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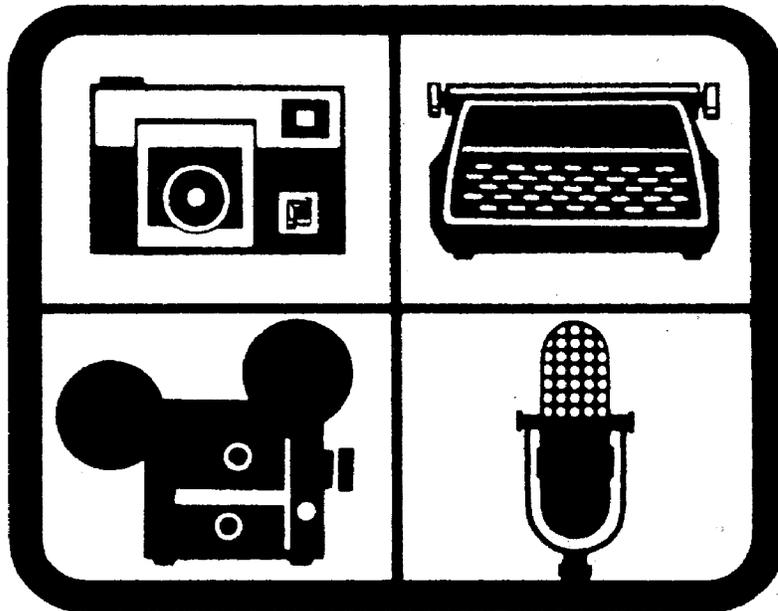
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**ADVANCED
BROADCASTING**

PUBLIC AFFAIRS



**THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT
ARMY CORRESPONDENCE COURSE PROGRAM**

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ADVANCED BROADCASTING

Subcourse Number DI0430

EDITION A

US Army Public Affairs Proponent Center
Fort George G. Meade, Maryland

5 Credit Hours

Edition Date: September 1990

SUBCOURSE OVERVIEW

This subcourse, containing three lessons, introduces broadcasters to an advanced level of understanding when producing radio features, conducting audience surveys and determining radio music formats.

You must have a basic knowledge of military broadcasting prior to taking this subcourse. There are no other prerequisites to this subcourse; however, it is suggested that broadcasters with limited experience complete the basic broadcaster course before taking this subcourse.

This subcourse reflects the doctrine and technology current at the time it was prepared. In your own work situation, always refer to the latest publications.

Unless otherwise stated, the masculine gender of singular pronouns is used to refer to both men and women.

TERMINAL LEARNING OBJECTIVE

- ACTION:** In this subcourse you will learn how to produce radio features, conduct audience surveys and determine a radio music format.
- CONDITIONS:** You are given the material presented in this lesson.
- STANDARD:** To demonstrate competency of this task, you must achieve a minimum of 75 percent on the subcourse examination.

TABLE OF CONTENTS

	Page
Subcourse Overview.....	i
Lesson 1: Produce a Radio Feature.....	1
Practice Exercise.....	9
Answer Key and Feedback.....	10
Lesson 2: Conduct an Audience Survey.....	11
Practice Exercise.....	31
Answer Key and Feedback.....	32
Lesson 3. Determine a Radio Music Format.....	33
Practice Exercise.....	41
Answer Key and Feedback.....	42

LESSON ONE

PRODUCE A RADIO FEATURE

46R Soldier's Manual Task: 214-177-2003

OVERVIEW

LESSON DESCRIPTION:

This lesson provides an overview of radio feature production.

TERMINAL LEARNING OBJECTIVE:

ACTION: Describe procedures necessary to properly produce a radio feature.

CONDITION: You are given the material presented in this lesson.

STANDARD: Perform all the duties described in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications:

STP 46-46R14-SM-TG Soldier's Manual & Trainer's Guide, Broadcast Journalist, MOS 46R Skill Levels 1/2/3/4, August 1988.

Defense Information School Radio and Television Handbook, May 1982.

PRODUCE A RADIO FEATURE

INTRODUCTION

A feature is a program, or segment that explores, explains or demonstrates a noteworthy subject in an imaginative and colorful manner. The feature should be factual, avoiding editorial points of view. It may be similar to a documentary but is shorter and not quite as detailed. Feature programs are useful for presenting interesting but generally little-known information.

In radio you are primarily responsible for all stages of feature production. In commercial radio, particularly in smaller markets, the station's disc jockeys are also responsible for producing features. The same thing usually applies in the military. Once you are assigned a production, the whole process, from researching the subject to putting it on tape, belongs to you.

ELEMENTS OF RADIO

There are three main elements of radio you will use in the production of radio features: music, sound and voice. You must understand what they are and what purpose each of them has.

Music

Music is used to set a production's mood. It can create a feeling of excitement, tranquility, suspense or sadness.

There are basically four types of music that can be used in audio production. They are theme, background, bridge and fill.

Theme. Theme music is intended to make people associate the music with something in particular such as a character, a theme, or an idea. "Thanks for the Memories," brings Bob Hope to everyone's mind. It's his theme song. It's a good example of what theme music is intended to do. It also illustrates why you don't want to use music that has already established itself with something else. It will put the audience's mind on the other thing, and thus distract from your message.

Background. Background music is used to help set the mood of the feature and increase audience appeal. A voice-only production can be very boring, especially if it's just one voice. For example, a few strains of dramatic fanfare might heighten listener anticipation of a story climax. On the

other hand, light, melodic music could be used to support a comical subject. There is instrumental music to fit almost any mood. It's just a matter of listening to the selection, perceiving the emotion or mental image it creates and matching the appropriate mood to your subject.

When selecting music for background, instrumentals are preferred over music with vocals. Vocal songs tend to distract the listener from the message of the production. Vocal music may be used only if it contributes to the message. If vocals are used, level balance becomes critical so that the music does not override the message. Background music should be unrecognizable and match the subject. By adding the right background music, you add to the aesthetic appeal of the feature.

Bridge. The purpose of this kind of production music is to connect or "bridge" two ideas or thoughts together. Bridge music, also called "transitional music," was used in radio theater to change the scene. A short instrumental fanfare can signal a change in topics. Or, a new scene can be introduced with a short musical theme that suggests a particular location.

Fill. This type of music is often called "pad" and is usually an unrecognizable instrumental song. If your feature production is required to be a certain length, fill music can be used to eat up time at the end. This also allows the person airing the production an opportunity to gracefully transition to the next program element with less chance of lapsing into dead air.

Sound

The use of sound and sound effects works much the same way as music. Its purpose is to enhance the spoken word. Creative use of sound can help develop a vivid picture in the mind of the listener. The success of an audio production often depends on the mental picture conjured up by different sound effects.

A good example is the spot campaign produced for the Radio Ad Bureau promoting radio advertising. By using sound effects, the producer created a visual picture in the listener's mind that showed radio's versatility by doing such things as draining Lake Michigan and filling it with chocolate and then topping it off with a 750-foot mountain of whipped cream and a 10-ton maraschino cherry. This versatility is unique to radio production and is limited only by your imagination and ability to locate or create sound effects.

There are three types of sound in audio production: real, simulated and prerecorded.

Real. Real sound effects are produced in the studio using the actual source, papers shuffling, scissors, etc. The limitation is in the availability of the particular item to make the desired sound.

Simulated. Simulated sound effects are those that don't recreate reality, but merely suggest it. Crinkling cellophane can suggest a camp fire, and running your thumb across the teeth of a comb can suggest casting a fishing line.

Prerecorded. Prerecorded sound effects are those that are available on tape, record or compact disc. There are two types of prerecorded sound effects: those that create a sound picture, such as a city street or factory; and those that create individual sounds, such as footsteps, a door opening and so forth.

When using prerecorded sound effects, a broadcaster is limited to those recordings available in his station's record library. One thing most prerecorded sound effects have in common when found in record libraries is that they sound like old, much used, scratchy records. That's something the advent of the CD has taken care of. If you have prerecorded sound effects on vinyl discs, and they are old and have the scratchy sound, it will severely limit the quality of your productions. Faced with this problem, it may be to your benefit to try to record your own sounds and sound effects.

Voice

Voice is the essence of most radio productions. It's the voice that conveys the message. Each announcer interprets copy according to his style of delivery, and the type of delivery needed to effectively communicate the message. Voice characterizations may be used if it is appropriate to the production, but be very careful that the characterization is realistic and well done.

PREPRODUCTION

The preliminary steps of a feature production are usually called "preproduction" steps. As the name indicates, they are those steps taken before you actually get into the production phase of the feature.

Gather and Audition Supportive Elements

Gather all supportive elements called for in the script and audition specific music and sound effect cuts to make sure they are appropriate to the production. Of course, you'll want to be sure nothing violates the rules of SAPP (Security, Accuracy, Propriety, Policy). If music is used, it should convey a mood that enhances the production's objective. If sound effects are desired, they should support the theme of the production. If vocals occur in background music, make sure they are necessary to convey the production's objective and not distracting to the listener. Audition sound effect and production music cuts for technical merit to make sure they meet local broadcast technical standards.

Gather Supportive Actualities

Whenever possible, use actualities. You use the voices of the news makers to add credibility and interest to your news products. Why not adapt actualities for use in almost all styles of features, most notably, the news or personality feature? Remember, we as military broadcasters are more tuned toward getting the story told by those involved. The message is more important than the messenger.

Determine Length

You must determine the length and format requirements of the finished program. These will, of course, depend on the subject, and where the finished production is slotted to air. Much of the time, these will be determined for you, but you must make note of them anyway.

Schedule Rehearsal Time

Whenever you have the opportunity, rehearse. An uncontrolled event such as a fast-breaking spot news story will certainly not allow the time for rehearsal, but usually a news feature will, and you should take full advantage of it. The more you do anything, the better you'll be able to do it, and rehearsing any production will enable you to work out any difficulties as well as point out where they may pop up unexpectedly. More rehearsals in as many productions as possible add to the experience level of each crew member.

Schedule Production Time

You must be prepared for each and every step of all productions, and the time to prepare is, of course, before the fact. One place where it's easy to fall short due to lack of planning, is in production time. Always be sure that you'll have use of needed equipment, such as an edit suite, when the time comes for you to use it. Be sure that someone else doesn't have it already scheduled.

Rehearse the Script

As previously mentioned, you must take full advantage of time to rehearse. Rehearse the script. Do it aloud. Besides confirming that it meets time requirements, that is the time to find out if there are any tongue-twisters, or difficult pronunciations. If another voice is called for, make arrangements for someone to be in the production and have copies of the script prepared for that person. Make sure the announcing style is appropriate for the subject.

PRODUCTION

Assemble Required Materials

The first step in the production phase is to assemble all the required materials. Once you begin to put things together, the most distracting thing you can experience is to have to stop to get something you forgot. It interrupts your train of thought. It requires additional time that may interfere with your schedule to the point that you won't be able to complete your production on time.

Check Equipment

Make sure all the required equipment is in good working order. Although this is best done in the preproduction phase, you must repeat it as an early step in the production phase as well. Just because it worked yesterday doesn't mean that it will be fine when you need it. Like assembly of materials, you must be sure you have assembled the necessary equipment in good working order.

Prepare Tapes

In order to prevent accidental airing of unwanted material, and to make cueing easier, bulk erase any production tapes you intend to

use. And in order to keep the production operation organized, label tapes according to local procedure.

Follow the Script

Unless you wrote the script, don't make substantial changes without the approval of the author. Besides being common courtesy, there exists a chance that you'll edit something out that was necessary to the content of the script. Follow it as it was approved.

Choose Production Mixing Technique

The mixing technique you choose will depend on two things: your preference and the equipment you have available. There are several acceptable methods available to you, and you are not limited to any particular one. Although you can use any one of them, or even a combination, keep it simple.

Beginning-to-end method. This method is not recommended for beginners. It takes many rehearsals and requires much skill and experience. It is simply recording all the supportive elements of the production onto tape as required by the script, non-stop. Thus the name, beginning-to-end.

Prerecorded-voice method. As the name indicates, this calls for prerecording the voice element. As the voice element is being played back for the master recording, other supportive elements are mixed in without stopping. This production method lacks flexibility for the narrator since it is nearly impossible to match script interpretation with any music or sound effects. Of the various methods available, this is probably the least used and definitely the least recommended.

Prerecorded-music and sound-effects method. A prerecorded-music and sound-effects method simply means the music and sound-effects are prerecorded and mixed to the master recording as the announcer reads the script. In this fashion, vocal mood can be adapted to the mood created by the other elements. This seems to be the preferred method.

Segmented method. This method involves dividing up the production into smaller, more manageable segments that can be produced independently and then edited together. This would be the most recommended method for the beginning broadcaster, since you can pay more attention to each little segment and then put together the more skillfully produced parts.

No matter which method you choose, you must constantly monitor audio levels. You must be sure they are appropriately balanced. Supportive audio (background music or sound) should not override primary audio (voice). Your recording level peaks should be between 80 and 100 on the VU meter.

POST-PRODUCTION

Once you have the finished feature on tape, you should check the final product for a number of things. They are:

- o time limits
- o audio levels
- o SAPP violations
- o air quality
- o free of errors
- o dirty edits

If necessary, re-edit any portion of the production that is incorrect or unsatisfactory.

Once you have satisfactorily completed the feature and it meets all requirements, you have one final step to take. You must deliver it to the appropriate approving authority. It might not hurt to retain a master copy until you're sure the need for the feature has passed and it has accomplished its task. With bulk erasers around your station there always exists the possibility of an accidental loss, and keeping that master copy on hand could prevent a disaster.

DI0430

8

PRACTICE EXERCISE

LESSON 1

SUBCOURSE DI0430

PRODUCE A RADIO FEATURE

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

- T F 1. There are three types of sound used in audio production.
- T F 2. There are two basic types of music used in audio production.
- T F 3. The assembly of required materials is a preproduction step.
- T F 4. Background music is used to help set the mood of a feature.
- T F 5. The production mixing technique will depend on personal preference and equipment available.
- T F 6. The beginning-to-end method is most recommended for beginners.
- T F 7. Actualities add no credibility to a feature.
- T F 8. There are four main elements of radio.
- T F 9. A feature is a program about personalities only.

ANSWER KEY

PRACTICE EXERCISE

LESSON 1

SUBCOURSE DI0430

PRODUCE A RADIO FEATURE

1. True (Page 4)
2. False (Page 2)
3. False (Page 6)
4. True (Page 2)
5. True (Page 7)
6. False (Page 7)
7. False (Page 5)
8. False (Page 2)
9. False (Page 2)

LESSON TWO

CONDUCT AN AUDIENCE SURVEY

46R Soldier's Manual Task: 214-177-3402

OVERVIEW

LESSON DESCRIPTION:

This lesson will provide you an overview of the conducting of an audience survey.

TERMINAL LEARNING OBJECTIVE:

ACTION: Describe procedures necessary to properly conduct an audience survey.

CONDITION: You are given the material presented in this lesson.

STANDARD: Perform all the duties described in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications:

STP 46-46R14-SM-TG Soldier's Manual & Trainer's Guide, Broadcast Journalist MOS 46R Skill Levels 1/2/3/4, August 1988.
Defense Information School Radio and Television Handbook, May 1982.

CONDUCT AN AUDIENCE SURVEY

INTRODUCTION

When your mission is to provide information and entertainment programming to a given audience, you must know their likes and dislikes when it comes to radio and television programming. There is only one way to accomplish that task. That is through an audience survey. Although there's no rule requiring an audience survey with any predetermined regularity, any station that wants to be responsive to its audience's wants and needs will conduct a survey to find what those wants and needs are.

This lesson examines the basic elements of a survey and the different types of surveys. It constructs a survey questionnaire and discusses how questions are developed. And it explains techniques for managing a mail survey and analyzing survey results.

SURVEY EXPECTATIONS

As a rule, audience surveys are a mystery to the uninitiated and a headache to broadcast journalists who have to conduct and analyze them. But if surveys are conducted properly, everyone associated with the station will know how well they are serving their total audience.

What can you expect from an audience survey? Suppose the station commander would like to know how many people watch the six o'clock news. Would you conduct a survey to find that out? That in itself is not enough reason to conduct a survey, but the commander should try to obtain as much information about the station's viewing or listening audience as he can.

An audience survey can provide valuable information in five main areas. They are:

- o determine the approximate size of the "potential" or "available" audience.
- o define the viewing or listening habits of the audience.
- o identify program or personnel changes that might improve your programming.
- o identify the demographics of your "typical" viewer or listener.
- o demonstrate the station's public image as a provider of information and entertainment.

There are two main elements of a survey: the problem and the population.

The problem is the big question or questions that you need answers for, and the population is the group from which you select people to give you those answers.

Let's go back to the original supposition that the commander wants to know how many people watch the six o'clock news. When putting this problem before the audience, the commander could indicate the purpose for the survey as "obtaining information concerning the listening or viewing habits and program preferences of our audience." The audience can then respond to a variety of questions. At the same time, the survey provides needed information for the station commander by also responding to specific questions concerning the six o'clock news.

SURVEY STEPS

Once you know the big question and have some ideas for other questions, you must follow a guideline to put your ideas into survey form. There are 10 basic steps in conducting an audience survey.

- o HYPOTHESIS: State the problem or state what you want to measure. Keep the wording to a minimum.
- o PLAN: Decide on procedures, type of survey, material and personnel.
- o SUPPORT: Get command approval to survey assigned personnel.
- o CONSTRUCT: Draft the questions and design the questionnaire format.
- o PRETEST: Administer the questionnaire in draft form to a small group to see if it yields useful responses. This step allows the surveyor to deal with problems of question wording, answer choices and interviewer procedures.
- o SAMPLE: Choose which people to survey.
- o PRINT: Incorporate any changes to the questionnaire which may have resulted from your pretest efforts. Duplicate the questionnaire in desired quantity.
- o COLLECT: Distribute the questionnaires/conduct interviews and gather the data.

- o TABULATE: Score the completed questionnaires then analyze and interpret the data.
- o REPORT: Report the survey results.

SURVEY TYPES

Whenever the word "survey" is mentioned, many people think of someone going door-to-door with a clipboard, asking questions. Although that is one way to conduct a survey, it is usually not very practical. In the military, the audience is normally spread out over a fairly large geographical area. We must keep that in mind when discussing the three types of surveys: telephone, personal or face-to-face, and mail.

Telephone

A telephone survey is often the first choice. There are several reasons why that method would appear to be attractive. A telephone survey:

- o is more economical than other types of surveys unless your survey would require many long distance calls.
- o simplifies the selection of the survey participants and there is less chance of bias.
- o is relatively easy and can be conducted from an office or home.
- o is the fastest way to administer the questions and obtain the necessary feedback.

There are also disadvantages to the telephone survey. It:

- o has to be short, and that might limit the amount of needed information you can obtain.
- o makes it necessary to train the people you will use to conduct the interviews, which requires extra time, and you can't always monitor the conduct of the interviewer.
- o limits the types of questions that can be asked and there is greater suspicion of questions involving personal matters.
- o makes it impossible to use exhibits such as lists of alternative answers which afford the survey participant a better chance to express his knowledge or opinion about the subject.

- o excludes anyone without a telephone. Surveying soldiers whose day-to-day activities place them in a field environment would surely be difficult to reach.

Personal

In the personal or face-to-face interview survey approach, the interviewer visits with the respondents at their homes or places of work. Some of these surveys are conducted on the street or in some public place such as a PX mall or commissary. As previously mentioned, these are usually impractical in the military, but they do have several advantages. Personal or face-to-face interviews:

- o offer the greatest flexibility in questioning methods and visuals can be used for aided recall or multiple-choice questions.
- o can be in-depth, thus providing a great deal of information from a single respondent.
- o allow better selection of participants so that it is truly representative of the entire survey population.
- o permits selection of participants to be more focused in its coverage when the need is to survey a specific area or specific segment of the population.

In addition to the previously mentioned difficulty with a population that is spread out over a large geographical area, as is often the case in the military, there are other disadvantages to the personal or face-to-face interview survey. Personal or face-to-face interviews:

- o may cost more than other survey methods, and you must weigh the cost against the amount of information obtained.
- o require more expertise in interviewing, more effort and persistence canvassing the population needed.
- o make selection of participants more exacting and time consuming.
- o are difficult to arrange because of duty requirements of the interviewer and the interviewee.

Mail

The most often used survey method in the military is the mail survey. This type of survey has some unique advantages. Mail surveys:

- o are easy to handle because they require no interviewer training or monitoring.
- o are without interviewer bias when the questions are properly written and evaluated.
- o generally cost less although cost can be deceptive because low response rates of return may require many questionnaires to be mailed.
- o make selection of participants easy since prepared mailing lists can be used.
- o allow for wide geographic coverage which makes the mail survey very attractive to station commanders.
- o offer the opportunity for more candid replies to questions which may be embarrassing to answer in a telephonic or personal interview.

Mail surveys also have some disadvantages, in that they:

- o limit selection of participants to the available mailing lists (letters can be addressed to "occupant" or "resident," but these usually leave a negative impression with the respondent).
- o usually have a low response rate, which may skew the results (those who don't respond could be much different than those who do, and when the non-respondents make up 50 to 70 percent of the audience, distortion can be serious).
- o require questionnaire length to be held to a minimum, usually no more than two pages.
- o use relatively simple questions, thus eliminating the opportunity to probe for meaningful replies. There is no way to prevent replies from being influenced by subsequent questions, since the respondent can read ahead before replying.
- o prevent knowing if the selected participant was actually the person who completed the questionnaire.
- o takes longer to conduct.

There are no hard and fast rules to tell you which survey method should be used. You must weigh the circumstances which are peculiar to your station and situation before deciding. In the military, you will most often use the mail survey.

Focus Group Interviews

An alternative to conducting a mail survey is the focus group interview. Focus group interviews are structured group discussions in which representative members of the audience are brought together to discuss one or more command information products or issues.

The respondents (usually 15-20 people) are selected randomly in the same manner as in a longer formal sampling. Basically, the procedure involves five steps.

Selection. As usual, local military personnel offices are used to identify respondents on a random basis. In order to make sure there is an adequate breakdown by rank and age, 20 to 30 names should be drawn. The end result would be a panel consisting of no more than 20 people.

Format. The key to effective group interviews is planning. Focus group leaders must determine the special objectives of the session (i.e., what is to be surveyed, what specific questions will be asked). Respondents should be told in advance the purpose of the group survey.

During the interview, the panel is led through the different subject matter categories. Three hours should be enough time to conduct the interview. At least three additional people should be present to record the responses.

Content. Content is the interviewer's primary responsibility. Subject matter should be allowed to drift somewhat with the normal flow of the group's interaction. However, there should be some boundaries established. When these limits are reached, the interviewer should redirect the discussion by simply providing transitions from one subject area to another.

Recording/coding responses. In addition to the written observations of the three recorders, it may be useful to tape the entire interview.

In making notes on the reactions of various respondents to particular issues, interviewers must pay close attention to non-verbal cues as well as looking for depth of feeling. These areas do not come across as well on a tape recording. However, after the interview, the interviewers (recorders) go through each point covered during the interview and try to reach a consensus on what was expressed by the group. If there is difficulty, the audio tape is used or other people may be consulted.

Using the data. Often, it will be necessary to hold more than one focus group session to obtain information needed to evaluate a

particular command information program or product. In view of this, it would be unwise to jump to any conclusions based on the results of one interview.

If a point comes across strongly and suggests that a change is called for, more questioning should be carried out before decisions are made. Before a decision is made to change some existing policy or format, it should be tested on a certain audience or a representative segment of that audience. After gradual implementation, negative response can be picked up immediately.

The value of information gained by using this method increases as the process is repeated. If a finding holds up throughout a series of these interviews, and throughout the audience, it could be looked at as being statistically valid.

CONSTRUCTING A QUESTIONNAIRE

Putting together a questionnaire can be a lot like putting together a puzzle. Once you get started in the right direction, the rest of the pieces fall into place.

There are basically two types of questionnaires, sometimes called survey schedules:

- o self-administered
- o interview-administered

Just as the names indicate, the respondent fills out his own on the self-administered one and on the interview-administered one, someone else does it. The main difference in the two is that with the self-administered one there must be directions for the respondent to follow.

MAKE IT EASY

If there is one specific rule common to all surveys, it's to make it easy for everyone involved. Thinking ahead, you should ask yourself questions like: Who will answer these questions? How will the responses be recorded? What do we really want to find out? Use this information to construct your questionnaire and to formulate the questions.

Most questionnaires are printed on standard sized paper or on 5" x 7" answer choice cards. It's always good to print about one-third more questionnaires than you'll need. The overage can be used for training interviewers, providing sample copies, spoilage and lost copies.

MAIN PARTS TO A QUESTIONNAIRE

Generally there are three main parts to a questionnaire, each designed to acquire a specific type of information: identifying information at the beginning, questions about the survey's subject in the middle and questions which ask for demographic information about the respondent at the end.

The identifying information usually includes the name or title of the survey. It allows the respondent to quickly identify what the survey is about. This is usually followed by a statement of the general purpose of the survey and the confidential nature of the responses.

You may also find the address of the sponsoring agency, the date completed and the questionnaire number in this first part or on a cover letter, if there is one. The address of the sponsoring agency allows the respondent a chance to refer to the station for results. The date is necessary to determine if there were any significant events that might have occurred which may have influenced responses. The survey number is useful in sorting questionnaires, sequencing the collected data and distinguishing data from different areas.

TYPES OF QUESTIONS

The most difficult and important part of the survey is developing the questions. Extracting factual information is much easier than getting a true measure of opinions. You have several choices as to the kinds of questions for finding out how much someone knows about a subject. Each has certain advantages and disadvantages.

Open-End

Open-end questions allow the respondent to answer questions in his own words. While giving the respondent a maximum opportunity to express his viewpoint, you are confronted by the problem of trying to categorize the responses from many people. This takes more time and increases the chance for error when recording the answer. Sometimes people don't remember or know how to correctly express certain facts.

Checklist or Multiple Choice

These questions give the respondent a selection of possible answers. All he needs to do is select one or more, depending upon the question. The biggest advantage here is that the respondent can be reminded of possible answers he might have otherwise overlooked. In most cases it is wise to have an "other" category where the respondent can indicate a choice not given in the list. This is particularly helpful in pretesting possible answer choices

to determine if any have been left out. A large percentage of "other" responses would indicate this.

Dichotomous (divided into two parts)

Dichotomous questions are questions of the "yes/no" or the "true/false" types. With these, you should also use "not sure" or "don't know" so the respondent is not forced into a decision if he is uncertain. Often this type of question is used as a qualifier. If the person answers "correctly," he is then asked to answer other questions about that particular subject. For example, you wouldn't expect answers about the presentation of the news if the respondent indicated that he didn't watch or listen to it.

Rank-Ordered Questions

Sometimes it is useful to have people indicate some kind of preference or perceived importance for the items. The respondent is given a list of items and asked to assign a rank (1, 2, 3, etc.) to them. This would be useful in ranking audience preference for different types of radio music shows or TV programs.

Agree-Disagree

Measuring opinions can be accomplished by using different types of questions or statements. The agree-disagree approach asks the respondent to indicate whether he agrees, disagrees or has no opinion with regard to the statement. Here, too, you need a "don't know" category.

Opinion Scales

These are usually three, five, or seven point scales that can be used to measure the intensity of feeling about a subject. For example, you might ask the respondent to indicate how important he feels various sources of news are to him. Each source could be rated as follows:

DI0430 20

- o very important
- o somewhat important
- o so-so
- o somewhat unimportant
- o not important

The scale would be listed at the beginning of the section, followed by questions asking the relative importance of each listed source of news. Sometimes you may wish to condense such questions into a three-point scale such as, important, so-so, and unimportant.

Most of the time you will find it necessary to use several different types of questions to obtain the needed information. However, there are some basic things to remember about the wording of all questions.

WRITING THE QUESTIONS

Questions should always be as concise as possible...the shorter, the better. Simple words that are familiar to the respondent will help you achieve this. Any technical wording or jargon should be avoided, replaced or explained. The questions should generate exactly the information desired and in terms that would assist tabulation and statistical analysis. A common error often made is that of overlapping categories. A prime example of this is when a person is asked to check his age category and is confronted with choices like: 18-20, 20-22, 22-24. Which age group would you choose if you were 22 years old? Also, how would we know how many in the 20-22 age group actually belonged in the 22-24 group?

Another problem area is that of multiple-meaning questions that are confusing to the respondent and deny the surveyor a chance to clearly interpret the responses. An example of this would be: "Which medium is best for news and entertainment?" The question should limit itself to news or entertainment, not both.

Leading questions are those that are worded in such a manner as to suggest an answer. "Would you say that you are in favor of more radio news?" is leading. "How would you evaluate the amount of radio news now offered by XYZ radio?" is not leading. Don't ask leading questions.

Catchwords or words with emotional connotations should be avoided. Words such as "conservative," "liberal," "feminist," etc. elicit strong feelings that influence how a person will respond.

When feasible it is sometimes good to use check questions. These are two questions worded differently, placed in different parts of the survey that bring out the same fact or opinion. They are used to bring out the internal consistency of the responses. "What is your favorite FM show?" and "Do you listen to FM radio broadcasts?" would serve that purpose.

QUESTION ORDER

The order of the questions is very important. They should be arranged in a logical manner that will avoid confusion and misunderstanding. Things to remember when arranging your questions:

- o Keep the knowledge and opinion questions separate.
- o Keep questions dealing with similar subjects together.
- o Specific questions should come before any general questions if both types are used.
- o Opening questions should be easily answered. They should be interesting and make the respondent want to cooperate.
- o Questions that might embarrass the individual should be at the middle or end of the questionnaire. Sensitive questions should be grouped with less-probing ones.
- o Demographic questions are placed at the end of the questionnaire. The demographic section asks the respondent to describe himself. Naturally, most respondents consider these questions very personal. The respondent is more likely to answer demographic questions after he is asked for his knowledge about the subject. Responses to these questions are useful when cross-tabulated with questions describing the different kinds of people that either know something or hold a particular point of view. Most military surveys include age, sex, education, military area, rank, years of service and component in this section.
- o Leave a space at the end of the questionnaire for the respondent to give his personal feelings about the survey subject or survey itself. This is another way of letting the respondent know that his information and opinions are important to those who are conducting the survey. And, of course, it is always good policy to thank the respondent after cooperating.

PRETESTING QUESTIONS

Questionnaires should always be pretested on a small group of the intended population. Pretesting is nothing more than a trial run. Pretesting allows you a chance to deal with problems concerning question wording, answer choices and interview procedures.

Talking with the pretest group will also point up additional possible questions and problem areas.

Finally, one should always consider the possibility of repeating the survey. Questions that have been thoroughly pretested and have worked in the actual survey can be used to measure the same thing with another group, or at a different time. Comparison of audience data collected at different times is often useful in determining changes in perception and/or presentation. If a large segment of the audience indicated they enjoyed the news in one survey and then in a subsequent survey indicated they no longer watch the news, a change in presentation of news might be in order.

SAMPLING

Earlier, we discussed the 10 basic steps in conducting an audience survey. One of those steps, sample, requires closer scrutiny. As defined, sample means "to choose which people to survey." Let's say that our total viewing audience numbers 4,000.

This number includes assigned military and civilian personnel and their family members. This is the population we wish to sample.

SAMPLE METHOD

There are five sampling methods available to the surveyor.

- o simple random
- o stratified random
- o cluster
- o systematic
- o quota

Simple Random

Simple random sampling means that everyone in the population has an equal chance of being included in the sample. This can be done by assigning a number to each person in your audience. Their numbers are written on separate pieces of paper and placed in a box. The slips are drawn until enough people have been selected to make the survey valid (see Sample Size later in the lesson for how many numbers should be drawn). To ensure everyone has an equal chance, each slip is placed back in the box after being drawn. If any of the same slips are drawn again, they are ignored and placed back in the box.

Stratified Random

Stratified random sampling means that before a random sample is drawn, the population is first divided into different groupings (strata) of a single category such as age, sex, rank or education. For an audience survey in which the primary concern is how much of the total population listens to the six o'clock news, this type of sampling would be impractical. But, if we wanted to know how many privates, corporals, sergeants, first lieutenants, etc. were catching the six o'clock news, we would have to use this method.

Cluster

Cluster sampling means that you pick your 350 people in groups. For example, we might select 35 people by the simple random method from each of 10 housing areas also randomly selected from all of the housing areas.

Systematic

Systematic sampling, sometimes called "patterned sampling," proves to be a very convenient method for sampling military personnel. Here, we follow a definite pattern in choosing sample subjects from some population list of names.

For example, we have determined that we need a minimum of 400 people to serve as our sample. One way to make this selection is to draw a random number out of a hat. From a given list or roster we would then select the first 400 individuals with that number in the last four digits of their social security numbers.

Quota

This is the fastest and cheapest method of sampling, but the least reliable. To obtain our sample, we might tell 10 interviewers to get responses from 35 people in our listening or viewing audience. Who gets selected for the sample is then left up to the interviewers.

SAMPLE SIZE

In determining sample size we are concerned with two things: accuracy (reliability) and confidence (risk). Other factors such as method of collecting data, interviewer bias, and question structure can also influence the reliability of our results.

When we take a random sample, we are taking a carefully selected part to show the characteristics of the whole population. There will always be some error such as the difference between the estimate provided by the sample and the percent of the whole population. However, random sampling allows us to specify ahead of time the amount of this error and the confidence we have that the amount will not be exceeded. In conducting a survey of the military audience, simple random sampling is recommended.

The sample size can be determined from the following table which is indexed by the size of the total population (audience) and the desired confidence level. A confidence level of 95 means that if the survey was conducted 100 times using the listed population sizes, the results would be the same in at least 95 surveys. The most common interval of accuracy is plus or minus 5 percent. That means any survey results projected for the whole population may actually be either 5 percent higher or lower than what the sample indicated during the survey.

SAMPLE SIZES NEEDED FOR DIFFERENT LEVELS OF RELIABILITY (95% Confidence Limits)				
Population Size	<u>±2%</u>	<u>±3%</u>	<u>±4%</u>	<u>±5%</u>
100	96	92	86	80
250	226	203	177	151
500	414	341	273	217
1000	706	516	375	278
2000	1110	696	462	322
3000	1334	787	500	341
4000	1500	842	522	350
5000	1622	879	536	357

Table 1

For a listening or viewing audience of 4,000 and an error or accuracy tolerance of plus or minus 5 percent with 95 percent confidence limits, we need to randomly select 350 people to complete the questionnaire.

Let's say we decide to use a mail survey to determine how many in our audience watch the six o'clock news. From the table we know that we need to completed questionnaires from 350 people. Does this mean that we need to only send out 350 questionnaires? No, but we need to ensure that we receive at least that number of questionnaires back.

The typical response rate to mail surveys ranges from 30 to 35 percent. Plan for follow-up mailing, perhaps post cards. We will need to send out a questionnaire to at least three times as many questionnaire as we need to get back.

A cover letter from the Commander, Chief of Staff or some other authority will help boost return rates.

Using all of the data that we have discussed so far, let's say that we mailed out our 1,050 questionnaires. We now have back 350 completed questionnaires.

ANALYZING THE RESULTS

The last, and perhaps the most involved step to completing an audience readership survey, is analyzing the results.

Completed questionnaires must be analyzed to provide, at the least, percentages to survey question responses.

Audience survey results can supply a great deal of useful information besides percentages and audience demographics. If they are properly analyzed and interpreted, your completed results can also reveal problem areas with:

- o distribution effectiveness
- o audience awareness and acceptance
- o audience opinion about the value and effectiveness of the station

To go one step further, your findings could ultimately be used as a learning tool. Survey results can provide a sound basis from which to make decisions on such matters as how to reach specific audience segments with specific messages, or determining which areas of coverage concentration could be reduced without losing segments of that audience.

WHERE TO GO

A major problem most public affairs offices face is they normally don't have the resources to generate this kind of information --in terms of both cost and manpower.

With knowledge of statistics, certain tests can be performed quickly to yield descriptive data. Others can do even more, but they are so complicated that it can be very time consuming.

Computers can perform all of these tasks and more in seconds. In most cases computer support is available through local Directorate of Information Management offices (DOIM). Computer support can also be obtained from:

- o the area comptroller
- o nearby universities
- o personal computer user groups

If a check with these sources fails to locate the appropriate facilities, data analysis can still be done, as a last resort, "by hand." Survey analysis done in this manner won't, however, provide detailed statistical data. But this method will, at a minimum, give some insight of your audience's readership trends.

INTERPRETING THE FEEDBACK

When using computer support, the first obstacle to overcome is the language barrier. You should know at least what to ask for before bringing your data to the computer. It must also be presented in a format the computer will understand.

As a minimum, the interpretation should show frequency and crosstab tables.

FREQUENCIES

The staff of our post station, WDIS, recently completed an audience survey. A 24-item questionnaire was used to query a sample selection of 465 respondents.

Initially a frequencies analysis was performed to obtain overall results on each questionnaire item. These are some examples of the kinds of information this procedure provided:

Sample	Absolute Frequency (actual number)	Relative Frequency (percent of total)
Active Army	406	87.3%
Others	59	12.7%
Total	465	100.0%

Table 2

Table 2 gives the overall total of Active Army personnel (406) and others (59), and the percentage which they comprise in the total sample (87.3 and 12.7 respectively).

	Absolute Frequency	Relative Frequency	Cumulative Frequency
E1-E4	148	31.8%	31.8%
E5-E7	150	32.3%	64.1%
E8-E9	26	5.6%	69.7%
W1-W2	10	2.2%	71.9%
W3-W4	7	1.5%	73.4%
O1-O3	45	9.7%	83.1%
O4-O6	18	3.9%	87.0%
O7-	2	0.4%	87.4%
GS1-GS5	13	2.8%	90.2%
GS6-GS11	17	3.7%	93.9%
Other	29	6.1%	100.0%

Table 3

Table 3 illustrates the by-rank breakdown of the sample used. Ideally, these figures will be roughly proportional to the normal rank breakdown found in the post population. The cumulative frequency provides a running percentage total.

CROSSTABS

Frequencies alone do not provide enough specific information to make abrupt changes in coverage. More data is needed before decisions can be made on how or whether to implement any changes. The second statistical procedure used on the sample survey was a crosstabs analysis. This test provides specific information about how each sub-group feels about each question. Table 4 illustrate crosstab findings:

How much do you believe of what you hear on WDIS (Absolute frequency/relative frequency by row)						
	All	Most	About Half	Less than Half	None	
E1-E4	14/10.1	76/ 54.7	32/23.0	13/ 9.4	4/2.9	
E5-E7	18/12.4	91/ 62.8	25/17.2	9/ 6.2	2/1.4	
E8-E9	3/12.4	18/ 72.0	2/ 8.0	2/ 8.0	0/0.0	
W1-W2	0/ 0.0	5/ 50.0	3/30.0	1/10.0	1/10	
W3-W4	0/ 0.0	4/ 57.1	2/28.6	1/14.3	0/0.0	
O1-O3	3/ 6.7	33/ 73.3	7/15.6	2/ 4.4	0/0.0	
O4-O6	1/ 5.9	13/ 76.5	3/17.6	0/ 0.0	0/0.0	
O7-	0/ 0.0	2/100.0	0/ 0.0	0/ 0.0	0/0.0	
GS1-GS5	5/41.7	4/ 33.3	2/16.7	1/ 8.3	0/0.0	
GS6-GS11	1/ 6.3	12/ 75.0	3/18.8	0/ 0.0	0/0.0	
Other	0/ 0.0	3/100.0	0/ 0.0	0/ 0.0	0/0.0	

Note: Not all respondents answered the question.

Table 4

To maximize its usefulness, data should be subjected to three stages of analysis:

- o preliminary analysis --data is broken into basic groups and "raw data" tables.
- o aggregate analysis --responses are broken down into percentage and specific groups for study (by sex, age, etc.).
- o comparative analysis (the heart of the survey) --all data is matched against other statistics and conclusions are drawn based upon the results.

PRACTICE EXERCISE

LESSON 2

SUBCOURSE DI0430

CONDUCT AN AUDIENCE SURVEY

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

- T F 1. An audience survey is an annual requirement as prescribed in AR 600-35.
- T F 2. The three types of surveys generally considered in the military are census, annual and mail.
- T F 3. The sampling methods available to the surveyor are simple random, stratified random, cluster, systematic and quota.
- T F 4. Simple random sampling means that everyone in the population has an equal chance of being selected.
- T F 5. The two main elements of an audience survey are sampling and percentages.
- T F 6. The most commonly used error or accuracy tolerance is plus or minus 5 percent.
- T F 7. If your station decides to use a mail survey, you would expect a response rate of 30 to 35 percent.
- T F 8. In determining sample size, the two factors you're concerned with are access and confidence.

ANSWER KEY

PRACTICE EXERCISE

LESSON 2

SUBCOURSE DI 0430

CONDUCT AN AUDIENCE SURVEY

1. False (Page 12)
2. False (Page 14)
3. True (Page 23)
4. True (Page 23)
5. False (Page 13)
6. True (Page 25)
7. True (Page 26)
8. False (Page 25)

LESSON THREE

DETERMINE A RADIO MUSIC FORMAT

46R Soldier's Manual Task: 214-177-3406

OVERVIEW

LESSON DESCRIPTION:

This lesson will provide you an overview of how to determine a radio music format.

TERMINAL LEARNING OBJECTIVE:

- ACTION: Describe procedures necessary to properly determine a radio music format.
- CONDITION: You are given the material presented in this lesson.
- STANDARD: Perform all the duties described in this lesson.
- REFERENCES: The material contained in this lesson was derived from the following publications:
- STP 46-46R14-SM-TG Soldier's Manual & Trainer's Guide, Broadcast Journalist MOS 46R Skill Levels 1/2/3/4, August 1988.
 - Defense Information School Radio and Television Handbook, May 1982.

DETERMINE A RADIO MUSIC FORMAT

INTRODUCTION

Of all the responsibilities of a broadcast manager, there is perhaps none that will impact upon the accomplishment of his primary mission as much as establishing the radio music format. Let's face it, your audience won't tune in for the routine command information spots you air unless you offer music to fit their tastes. There have been times when people liked a commercial so much that they would intentionally listen to it, but such cases are rare at best. After all, it's the seller who wants the listener to hear his message, not the other way around.

It's your job as broadcast manager to attract your audience's attention in order that you can deliver the command information. The mission is to inform and entertain. Never forget that "inform" comes first. The "entertain" is more to enable you to inform than any other reason. Of course, entertainment promotes good morale, but it's necessary for the broadcast manager to understand the priorities.

DETERMINE THE OBJECTIVE

Although the normal objective of a music program format is to deliver the maximum command information with the minimum annoyance to the music-listening audience, there are special circumstances where the objective could be somewhat different. In any case, understanding the objective is step one.

CONSULT AUDIENCE SURVEYS

Once you've determined the objective you can plan your steps. One part of the equation is always the audience. In order to inform and entertain an audience, you must know its likes and dislikes. That is the function of an audience survey.

As you learned in lesson two of this subcourse, audience surveys go to great lengths to ascertain the things you'll need to know about your audience. Once you know them it's a matter of appealing to their tastes. There are a number of things you must do in order to accomplish that.

DETERMINE MUSIC

Appealing to an audience's tastes may not be a simple thing. If the audience was one person, or many people of exactly the same taste, it would be easy, but that is never the case. The military is a miniature of the entire country as far as population and its tastes, although sometimes concentrations do exist. How do you appeal to everyone? You don't! The best you can hope to do is appeal to the largest segment of your audience most of the time and have something for everyone in proportion. Simply put, that means if 80 percent of your audience likes rock "n" roll, 10 percent likes country and 10 percent likes soul, you would play 80 percent rock "n" roll, 10 percent country and 10 percent soul. That may be an extremely simple example, but the basic theory is valid. Many things must be considered in determining what music you play, how often you play it and at what time of the day. There are also a few things you should take care to avoid in the selection of music.

They will be discussed later in this section.

Prevent DJ preference

There will be many facets to address in analyzing audiences. Once you've waded through all the different points to consider and come upon the correct makeup of your audience, manager and broadcaster alike must pay special attention to being objective and maintaining a professional approach to the construction of a play list. After that play list has been decided upon, you'll still need to provide guidance to the DJ. Most stations prepare a music wheel or hot clock, representing an hour of local show time, as a guide for local disc jockeys (see Figure 1, Radio Hot Clock). A circle corresponding with the face of a clock is used to show the DJ required, or suggested, show element to air and the approximate time to air it according to local SOP. It can refer to music selections, spots and jingles/propellants.

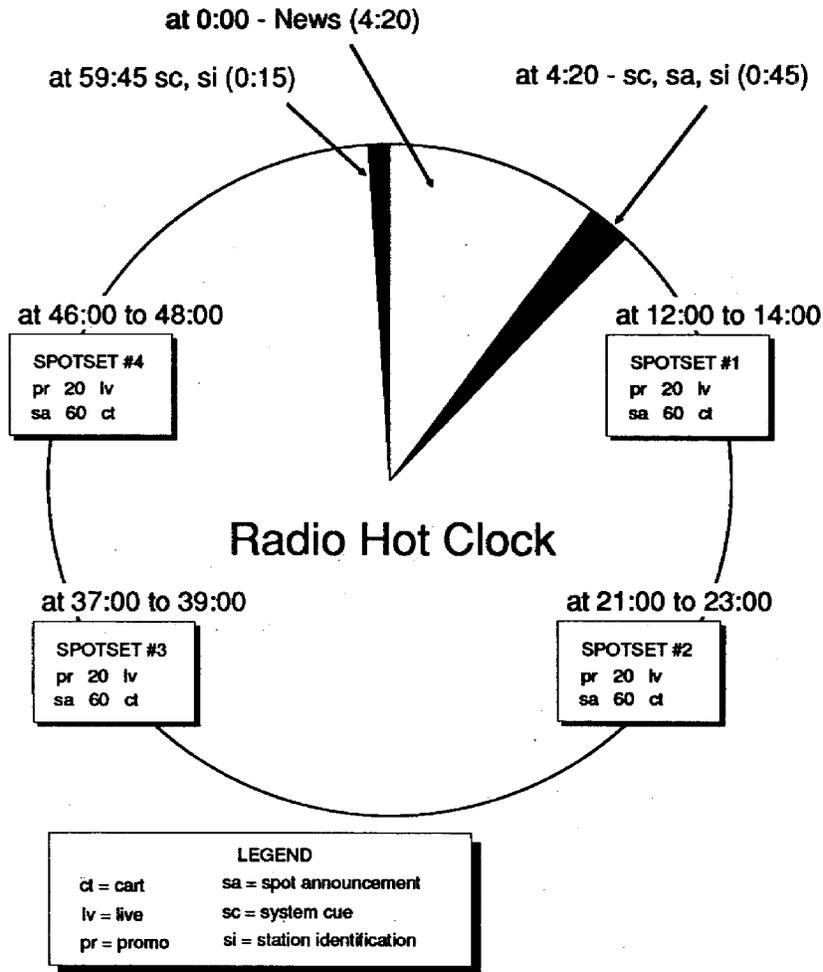


FIGURE 1. RADIO HOT CLOCK

You'll probably leave selection of specific songs to the show announcer, but within some rather strict guidelines. Music types can be administratively divided into classifications for simple management of the format. Usual classifications are "hot" chart songs, "low" chart songs and oldies. Songs can be further classified by tempo or gender of artist, as desired.

Prevent Overplaying Of Chart Music

If ever there could be too much of a good thing, it could be in popular music. There is a fine line between too little and too much, with **just enough**, balanced on it. In deciding how much to play any given piece of music, you must also consider any canned shows that are aired over your station. Example: If you air The Charlie Tuna Show, you must count the times he plays a certain song as well as the times you play it.

You'll want to have some system for keeping track of how often a selection is aired. File cards can be prepared for the top chart songs that can be rotated when one of the songs is played. It is also necessary to mix up the times of airing as well. Table 5 is an example that could serve to keep track of both how often and at what time of day the songs on your play list come up.

The following table is for a three-hour show, with each initial representing a half-hour segment of the show. A is the first half hour, B the second half hour, etc. If you have both morning and afternoon shows, you'll want to keep one for each show. Keep one for each playlist of songs if you divide your songs up by separate lists, such as A for hot 100, C for recurrents, B for oldies, etc.

POS.	TITLE	MON	TUE	WED	THR	FRI
1.	Number 1 song	A	D	F	E	C
2.	Number 2 song	F	A	E	C	D
3.	Number 3 song	A	F	D	C	E
4.	Number 4 song	B	C	A	D	F
5.	Number 5 song	C	B	E	F	A
6.	Number 6 song	E	D	B	A	C
7.	Number 7 song	D	E	C	B	A

Table 5

Ensure Proper Balance

Music types can be administratively divided into classifications for simple management of the format. As previously mentioned, the classifications would be "hot" chart songs, "low" chart songs and "oldies." Songs can be further classified by tempo or gender of artist, as desired.

Songs should be listed by classification on the music wheel in the position determined to best fit the format objective.

You may determine a need to vary the female-male-group balance of your announcers' playlists. Requiring a loose mix of three will prevent an "all male" or "all female" sound from dominating your local shows.

In order to keep the listener's interest, another thing you must balance is tempo. A widely recognized and effective way to do this is with the "wave" effect. That means to program an up-tempo song to start, slow the tempo through the middle of the first half-hour, start the second half-hour up-tempo again, slow through the middle of the second half-hour again, and end with an up-tempo song.

DETERMINE SPOT-TO-MUSIC RATIO

Every year billions of dollars are spent in the advertising business in an effort to get the sponsor's message to an audience. Probably the single most prominent goal is to get the audience to listen to the commercial instead of heading for the kitchen during the commercial break. That should lead us to understand that the audience is there for the entertainment portion of the program. They will put up with some commercial announcements (which is, after all, what spots really are), but when the commercial/spot to entertainment ratio gets too out of balance, the audience will go away. It is therefore extremely important to maintain the correct spot-to-music ratio. If you have no audience, it doesn't matter how good the spots are or how many of them you air, or how much command information you put out.

There is no hard and fast formula for proper balance. Your best tool in determining how good a job your station does in this regard will be in audience surveys. Your local survey will provide feedback that indicates how well balanced your format is. In the event you don't already have a format balance established, a good place to start is six minutes of music to each minute of spots. Of course, you adjust from there according to the feedback received in audience surveys.

SPOT CLUSTERS

Most stations will cluster spots together rather than sandwich them between songs. This method will give a "more music" sound. A spot cluster or spot set of two or three spots every 10 to 12 minutes on the music wheel is not uncommon.

The spot cluster can be made up of a combination of produced (carted) spots and reader (live) announcements, depending on the command information emphasis. Your Command Information Section Traffic and Continuity can assist you in this.

SUPPORTIVE MATERIALS

Your music program format should also indicate how often and when supportive material is aired. Supportive materials include jingles/propellants, news or sports features, comedy segments, weather and things of that nature.

It's necessary to provide guidance to the program announcer as to how often and when to use produced jingles and music propellants so that they don't become a crutch. Here again, there is no set rule that tells you what is too much. It's up to you to decide and see to it that they are not overused. The key is to balance the program aid with other show elements.

You should also establish guidelines concerning announcer self-identification, whether the ID is formal or informal. Again, balance is the key consideration.

It's important that your audience understand when it can expect certain show elements. Different time periods will have different emphasis because the nature of the audience changes with the daypart. For example, information such as news, time hacks, weather, temperature, road conditions, and school closings are more important to most "morning drive time" audiences, while features may appeal more to the midmorning local audience. Afternoon drive time audiences might prefer information segments during the local music show such as sports, weather, time, etc. To be more specific and exact, you'll need the information provided by your audience surveys.

If you're an affiliate station, you must also consider your network's music program format. How far you can deviate from the network's sound will most likely be dictated by the network, in accordance with your local audience needs and wants. In any case, your audience will expect a certain amount of continuity.

Remember that your audience has a lot of input to your radio music format, but you also have a command information mission. The radio music format you determine will impact heavily upon that mission. You will need to submit your format to your supervisor for approval unless local SOP gives you approval authority.

Finally, remember that audiences change, both in make-up and tastes. Especially in the military where people are constantly on the move, your audience is subject to turn over completely in three years.

PRACTICE EXERCISE

LESSON 3

SUBCOURSE DI0430

DETERMINE A RADIO MUSIC FORMAT

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

- T F 1. The "wave" effect is a form of tempo balance.
- T F 2. Since jingles can become a crutch for a DJ, their frequency of use should be indicated in the program format.
- T F 3. Manager and broadcaster alike must pay special attention to being objective and maintaining a professional approach to the construction of a play list.
- T F 4. Pleasing the audience comes above all other considerations in determining a radio music format.
- T F 5. The popularity indicated by a song being in the top 10 on the charts also indicates that it's impossible to play it too much.
- T F 6. Information is a secondary consideration of a radio music format.
- T F 7. Songs can be classified by tempo or gender of artist in addition to type of music.
- T F 8. In order to help your audience know what to expect at any given time of day, it's a good idea to play the same songs at the same time each day.
- T F 9. A good way to balance the spot-to-music ratio is to put one spot between every two songs played.
- T F 10. The station radio music format would establish guidelines for announcer self-identification.

ANSWER KEY

PRACTICE EXERCISE

LESSON 3

SUBCOURSE DI0430

DETERMINE A RADIO MUSIC FORMAT

1. True (Page 38)
2. True (Page 39)
3. True (Page 35)
4. False (Page 34)
5. False (Page 36)
6. False (Page 34)
7. True (Page 37)
8. False (Page 37)
9. False (Page 38)
10. True (Page 39)