in the display are pictures of the radio stars, a listing of the programs, and the times of broadcast. A variance of this approach is the use of a group of pictures of a single broadcast, with a prominent display of the time it is on the air and the station call letters.

Banks and department stores often welcome dignified and eye-catching displays. Station WSB has a special display adjacent to the elevators in the Hotel Biltmore.

**ADDITIONAL PROMOTION.** Also used are point-of-purchase posters directing attention not only to the product but also to the program and the radio station.



Stickers on letters, collars on milk bottles, blotters, postage-meter stamps, inserts, and book matches are some of the other devices used by resourceful promotion people. Judge all promotion as you judge programs—not by your own reaction, but by the possible reaction of the people you want to influence.

An effective means of promotion for listeners, dealers, and advertisers is the house organ. Pictures of artists, stories about programs, news of local station personalities, schedules, and lists of advertisers and their products all build additional interest in the station and promote additional listening.

Nearly every city is experiencing a turnover in population. Older residents may know your station and listen to your programs, but what about the newcomers? You might start off a profitable relationship with a friendly letter of welcome to every new family.

**PROMOTE GROUP LISTENING.** Another way to increase circulation is to promote group listening. Even if the groups are short-lived and have a shifting membership, they will acquaint listeners with your programs. As was pointed out earlier in the chapter, to increase listening it is imperative that people learn about your programs. Group listening is a relatively unexplored area which holds forth tremendous possibilities for increasing all the listening.

**CONCLUSION.** Do not plan on a few short-lived spectacular stunts to increase listening. Depend instead on a consistent program of many little projects, and you will build a substantial circulation.

## CHAPTER XIII

# HOW TO FULFILL COMMUNITY RESPONSIBILITY

AS a radio station operator you are a trustee of a national resource. You have no vested right in the frequency. Your radio station is licensed in the public interest, convenience, and necessity. This is the mandate to assume a community responsibility to the people served by your station.

How well you fulfill your responsibility to the community is best reflected in your public-relations program. For public relations is the foundation on which your station is built. Publicity is but a neon sign directing attention to the station. An active publicity campaign, though desirable, is not an adequate substitute for good public relations.

Establish a reputation for doing community good. To do the most effective job your station should be adequately represented in every club in town. This includes not only the noontide clubs but also social and hobby clubs. Every committee appointed for community work should automatically include a representative of your station.

Encourage staff members to take the lead in community activities. Build your station's reputation for doing a thorough job regardless of the task. Do not wait for someone else to promote community welfare. Take the lead and follow through. Anticipate community needs and, as pointed out in Chapter VI, you will profit in better programming.

*Remember always that you can't serve the public if the public doesn't listen.*

**PROVIDE CLUB SPEAKERS.** Encourage qualified staff members to make speeches to noontime clubs and church groups, to lecture on radio at colleges, and to conduct radio classes in high schools. Suggest that your farm director speak to garden clubs and to 4-H and FFA groups. If you have a director of women's programs, get her to speak to women's groups. Occasionally check the contents of speeches to insure presentation of the best material available. Bring in big-name speakers in radio to talk to groups of representative citizens.

Build at least one entertainment unit which may be offered to clubs without charge. Use the entertainment as a well-designed vehicle to sell not only your station but the medium of radio as well.

**DEVELOP OUTSIDE PROJECTS.** You may want to sponsor some projects which appear to have no direct relationship to radio broadcasting but which promote the welfare of your area.

Station WSB, Atlanta, for example, became concerned about the rapid decline of sweet-potato acreage in Georgia. Normal shipments of sweet potatoes at one time were five thousand cars a year. In 1939 only twenty-two cars of sweet potatoes were shipped out of the state. WSB purchased certified disease-free seed sweet potatoes and distributed them to selected farmers in 1943. These farmers agreed to return two bushels of sweet potatoes for each bushel of seed sweet potatoes received. Thus WSB had twice as many bushels of seed potatoes to pass out to Georgia farmers in 1944 as it had in 1943. The original group of farmers also had a good, paying crop. This activity not only built good will and listener interest but also helped increase purchasing power.

**KNOW THE MEMBERS OF YOUR GOVERNMENT.** Get acquainted with your governor and state senators and representatives. Visit your state capitol when the legislature is in session. Give ample news coverage of the state legislature, and afford the governor an opportunity to report on affairs of state. It is not only your obli-

gation but good insurance as well. Good relations at the state capitol will help you to prevent discriminatory legislation.

To fulfill your responsibility to your community you must know the Washington picture, and you will not get this by sitting in your office. Visit the national capital several times a year. Develop a friendly personal relationship with your senators and representatives. Talk to them not only as a constituent but also as a public relations advisor. Get them to understand radio and to appreciate that it is not the amount of time they have but what they do with the time which determines their radio effectiveness. Encourage them to make transcriptions for back-home broadcasts.

Get acquainted with the members of the FCC and the members of its staff. Learn to appreciate their problems and understand their relationship with Congress.

**BE ACTIVE IN INDUSTRY AFFAIRS.** As a radio station operator you are a member of an industry. Since most of your problems are industry problems or have a parallel in the industry, you should join with other station operators in seeking a solution for these common problems. You should be an active member of the National Association of Broadcasters. You should also be active in your state and city broadcasters' groups and other trade associations related to your business.

In fulfilling your community service responsibility you will find that "he profits most who serves best."

## CHAPTER XIV

# HOW TO PREPARE RENEWAL AND ANNUAL REPORTS

STANDARD broadcast station licenses are now issued for three-year periods. The renewal date is automatically set in accordance with the frequency assigned to the station.<sup>1</sup> In most instances the station license is renewed, though occasionally, for cause, it is not renewed. It might be well to review what happened in one such instance.

The Commission denied an application for renewal of the license of radio station KFKB at Milford, Kansas, which was operated by Dr. Brinkley. The application was denied on the ground that a review of its past operation had convinced the Commission that future operation of the station would not serve the public interest, convenience, and necessity. The station appealed from this denial of its application, asserting that the Commission's decision constituted a violation of Section 29 of the Radio Act in that it attempted to exercise censorship. The court of Appeals for the District of Columbia sustained the Commission (47 Fed. 2nd 670), saying in part,

In considering an application for a renewal of the license an important consideration is the past conduct of the applicant, for "By their fruits ye shall know them" (Matt. VII:20). Especially is this true in a case like the present, where the evidence clearly justifies a conclusion that the future conduct of the station will not differ from the past.

<sup>1</sup> FCC Rules and Regulations 3.34.

Appellant contends that the attitude of the Commission amounts to censorship of the station contrary to the provisions of Section 29 of the Radio Act of 1927. The contention is without merit. There has been no attempt on the part of the appellant's broadcast matter to scrutiny prior to its release. In considering the question whether public interest, convenience, or necessity will be served by renewal of applicant's license, the Commission has merely exercised its undoubted right to take note of appellant's past conduct, which is not censorship.

**RENEWAL APPLICATION REQUIREMENTS.** Forms for renewal applications are prescribed by the FCC. Form 303 is the application for renewal of standard broadcast station licenses. This form requires information about the licensee's ownership status and about the other businesses of ownership, the financial condition of the company, and the number of hours of broadcasting per day each day, as well as a breakdown of the commercial and sustaining program services. Program logs of a regular composite week as specified by the FCC, together with transmitter logs for the seven days preceding the date of the application, must be included. The FCC also requires Form 4130 (Exhibit 27).

In the completion of Form 303 the Rules Committee of the FCC has given the applicant permission to refer to information on file at the Commission, provided that the applicant gives the file or docket number or the particular ownership record or any other location in the Commission files in which the information to which reference is made may be found. The statement that the material is already on file (and where) must also be accompanied by a statement that there has been no change in status since the material was filed.

A statement of technical information must be completed fully and may not incorporate any material merely by reference, even though it is already on file with the Commission.

Application for the renewal of international television, facsimile, high frequency, frequency modulation, or experimental broadcast station licenses also requires corporate information. The application for renewal of a relay broadcast station license—Form 313—is comparatively simple.

## Exhibit 27

Call Letters \_\_\_\_\_

## PROGRAM LOG ANALYSIS\*

	8 A.M. to 6 P.M.	6 P.M. to 11 P.M.	All other hours	Total**
Network commercial (NC)	%	%	%	%
Network sustaining (NS)	%	%	%	%
Recorded commercial (RC)	%	%	%	%
Recorded sustaining (RS)	%	%	%	%
Wire Commercial (WC)	%	%	%	%
Wire sustaining (WS)	%	%	%	%
Live commercial (LC)	%	%	%	%
Live sustaining (LS)	%	%	%	%
Total	100%	100%	100%	100%

Number of commercial spot  
announcements (SA)

Number of sustaining public service  
announcements (PSA)

\* The instructions and definitions concerning the different types of programs should be carefully observed in preparing this analysis. The program logs for the following broadcast days should be used: February 4, 1946; March 12, 1946; April 17, 1946; June 20, 1946; August 23, 1946; September 28, 1946; and November 3, 1946. The program service for the days covered should be expressed only in percentages, and each segment appearing on the form, namely, 8 A.M. to 6 P.M.; 6 P.M. to 11 P.M., and all other hours, should be computed on the basis of 100% of the broadcast hours involved in the segment. The exact number of spot announcements should be stated, regardless of whether they were included in participating programs. Particular attention is invited to the fact that, under the definitions above mentioned, all programs should be classified as "commercial" which carry commercial announcements and are in fact sponsored, regardless of whether the station receives remuneration for broadcasting such programs.

\*\* Shown in this column should be the total percentages of hours during the entire seven-day period devoted to the various types of programs covered. In reaching these totals, *do not add across*, except in cases of announcements.

**OWNERSHIP REPORT REQUIRED.** An ownership report, Form 323, must be filed within thirty days after the station's license is obtained. It must also be filed by all existing stations on or before April 1 of each year and the statement must be made up as of December 31 of the preceding year. Any change in ownership of the radio station must be filed with the Commission on Form 323A.

Other special reports may be requested from time to time. It is well to know what reports you may be required to file with the FCC. Set up your daily records so that the FCC reports may be completed without disrupting your normal business operations. Before filing any applications or other forms with the FCC have them checked by your Washington counsel.



## CHAPTER XV

### HOW ABOUT THE FUTURE?

AS we look to the future we bring into focus frequency modulation (FM), facsimile, and television. How these developments will affect our present broadcasting is subject for debate. One factor, however, is crystal clear—the AM (amplitude modulation) broadcaster who operates with the sound principles we have reviewed in this book may face the future with confidence.

Regardless of engineering developments—and no doubt there will be many—the essential cycle of the American system remains unchanged. Better programs make listeners; listeners are circulation; circulation makes for effective advertising; effective advertising means increased revenue; and increased revenue makes possible better programs. This cycle is characteristic of the American system of broadcasting, which is acknowledged today as the greatest in the world.

A new generation will face the challenge of the future inspired by the achievements of today's broadcasters. With flexible minds and the courage to try the new and to venture into the unknown, the broadcasters of tomorrow will bring to our people greater advancements in all fields—education, music, current events, entertainment—yes, even an insight into what is necessary to achieve world peace.

Our future in broadcasting is a world with horizons unlimited.

## APPENDIX A

# WIOD ANNOUNCER'S HANDBOOK OF POLICY-MECHANICS-PROCEDURE

THIS handbook is intended as a general discussion covering most questions likely to arise during the course of an announcing career at Station WIOD.\* The new employee can be quickly brought up to date by studying these pages. The older hand will find this a handy compilation of previously issued orders which may or may not have been covered during his tenure. Each point of policy has been carefully considered and is based on elements of good judgment, plus the axiomatic standards of practice in the industry, plus the dictates of experience with reference to conditions peculiar to operation here.

### APPEARANCE

Station WIOD is a place of business—a place of business catering at wholesale to as true a cross section of humanity as can ever be reached by any medium. The WIOD “in the flesh” traffic, however, is well above the average. The men and women who enter this place of business fall into one or the other of two large groups—they are here to participate in a broadcast, or they have come to discuss the advertising of their business. WIOD personnel must, logically, fit in with this scene.

All announcers are expected to appear for a shift neat and well shaven. A necktie, and a shirt intended to be worn with a tie, are musts. Announcers will also be expected to have with them on the job a coat, which can be put on when a degree of formality demands. Donning of the coat is dictated by a combination of good judgment and good taste. If you would wear a coat when greeting the expected person in your own home, do so on the job. Slack suits and short-sleeve shirts are OUT.

\* Miami, Florida.

## IN THE STUDIO

On the job, the WIOD announcer will be expected to conduct himself as a gentleman at all times, remembering to preserve the businesslike atmosphere of this establishment.

An announcer's prime consideration is the development of a habit of arriving on the shift ON TIME. Lateness will not be tolerated. The sign-on shift begins at 5:30 A.M., and the half hour between that time and the 6:00 o'clock sign-on is to be spent rehearsing copy, arranging news broadcasts, and generally clearing the decks for the day's run. Other shifts are self-explanatory as to arrival time.

Having arrived on the scene, make it a habit to sign the time sheet at the front desk as your first official act. You are going to work a certain number of hours, and it is definitely to your advantage to make sure the Pay-Roll Department knows exactly for what hours you have pay coming. Incidentally . . .

The Isle of Dreams Broadcasting Corporation pays employees each week—on Tuesdays. Your check on Tuesday pays your salary for the span of seven days ending on the preceding Saturday at sign-off. Checks may be picked up at the cage window on the North Mezzanine, just off the News Tower ground floor, beginning at 11:00 A.M.

On the time sheet you will notice spaces for "Starting Time," "Quitting Time," "Time Out for Meals," and a daily total. Fill in complete information, indicating "Overtime" if such occurs.

On the shift in the studio it is impossible to list every little movement that must be gone through with, but, to cover the main points . . .

You will find your initials alternated on the schedule. This is done to produce a change of voice for the benefit of the listener. When working with another man, or more than one other, you are not assumed to be off shift merely because your initials do not appear for some particular period of time. The announcer is expected to utilize these "off times" in the preparation of material and in rehearsing the up-coming broadcast.

*At all times, when more than one announcer is on duty, the one whose initials appear on the schedule for the period is expected to remain in the studio to handle all emergencies. This is emphasized to call to your attention the fact that the start of a network show is not your signal to get up from the desk and rush out of the studio. There is sufficient alternation of initials through most portions of the day to allow you freedom for the natural emergencies, plus a*

*reasonable amount of personal business that must be handled on the telephone. In short, a network show is just as much your responsibility as a local origination.*

When you have live talent on the air, such as a commentator, a representative of some local organization, or musical talent, stay in the studio with them. As the announcer, you are an integral part of that broadcast. Stay with it. (There are individual exceptions to this rule which cannot be listed here. They are known to present staff members and will be covered verbally with new men.)

When only one announcer is on duty (as in the 7:30 P.M. to sign-off period) he will be expected to branch out considerably and will not be confined to the studio during net shows. On this after-office-hours shift, the announcer in many ways becomes an all-round representative of the station. He takes calls from the outside, rides the news machines, and may transact occasional pieces of business with visitors who are brought up on the elevators.

Announcers on duty before and after office hours should not hesitate to phone department heads for help on any problem. The phone numbers of most persons associated with the station will be found in the card file at the front desk. At night all phone calls from the outside are routed through Extension 812. These calls will ring at the front desk and will also flash a light in Studio "B," where they may be answered on a parallel circuit.

The studios are not to be used as lounging places or social halls. Only persons actually on duty, or very soon to be on duty, are to be in the studios. There is to be no eating of lunches or sleeping in the studios. Keep your feet on the floor and out of the chairs. Coats, when not being worn, belong in the lounge.

Keep the studios free of all kinds of clutter. Newspapers are not to be strewn around. Reference works and necessary accouterments are to be kept in orderly array.

**SMOKING IS ALLOWED IN STUDIO "B." SMOKING IS NOT ALLOWED IN STUDIO "A" OR IN THE BALCONY.**

The studios are not parlors for the entertainment of friends. Prolonged visits by friends or relatives during an announcer's shift are not conducive to best work on his part. There is no objection to a reasonable amount of outside contact during working hours; but conduct it while not actually on duty in the studio, and establish the visitor in the lounge or hall. To illustrate: Having your insurance man collect the quarterly premium can be handled very nicely, but you

cannot do justice to the job and attempt at the same time to treat Aunt Mathilda to a "Day in Radio." Here, again, good judgment is the most reliable yardstick.

### STAFF CO-OPERATION ESSENTIAL

There are reams that could be written on the employee's attitude toward other staff members. Co-operation is the keynote, and that is a term which must be made to apply in thousands of little ways.

- A. Remember, the program you are preparing to do is only one of a long series of features making up the normal eighteen hour day.
- B. Show consideration for the persons doing the show that precedes yours by entering the studio quietly and not a minute earlier than you must to make the necessary adjustments for the on-coming program.
- C. When you are finished with your effort of the moment, get out of the way as much as possible for the next feature. Let the next group have the studio facilities as promptly as you can.
- D. This is too childish to be considered in modern-day radio, but for the record—ANY TYPE OF CONSCIOUS ATTEMPT TO "BREAK DOWN" ANOTHER PERFORMER WILL NOT BE TOLERATED.
- E. Most cases of breaking down are directly traceable, not to screamingly funny broadcast material, but, rather, to something that was done or said just before or during the time the breaking performer was at the mike.
- F. Co-operation with the engineer on duty takes many forms. The wise announcer will take greatly into consideration the problems of his engineer. If you do not know those problems, learn them. You can do that by observation and questions. When giving a signal to the engineer, do so in a businesslike manner. Make sure he knows what you mean, and give him time to accomplish the desired result. Familiarize yourself with the Standard Hand Signals and use them.
- G. It is Standard Practice that the Announcer has charge of the program content, format, and timing; the Engineer has the responsibility in all matters technical or mechanical.

### NEWS

During the hours when the WIOD News Editor is on duty, he will pull all copy off the machines and distribute it to the persons

needing it. No one else, during those hours, is to disturb the machines. The News Editor will provide you with news copy during his hours of work, and the responsibility for editorial judgment rests with him, *not with the announcer*. Broadcast the material as he gives it to you. His entire interest is in the news of the day, and he is in a better position to make an editorial decision than is the announcer with his divided interests.

Outside the News Editor's hours, the Announcer (or Announcers) will be expected to pull their own news copy from the machines and will therefore be exercising their own judgment as to the content of the news periods thus affected.

Deliver the news in a straightforward manner. Do not go overboard on the dramatic side, nor deliver the text as if it meant nothing. Strike a middle ground—careful, honest, and rather on the slow side. Make yourself understood, but do not adopt the demagogue's attitude. Yours is a reportorial job, not one of commentation.

When finished with the news broadcast, clip the sheets together, date, time, and initial the top sheet, and drop the entire sheaf in the file box on the desk. This copy is carefully picked up and filed for a period of three months, as a safeguard against possible reference.

The man on the night shift will be responsible for checking and stripping the machines before he leaves at sign-off. He will make sure there is sufficient paper stock on each machine to run until the opening of business the following day. If you are not familiar with the approved method of loading paper and with the general care and use of News Teletype Machines, ask somebody who does. It is not a secret.

It goes without saying that the Announcer will be expected to study his news copy carefully before going on the air. The News Editor will get the material to you as soon as he can, consistent with his working deadlines. *Do not hit a news show cold. Experts who have been in the business for many years, both on the nets and in local stations, study and rehearse news copy from the very moment they get their hands on it right up to air time. Take a hint from the big shots. Maybe that's how they got that way.*

#### COMMERCIAL

Your salary and the salary of everyone else at WIOD is paid out of the money received for the broadcasting of commercial messages. This is not a privately endowed institution. All contact with adver-

tisers, either existent or prospective, must channel through the Commercial Department. No person other than some member of the Commercial Department is to attempt to quote advertising rates. These rates are not a secret, but the application of them is a separate science and the specific responsibility of the Commercial Department.

If you, as an Announcer, happen to come in contact with an advertiser whom you know to be on the station, show him every courtesy but steer clear of any discussion of his radio advertising. If he persists, try to ascertain his problem and act as go-between in extending the good will of the station. Then, without attempting to answer any of his questions, report the facts of the case to the Program Director. He will carry on and steer the man to the proper authority in the Commercial Department.

Prospective advertisers who may contact you, perhaps socially—or who may phone the station out of office hours—should be reported to the Program Director for a follow-up. This is merely good business procedure and shows the business man of the community that we are “on our toes.”

In this discussion of Commercial Copy, it is assumed that you are an experienced announcer and have developed something of a style of your own. There are, however, certain basic considerations that transcend “Style.”

1. Don't shout. There are several better ways to apply emphasis.
2. Be sincere. You will probably never meet an advertiser who does not consider his business as a very serious matter.
3. **DON'T HIT ANY COMMERCIAL COLD. THERE'S PLENTY OF TIME TO REHEARSE IT.**
4. Be friendly. Listeners want to be talked with, or talked to—**BUT NOT TALKED AT.**
5. You are a guest in the listener's home. His act of tuning you in constitutes an invitation, but he can eliminate you just as quickly. Make the listener think you'd be a good fellow to know and he'll listen to what you have to say.
6. **USE THE DICTIONARY.** There's a good one in the studio.
7. Keep your mind on the shift and on the content of your copy. It is entirely possible for a professional reader to deliver a printed page without giving the message content one iota of thought. **HOWEVER,** the better announcers don't do it that way.
8. Don't be a ham.  
Announcers are authorized to refuse changes or additions to com-

mercial copy, unless such instructions come directly from some member of the Commercial Department or the Continuity Department. This is intended to eliminate the evil of advertisers phoning at all hours of the broadcast day and attempting to make changes in their copy. Be courteous in such cases, but insist that the advertisers contact the Commercial Manager. In regular office hours, it is a simple matter to transfer the call. On Sunday, or at night, or in the early morning, give the advertiser the phone number of the Commercial Manager. If he cannot be located, try the Program Director.

### NETWORK

In your on-the-shift processing of the hours, minutes, and seconds of the schedule, Network Commercials must be given top priority. The engineers have instructions to cut any local show to hit a net commercial on the nose. Second in priority (where a decision in timing must be made) is the local commercial. From here on, good judgment enters the picture. Let us assume you have two adjacent network shows—the first one musical, the second an all-talking feature. There is a full minute ET in between. Both these shows are sustaining, and you know there are only 30 seconds of available time between them. Some decision has to be made, and the obvious one is to fade out the musical show (supplying your own closing with a well-worded statement), put on the ET—and hit the talking show on the nose. If the two shows were placed in reverse order on the schedule, it would be good programming to carry the talking feature to a conclusion and enter the on-coming musical show a half minute late (with an appropriate entry announcement from you). Unless there is a commercial program to be considered, choose the course that will produce the smoothest appearance on the air. Avoid jarring the listeners.

**A NETWORK SHOW DOES NOT RELIEVE YOU OF RESPONSIBILITY.** If your initials are on the schedule for the period, the network program is your job, and you will be expected to remain in the studio, alert for any emergency. Stand-by music and fills of all kinds on ET are instantly available to the engineer. In case of a net failure of more than a few seconds, come on with an explanation; if the failure persists, introduce the ET music. Approved explanations for various types of program failure will be found in the "Standard Copy File" in the announcer's desk. This responsibility of the an-



nouncer for attendance in the studio on network shows is modified only by one exception, noted elsewhere in these pages.

Become familiar with the characters and general format of the network shows on your schedule. Some of them contain local cut-ins at the present time, and others are likely to be ordered on a short notice. Familiarity with the program format will enable you to do a much better job of fitting in a local announcement.

In all cases, carry the network chimes. These are intended to start at 14:30—29:30—and so on, and they consume between 3 and 4 seconds.

### MISCELLANEOUS

The WIOD Program Schedule, with identical copies in the studio and control room, is actually a broadcast blueprint reading from sign-on to sign-off. With this easily interpreted diagram, plus the Western Union clock, you have all the tools necessary for charting the course of your shift. Your raw materials consist of live talent (musicians, singers, speakers) plus the scheduled Network Programs, plus the contents of the Program Book, plus transcribed material of all kinds. With these ingredients, assembled and broadcast according to the schedule and garnished with intelligent showmanship, you will have fulfilled the job required of the WIOD staff announcer.

When a program irregularity occurs—an error in operation, or some unlooked-for network interruption—any inadvertence that causes broadcasting other than as scheduled should be reported on the “Operations Reports” form. You’ll find a pad of these forms in the desk in Studio “B.” If the irregularity occurs during business hours, fill out the report and deliver it to the Program Director’s desk. In his absence, get the report to his secretary, to the Station Manager, or to the Commercial Manager. If a spot announcement is overlooked or missed for some other reason, report the fact as quickly as possible. There are many reasons for this; chief among them is the fact that a missed spot or ET can often be re-scheduled the same day. The Commercial Manager is benefited greatly in his contacts with the advertiser if he can be informed immediately of all operational errors. When these errors occur after office hours, don’t hesitate to phone the Program Director. He will follow through.

When working at the Announcer’s desks in both studios, you have control of your own desk mike and will be expected to use the toggle

switch. If other mikes are in use for the same program, the Control Room engineer will turn them on and off. You have control of your own mike only. As has happened on a few occasions, if the announcer fails to turn on his mike, the engineer will NOT turn it on for him from the Control Room, but, rather, will signal to get the announcer's attention so that he can turn it on and start over with his material. Get in the groove as quickly as possible and make a habit of this simple movement of pulling down the mike switch. Incidentally, when finished with the mike for the moment, don't "snap" the toggle up to the "off" position. "Lift" it up. Snapping it up causes a mechanical noise that is picked up on the mike.

### MIKE PLACEMENT RESPONSIBILITY

Re the placing of mikes for live shows in the studios:—The engineer or engineers on duty are responsible for seeing that mikes are in their prescribed position in advance of air time. During most hours of the day there are enough engineers to handle this business without the help of the announcers. However, should the engineer be alone and not able to leave the Control Room, he may ask the Announcer to do the actual moving of the mikes. In that case, it is only a matter of friendly co-operation for you to take care of the matter, placing the mike as the engineer directs.

### CARE OF COPY

All commercial copy is to be dated, timed, and initialed to indicate to the Continuity Department the actual broadcast time of that particular piece of copy. Only your initials, the date, and the time are to be written on the sheet, however. "Doodling" is OUT. Many pieces of copy are used more than once and must be kept in business-like shape. Time consumed in "doodling" could better be utilized in rehearsing the text of an up-coming announcement. Copy is to be taken out of the book only in a "have to" case, and is to be returned without fail.

Familiarize yourself with the contents of the "Standard File" found in the Studio "B" Desk. This is a collection of intros and surrounding copy used over and over, daily, or once a week. You'll find in this file such items as the intro and close for sustaining programs transcribed from the net and delayed for broadcast at a later date. There are also intros and format sheets for numerous other sustaining features. This

file also contains the "Standard Hand Signal" information as well as approved explanatory announcements for use in various types of program failure.

### CHECK THE NETWORK PROGRAM

At the Studio "B" Desk you have a pair of cans with a toggle switch giving you a selection of two different levels. This can usually carries the network program and should be used without fail for monitoring the net at the sensitive spots. For instance, use the can when joining late on a net show, and try to make a neat join. The can should be used on a network "cut-in" for following the net announcer and judging your timing for the re-join. By all means, give the net a brief check on the cans if you are going out of a local show and joining the net on the nose. If you don't hear it, you can only assume that the net has made a normal break and that everything is in order for the join. Listen to the net during the break period and satisfy yourself that everything is normal.

WIOD engineers have orders to make no transcriptions without written or verbal orders from the Station Manager or a Department Head. If an announcer has a legitimate reason for wanting something transcribed, see the Program Director.

The studios or other facilities of WIOD are to be used by outsiders only on written permission or definite accrediting by the Manager or a Department Head. In other words, there must be control in the matter of strangers in the establishment. During office hours this is an easy problem to handle. After hours, phone the Program Director if in doubt about any odd persons on the premises.

Announcers are paid to announce. Unless you should also be engaged by the Company as a musician or singer, you will be expected to keep hands off the pianos and organ.

Drinking on the premises of WIOD will not be tolerated and any employee guilty of such misdemeanor will be subject to immediate dismissal. The preceding applies to all persons employed by the station. With reference to announcers, however, drinking can affect your work in other cases than the extreme one of "drinking on the job." Imbibing beyond your capacity prior to a shift can reflect

adversely on your value as a capable workman while on the job. The WIOD management cannot presume to regulate your private life and habits; but, as your employer, WIOD does demand that you appear for work at your best. You will be placing a rather formidable stumbling block in your path if you are not able to exercise judgment in this important matter.

Which brings us to our final thought . . .

Despite all that can be written and said concerning the profession of radio announcing, there must everlastingly remain a broad field of uncharted actions in which the individual announcer carves his own reputation as a man who either can or cannot use his head. No "Rule of Thumb," regardless of its lengthy wordage, can hope to provide the answer for every little programming emergency. The announcer who can exercise GOOD JUDGMENT in the processing of his assigned shift is the man most likely to make a name for himself in the industry.

The contents of these pages are not to be regarded as the "end and all" of WIOD policy and orders to Announcing Personnel. Orders, from time to time, may supplement or countermand some statement made here. Announcers will be expected to keep abreast of current memos as usual.

WIOD procedure and policy are always open to discussion and clarification. Announcers are at liberty to talk over any question with the Program Director at any time.

## APPENDIX B

# STATEMENT OF POLICIES IN EFFECT AT RADIO STATION WSB

### WSB GENERAL PROGRAM POLICY

ALL programs, of whatever classification, broadcast by Radio Station WSB are formulated and designed and produced to serve the public interest, convenience, and necessity, in full conformance with the rules and regulations of the Federal Communications Commission and the recommendations of the National Association of Broadcasters. Every effort shall be made at all times to see that WSB programs meet these minimum requirements. It should be recognized at all times that the station's responsibility only *begins* when time is allotted or sold, and further, that said responsibility is not quitted until the program proves itself to be within the limits of the station's standards.

Programs which are sub-standard in content, format, or presentation shall be refused. All of our facilities shall be made available, however, to clear deficiencies in such programs, if we are permitted to do so by the sponsors. It must be remembered that our responsibility is to our audience—to the public which grants us franchise and determines our relative place in the life and progress of the area we serve.

### WSB PUBLIC INTEREST PROGRAM POLICY

Being pledged to operate in the public interest, those programs which deal specifically with matters relating to the public interest shall maintain the same consistency of schedule and enjoy the same available time as if they were commercial programs. Spot announcements which are within the "public interest" category shall be scheduled in the same manner as commercial spot announcements,

receiving the same choice of available time, and shall maintain the same consistency of schedule.

The Program Director of WSB shall give his personal attention and direction to the proper development and production of all public service programs and announcements. The services of the WSB Program and Continuity Departments shall be available at all times to meet the needs and requirements of any program "in the public interest."

Network programs designed to serve the public interest shall be given full consideration and protection on our schedules. Rejection or cancellation of such programs shall be done only by the Program Director and for substantial reasons; and, in all cases, a full report of the reasons for such rejection or cancellation shall be made to management.

Appeals for funds are generally unacceptable, and in all cases programs which solicit funds or money must be cleared with management before they can be included in a program. Exception to this policy will be made for Red Cross drives, Community Fund appeals, or other such recognized public responsibilities.

WSB is particularly mindful of the needs and rights of minority groups and shall provide whatever assistance which may be needed, impartially and intelligently. We will not be intimidated by a minority group, however, nor will we accept sub-standard programs because of any claims coming from a pressure group.

#### WSB CONTROVERSIAL ISSUE POLICY

Broadcasting is dedicated both by usage and by regulations to a freedom of expression limited only as may be prescribed by law and by considerations of decency, fairness, and good taste. Therefore, programs of a controversial nature shall be accepted and scheduled only on this basis.

The law does not permit the station any editorial privileges—either expressed or implied—and it is therefore imperative and mandatory that we do not express by inference that which is forbidden in an overt manner.

To render such programs so that all are treated with justice and equality, WSB is guided by the following policy:

- (1) WSB shall provide time free of charge, or will sell time, for programs involving the discussion of public questions or controversial issues. The determination of whether such time

shall be commercial or sustaining depends upon the circumstances involved in each case.

- (2) Each requested time for the discussion of controversial issues shall be considered by station management on the basis of the following factors:
  - (a) Importance of the subject.
  - (b) Degree of public interest.
  - (c) Degree of contribution to the community and the public interest.
  - (d) Status of organization and/or individual requesting time, with regard to local laws and the public welfare.
- (3) If the subject matter of the program is deemed worthy and if the program is found to be controversial, the station shall exercise vigilance and every precaution to see that both sides of the question are given full and equal facilities, and no means or methods shall be permitted which are prejudicial to either side of the discussion, debate, form, or seminar.
- (4) Broadcast time for public questions and controversial issues shall be allotted with due regard to all other elements of balanced program scheduling.
- (5) Commercial programs advertising products or services are not permitted to include controversial issues. Any product or service advertiser desiring time for this purpose shall be requested to buy separate program units, and no product or service advertisement shall be permitted on any controversial issue program.
- (6) Continuity for a controversial issue program must be submitted to WSB *forty-eight hours* in advance of broadcasting time. Such material shall be examined with regard to statements of facts, existing libel and slander laws, and the standards of good broadcasting. Although we do not have censorial privileges, we do have the obligation to protect our audience and the station.
- (7) Only program time of fifteen minutes' length or more will be made available for discussion of public questions and controversial issues. Program material must be presented, in talk or speech form, only by an authorized representative of the organization to which program time has been allotted. No sound effects or music, live or transcribed, will be permitted on programs in this classification.

- (8) If the program is found to be commercial, the one-time rate will apply, as will be the policies pertaining to commercial programs (*q.v.*).
- (9) WSB does not avoid controversial programs or public issues of a controversial nature. Rather, we consider it healthy and democratic to air all sides and angles of a question which affects or can affect the public interest or public welfare. Freedom of speech must not be hampered, but neither must we license it by failure to enforce the requirements of equity and fairness. When possible, our policy is to build such programs so that the proper control of fairness and equity can be assured.
- (10) Any and all programs which involve a discussion of a controversial issue or a public question shall be broadcast within the requirements of Section 3.409 of the *Rules and Regulations of the Federal Communications Commission*, which reads as follows:
  - 3.409 *Sponsored programs, announcement of:*
    - (a) In the case of each program for the broadcasting of which money, services, or other valuable consideration is either directly or indirectly paid or promised to, or charged or received by, any radio broadcast station, the station broadcasting such program shall make, or cause to be made, an appropriate announcement that the program is sponsored, paid for, or furnished, either in whole or in part.
    - (b) In the case of any political program or any program involving the discussion of public controversial issues for which any records, transcriptions, talent, scripts, or other material or services of any kind are furnished, either directly or indirectly, to a station as an inducement to the broadcasting of such program, an announcement shall be made both at the beginning and at the conclusion of such program on which such material or services are used that such records, transcriptions, talent, scripts, or other material or services have been furnished to such station in connection with the broadcasting of such program: Provided, however, that only one such announcement need be made in the case of any such program of five minutes' duration or less, which announcement may be



made either at the beginning or at the conclusion of the program.

- (c) The announcement required by this section shall fully and fairly disclose the true identity of the person or persons by whom and in whose behalf such payment is made or promised, or from whom or in whose behalf such services or other consideration is received, or by whom the material or services referred to in sub-section (b) hereof are furnished. Where an agent or other person contracts or otherwise makes arrangements with the station on behalf of another, and such fact is known to the station, the announcement shall disclose the identity of the person or persons in whose behalf such agent is acting instead of the name of such agent.
- (d) In the case of any program other than a program advertising commercial products or services which is sponsored, paid for, or furnished, either in whole or in part, or for which material or services referred to in sub-section (b) hereof are furnished, by a corporation, association committee, or other unincorporated group, the announcement required by this section shall disclose the name of such corporation, association, committee, or other unincorporated group. In each such case the station shall require that a list of the chief executive officers or members of the executive committee or of the board of directors of the corporation committee, association, or other unincorporated group shall be made available for public inspection at one of the stations carrying the programs.
- (e) In the case of such programs advertising commercial products or services, an announcement stating the sponsor's corporate or trade name, or the name of the sponsor's product, shall be deemed sufficient for the purposes of this section and only one such announcement need be made at any time during the course of the program.

#### WSB NEWS PROGRAM POLICIES

Even though the licensee of Station WSB is also the publisher of a newspaper, the news policies of the station have been separately determined by the licensee in the light of the differences in operations and in recognition of the fact that broadcasting is a regulated economy

unlike newspapers. The news programs of Station WSB are therefore independently produced from material independently gathered and/or processed. There shall be no editorial opinion expressed by the station on any public questions or controversial issues, unless and except those expressions be in strict conformity with the rules and regulations of the FCC pertaining to controversial issues (*q.v.*).

A complete file of material broadcast on all news programs will be kept for thirty (30) days from the date of broadcast.

A qualified news reporter will be on duty in the news room of the station during all hours the station is in operation. Assignment to this duty is made by the station's News Editor, the Production Manager, or both.

The News Editor and/or the Production Manager shall employ any and all facilities or program personnel to augment or authenticate the broadcasting of any news event of moment to the area served by the station.

News programs on WSB are available for sponsorship on the condition that the commercial portion of the program be clearly and distinctly separated from the news. Use of a second voice for the commercial portion of such a program shall be done whenever personnel is available.

News will be reported factually and without undue color, sensational delivery, or unusual devices. The term "flash" or "bulletin" or "attention" is reserved for occasions when the news is actually such. At no time will the commercial portion of a news program be introduced by such terms as "flash" or "here's important news" or any other phraseology which tends to impinge on the confidence of the audience.

WSB shall handle political news with complete impartiality, presenting names of rival candidacies or candidates or political issues so that the presentation may be fairly balanced as to news value.

All requests for "missing person" broadcasts or "lookout notices" or announcements of deaths shall be checked and verified by the News Editor before their broadcasting. Requests for emergency assistance from hospitals or physicians, for blood donors or other such needs, or from local or state police shall be promptly handled as a public service but will be verified and authenticated before their broadcasting.

Any program—network or local, commercial or sustaining—shall be cut immediately for news of transcendent importance to the nation

or to the area we serve. Schedules shall be abridged or rearranged at once for any disaster service required or necessitated by the immediate circumstances, or for any service or information which may be provided when human lives or property are endangered or inconvenienced. On such occasions, no attempt will be made to salvage any of the commercial portion of any program; neither shall an advertiser be permitted to assume sponsorship or claim credit for such broadcasts. Simple courtesy acknowledgment of the programs so abridged or cancelled will be sufficient.

#### WSB FARM PROGRAM POLICY

The Farm Director of WSB is directly responsible to the Program Director, and all farm programs are to be considered part of the station's program activity—with the constant reminder that ours is an agricultural area dependent on WSB for service and information. However, the Farm Director shall determine both the amount of broadcast time, and the placement of such time on station schedules, requisite to perform the proper duties of his office. The Farm Director is responsible for all farm-program activities both commercial and sustaining, for all farm-program promotion, and for good public relations with the station's farm audience and rural constituency.

The Farm Director shall effect and maintain all necessary contacts with all agencies of both the federal and the state governments who can or should use the station's facilities in serving a farm audience.

Farm programs on WSB shall be localized as far as practical, and local interest should be made a first requisite in the design and delivery of such.

"The Dixie Farm and Home Hour" is not available for sponsorship or commercial influence.

#### WSB RELIGIOUS PROGRAM POLICY

Programs in the interest of any faith or creed or those which are directly designed for the furtherance of religion or religious thought are to be scheduled on a sustaining basis only. All applications for time or facilities for such programs shall be referred to general management or directly to the Program Department. Network programs of a religious nature will be carried whenever schedule limitations permit, but local religious needs shall be given first consideration.

With full recognition of radio's force as a medium of communication, WSB's religious programs shall be directed mainly toward a

broad religious effort—avoiding, if possible, emphasis on particular creeds or “isms.” Overt proselyting, unfavorable comparisons, or any competitive elements or angles between one religious faith and another must not be permitted.

No religious program may use time to solicit funds, moneys, or financial support for the sponsor, unless such an appeal have the specific and individual approval of station management.

### WSB COMMERCIAL PROGRAM POLICY

All commercial programs on WSB shall conform to the “General Program” policies of the station.

All commercial copy shall comply with the NAB code for length and shall measure up to the standards of good taste prescribed by the peculiarities of radio as a mass medium and as an accepted guest in the homes of our audience.

Any omission, interruption, curtailment, or alteration of any advertising matter on the station’s schedules shall be immediately reported to the advertiser—either directly or through his agency or through the national representative of the station. The most expeditious manner of handling will be followed. This notification is the responsibility of the commercial manager, but the program department in turn is responsible for the prompt notification of the commercial department of any such errors of omission or commission.

There shall be no alteration of any advertising copy which has or should have passed the acceptance of the Federal Trade Commission. Such copy will be accepted or rejected in its entirety, and changes will be made only by the advertiser or his agency, or at their direction.

**UNACCEPTABLE BUSINESS.** Each application for the purchase of time on WSB shall be considered solely in the light of the nature of such program, the products or services to be advertised, and the contribution of the program to the public interest. Classifications of products or services as outlined below, however, are specifically unacceptable for broadcast over WSB:

1. *Professional Services.* Professions in which it is deemed unethical to advertise, *i.e.*, physicians, lawyers, dentists, osteopaths, chiropractors, oculists, optometrists, etc.

2. *Stocks and Bonds.* All forms of speculative finance and real estate intended to promote the purchase of specific stocks, bonds, properties, etc. Proposed programs advertising the general services

of financial institutions shall be subject to approval in each specific case.

3. *Fortune Telling*. All forms of fortune telling and any services which may be construed as belonging in this general field.

4. *Mortuaries, etc.* Cemeteries, memorial parks, mortuaries, morticians, casket manufacturers, or other services or products associated with burial.

5. *Gambling*. Any organization promoting betting, or any organization or service where gambling in any fashion is requisite to operation.

6. *Wines and Liquors*. Beer, however, is acceptable, subject to copy content and program attitude, and in programs only. No announcements will be sold for beer advertising.

7. *Employment Services, Schools*. Schools, individuals, and organizations that offer questionable, exaggerated, or false claims for employment as an inducement for enrollment. Likewise, any advertising for employment except in cases confirmed and approved by the USES.

8. *Cures*. Medicinal products for which claim is made as a cure or which encourages either self-medication or self-diagnosis.

9. Any products or remedy the sale of which or the method of sale of which constitutes a violation of law.

10. Fireworks.

11. Pawn shops or individuals or organizations that engage in the sale of unredeemed pledges.

12. Advertising which refers to body functions, is biological either in statement or by inference, is otherwise in bad taste or offensive, or is not acceptable to the FTC, the Better Business Bureau, the NAB, or to recognized Federal, state, or municipal authorities.

13. Advertising which requires the station to act as a direct sales agent for the advertiser.

14. Advertising which requires the station to handle audience mail, moneys, box tops, or other evidence of purchase, premiums, or any property of the advertiser, except at the sole risk of the advertiser and under a specific agreement in each instance that the station is in no way responsible; and under the further proviso that the advertiser shall assume all handling costs and other expenses. Nevertheless, the station shall exercise all due diligence and care in the handling of any such property of the advertiser.

## COMMERCIAL COPY ACCEPTANCE

All commercial programs and announcements, except those provided by the network, shall be auditioned by the program department before the start of the program or the schedule on WSB. Copy, either script or transcribed, shall be submitted at least 24 hours before broadcast time, and schedule privileges may be withdrawn from any advertiser who refuses to comply with this stipulation.

## COMMERCIAL TIME AVAILABILITIES

Time availabilities will be determined by the commercial manager in accordance with general service requirements, schedule and program limitations, and good program balance. In the development of such availabilities, the public interest and the public necessity obligations of the station will be a standard and the public convenience will be a guide. Whenever program time is available for sale, acceptance of program material must meet the requirements and standards of the program department.

In "participating" programs no more than four (4) announcements shall be scheduled in any quarter-hour segment, or more than seven (7) announcements in a half-hour segment. No announcements in any "participating" program shall be for products or services which are competitive. And the management of WSB reserves the right to determine the placement of any and all announcements in a "participating" program.

## WSB COMMERCIAL CONTINUITY STANDARDS

1. *Length of Commercial Copy.* To maintain good program balance, the ratio to be observed between commercial copy and other program content will be that recommended by the Code Committee of the National Association of Broadcasters.

2. *Derogatory Statements.* WSB will not accept for broadcast any statement which is derogatory to an industry, profession, trade, group, or individual; nor any statement, suggestion, or implication which reflects on any competitor, his products, or his services.

3. *Prices.* Statements of prices or values must be confined to specific facts. Misleading price claims or derogatory comparisons challenge the integrity of all advertising and must not be used.

4. *Testimonials by Announcers.* WSB announcers or other employees of the station may not give personal testimonials on the air,

nor personally endorse products being advertised on the station, nor ask listeners to purchase the sponsor's products as a favor to themselves. The use of the personal pronouns "I" and "we" is not permitted in either announcements or in programs. These personal pronouns may be used in programs only where the sponsor has his own announcer.

5. *Opinionated Commercials.* The advertiser may not use commercial programs or announcement time for expressing opinions on civic or political questions, or on social practices or institutions. There are only three exceptions to this rule:

- (a) Paid political programs with standard disclaimer.
- (b) Endorsement and promotion of accepted campaigns such as Red Cross, Community Fund, Treasury Appeals, etc.
- (c) Paid controversial discussion programs. (See Controversial Issues Policy.)

### WSB POLITICAL BROADCASTING POLICY

1. The Rules and Regulations of the Federal Communications Commission on broadcasts by candidates for public office, which shall be complied with fully by WSB, read:

"3.421. *General Requirements.* No station licensee is required to permit the use of its facilities by any legally qualified candidate for public office, but if any licensee shall permit any such candidate to use its facilities, it shall afford equal opportunities to all such candidates for that office to use such facilities, provided that such licensee shall have no power of censorship over the material broadcast by any such candidate.

"3.422. *Definitions.* A 'legally qualified candidate' means any person who has publicly announced that he is a candidate for nomination by a convention of a political party or for nomination or election in a primary, special, or general election, municipal, county, state, or national, and who meets the qualifications prescribed by the applicable laws to hold the office for which he is a candidate, so that he may be voted for by the electorate directly or by means of delegates or electors, and who

- (a) has qualified for a place on the ballot or
- (b) is eligible under the applicable law to be voted on by sticker, by writing in his name on the ballot, or by other method and
  - (1) has been duly nominated by a political party which is commonly known and regarded as such, or
  - (2) makes a sub-

stantial showing that he is a bona fide candidate for nomination or office, as the case may be.

"3.423. *Rates and Practices.* The rates, if any, charged all such candidates for the same office shall be uniform and shall not be rebated by any means, directly or indirectly: No licensee shall make any discrimination in charge, practices, regulations, facilities, or services for or in connection with the service rendered pursuant to those rules, or make or give any preference to any candidate for public office or subject any such candidate to any prejudice or disadvantage: Nor shall any licensee make any contract or other agreement which shall have the effect of permitting any legally qualified candidate for any public office to be broadcast to the exclusion of other legally qualified candidates for the same public office.

"3.424. *Record Inspection.* Every licensee shall keep and permit public inspection of a complete record of all requests for broadcast time made by or on behalf of candidates for public office, together with appropriate notation showing the disposition made by the licensee of such requests, and the charges made, if any, if request is granted."

2. Time for political broadcasts may be purchased over the facilities of WSB by recognized candidates for any primary or election, national or local; or by duly qualified representatives of such candidates; or by the campaign headquarters of candidates.

3. Time for political broadcasts shall be sold during the period starting with the nominee's acceptance of candidacy and ending with the close of broadcasting on the day preceding the election or primary. No time is sold on the day of the election or primary.

4. *Inability to Broadcast.* Should the station—because of public emergency or necessity, legal restrictions, labor disputes, strikes, boycotts, Acts of God (whether or not such Acts of God have occurred frequently or habitually or are of a common or seasonal occurrence in the general locality of the station), or for any other reason, including but not restricted to mechanical breakdowns and line failures beyond the control and without the fault of the station, provided that the station has taken reasonable precautions against their recurrence—be unable to broadcast any or a part of a political broadcast at the time specified, the station shall not be liable to the purchaser of the time except to the extent of allowing in such case a pro rata reduction in the time charges.



5. *Substitution of Programs of Public Importance.* The station shall have the right to cancel any political broadcast or any portion thereof in order to broadcast any program which in its absolute discretion it deems to be of public importance or in the public interest. In such case the station will (1) notify the candidate or his representative or his headquarters in advance, if reasonably possible, and (2) faithfully endeavor to provide a substitute time for the program so cancelled. In the event of such cancellation, any and all money paid by the candidate for such broadcast will be refunded.

6. WSB does not accept the following program practices and material for political broadcasts:

- (a) Dramatizations of political issues, either by announcement or by complete dramatic episodes or programs.
- (b) Musical or production numbers with lyrics containing political significance. Mechanical or recorded sound effects.
- (c) Programs simulating a political rally.
- (d) Anonymous voices.
- (e) The reading of copy in such a way as to imply personal endorsement or support or preference or to express any convictions that might be interpreted as the staff announcer's own. Any individual (other than a staff announcer of the station) who is used to introduce a speaker, or to present a program, or to act as moderator or master of ceremonies for a political program of any nature will be plainly identified, with emphasis on the fact that this individual is not an employee of Station WSB.

7. Copy for political broadcasts must be submitted to the station 24 hours in advance of the broadcasts, or arrangements must be made with station management for "off-the-air" recordings of such broadcasts for the station's records and files.

8. Cash in advance is required on all political broadcasts. The one-time rate for the time bracket selected will apply. No frequency discounts on political broadcasts.

9. *Network Broadcasting of Political Programs.* Station WSB reserves the right to refuse any political broadcast which is not originated by the station, or any political broadcast where mechanical facilities are arranged by or through other than WSB employees, or any political program where mechanical control is vested in or delegated to other than WSB employees. The inclusion of Station WSB in any network established for the broadcasting of political programs

must be by the permission of the management of Station WSB in each instance.

Station WSB reserves the right to refuse any political broadcast, live or transcribed, which has been presented at a previous time, in whole or in part, over another broadcasting station within the established service area of Station WSB.

10. *Contracts.* For the protection of the station and the full information of the candidate or his representative, a standard agreement form must be signed by the candidate or his qualified representative for each and every political program broadcast by Station WSB. This standard agreement form must also be countersigned by the management of the station and retained for public inspection. This standard agreement form will show all details of arrangement, dispositions of requests, rates, terms, etc. This standard agreement form may not be superseded by an advertising agency contract but will be attached to and be part of any time order submitted by any advertising agency handling political broadcasting. If the sponsor's advertising agency is not recognized by Station WSB, the sponsor must sign a station contract.



## INDEX

- Abeloff, Irvin G., 129  
Accounting and Traffic  
  Departments, 7 ft., 100-127  
Adams, Ernest L., ix  
Advertising, 95f.  
  PI and direct-mail accounts, 99  
Agricultural programs, *see* Program Dept.  
Akerman, William C., ix  
Allsup, Dorothy, 32, 34  
American Association of Advertising Agencies, 18  
American Broadcasting Company, 5  
American Communications Association, 21  
American Federation of Musicians, 21, 54  
American Federation of Radio Artists, 21, 54, 55  
American Newspaper Guild, 21  
American Society of Composers, Authors, and Publishers, 60, 63, 64, 112  
Announcer, qualifications and responsibilities of, 57f.  
Associated Music Publishers, 63, 64  
Association of National Advertisers, 18  
Audience reaction analyses,  
  letters, 10f.  
  controlled sampling, 12  
  telephone, 13f.  
  recorder, 14f.  
  interview, 15f.  
  listener diary, 16  
  questionnaires, 17  
  radar, 17f.  
  selective listening, 18f.  
  qualitative program measurement, 19  
  panel survey, 19  
Baker, Kenneth, 25  
Bartlett, Marcus, ix, 32  
Better Business Bureau, 97  
Biggers, George C., x  
*Billboard*, 61  
Broadcast Measurement Bureau 18, 95  
  *see also* Audience reaction analyses  
Broadcast Music Incorporated, xii, 60, 63, 64, 112  
*Broadcasting*, ix  
*Broadcasting Magazine Yearbook*, 1, 56, 94, 96  
Buskee, Anna Mae, x  
Call letters, how selected, 3f.  
Children's programs, *see* Program Dept.  
Circulation, promotion of, 95  
  advertising, 95f., 137f.  
  direct mail, 96  
  on-the-air, 134f.  
  local station, 135f.  
  special group, 136f.  
  talent appearance, 137  
  movie trailer, 138f.  
Columbia Broadcasting System, ix, 5, 17, 33, 37, 76, 135f.  
Commercial (Sales) Department, 7, 84-99, 100, 104, 106, 137  
  national representative of, 90, 94, 95, 112  
  availability chart, described, 90-94  
  manager of, qualifications and functions of, 7, 88f., 99  
Commercials, 12, 72, 96f.  
  *see also* Continuity writing  
Community responsibility, fulfilling of, 49f., 141ft.

- Connah, Douglas D., ix  
*How to Build the Radio Audience*  
 by, 133
- Connally, Thomas D., 129
- Construction permit, 3
- Continental Network, 5
- Continuity writing  
 for sustaining programs, 58f.  
 for commercial programs, 96ff.
- Copyrights, 62ff.  
 and News Dept., 68
- Council on Radio Journalism, 71f.
- Cox, Governor James M., x
- Cox, James M., Jr., x
- Daugherty, C. F., ix
- Don Lee Network, 5
- Dramatic programs, *see* Program Dept.
- Drewry, Dean John E., 32, 129
- Dyger, Warren: *Radio as an Advertising Medium*, 20
- Educational programs, *see* Program Dept.
- Employee-management committee, value of, 128f.
- Engineering Department, 9, 128  
 studio, 74ff.  
 transmitter, 74, 77-83
- Fanmail, handling of, 60f.
- Federal Communications Commission, 6, 9, 11, 49, 98, 112, 143  
 role of in purchase of radio station, 1ft.  
 and political broadcasts, 40  
 and transcriptions, 56  
 and engineering practices, 74, 80  
 and license renewals, 145, 147
- Federal Council of Churches in America, 40
- Federal Trade Commission, 97, 98
- Fidlar, Robert L., ix
- Frequency modulation, 5
- Hill, Frank Ernest, 37  
*How to Measure Radio Audiences*, 11
- IAMS (instantaneous audience measurement service), 17  
*see also* Audience reaction analyses
- Institute for Education by Radio, 39
- International Alliance of Theatrical and Stage Employees, 21
- International Brotherhood of Electrical Workers, 21
- Kaye, Sidney M., ix
- Keller, Joseph E., ix
- Keystone Network, 5
- Lazarsfeld, Paul, 97  
*Radio and the Printed Page*, 134
- Legal problems, 1f., 23, 65f.
- LeGate, James M., ix
- Lewis, Dorothy: *Broadcasting to the Youth of America*, 53
- Licenses, 63f.  
 renewal of, 144-147
- Lindsey, Alwilda, ix
- Loftin, R. J., ix
- Lohnes, Horace, 129
- Lotteries, 61, 68f.
- Lowe, Dr. S. F.: *Successful Religious Broadcasting*, 39
- Mahoney, Daniel J., x
- McIntosh, Frank H., ix
- Merchandising, 95
- Michigan Radio Network, 5
- Miller, Justin, ix
- Moody, Robert H., ix
- Munkhof, Soren: *Writing by Ear*, 72
- Musical programs, *see* Program Dept.
- Mutual Broadcasting System, 5
- National Association of Broadcast Engineers and Technicians, 21
- National Association of Broadcasters, ix, xi, xii, 24, 34, 39, 72, 87
- National Broadcasting Company, 5, 32, 138
- National Council of Catholic Men, 40
- Network affiliation, advantages and disadvantages of, 5f.
- News programs, *see* Program Dept.
- Nickeson, Richard S., 129

- Nixon, Dean Raymond, 32
- Omission report, described, 106-110
- Outler, John M., Jr., x, 32
- Parker, Everett C., Elinor Inman, and Ross Snyder: *Religious Radio—What to Do and How*, 39
- Pellegrin, Frank E., 129
- Political programs, *see* Program Dept.
- Printers' Ink*, 96
- Proceedings of the I.R.E. (Institute of Radio Engineers)*, 76
- Program Department, 7, 76
- importance of, 24
- agriculture, 27ft.
- education, 30-37
- religion, 37-40
- politics, 40-49
- sports, 50ft., 137
- children, 52f.
- women, 54
- music, 54f.
- drama, 55
- news, 65-78
- Radio Audience Measurement*, 12, 13, 15
- Radio audience measurement, *see* Audience reaction analyses
- Radio Council on Children's Programs, 53
- Radio Daily Annual*, 1, 56
- Radio Directors Guild, 21, 55
- Radio News Committee, 71f.
- Radio Stations
- number of, xii
- licensing of, 1-3
- how to get, 1-4
- qualifications for operation of, 4
- and unions, 21f.
- organization of, *see* Accounting and Traffic; Commercial; Engineering; Program Depts.
- Radio time, cost of, 84-88
- Radio Writers Guild, 21
- Religious Broadcasting*, 39
- Religious programs, *see* Program Dept.
- Retail Credit Bureau, 112
- Ringgold, Henry, 129
- Sandage, C. H.: *Advertising for Retailers*, 97, 98
- Scott, Milton C., ix
- SESAC Inc., 63, 64
- Shurick, E. P. J., 129
- Siebert, Fred S., 65
- Spencer, Lester G., ix
- Sports programs, *see* Program Dept.
- Standard Rate and Data Service, 5
- Standard Register Service*, 96
- Stanton, Frank, ix, 14, 17, 20, 97
- Stanton—Lazarsfeld program analyzer, 19
- see also* Audience reaction analyses
- Taishoff, Sol, ix, 129
- Toalson, M. K., ix
- Trade journals and books, listed, 130
- Trammell, Niles, 97
- Transcriptions, 56f., 76f.
- Tyler, Dr. I. Keith, 30
- Unions, *see* Radio Stations
- United Jewish Laymen's Committee, 40
- United Office and Professional Workers of America, 21
- Variety*, 61
- Waves and Electrons, 76
- Whan, Dr. F. L., 31
- Wheeler, Senator Burton K., 43
- Willard, A. D., Jr., ix, 129
- Wilson, Elmo, 73
- Women's programs, *see* Program Dept.
- Yankee Network, 5