



PLACE IN RETURN BOX
to remove this checkout from your record.
TO AVOID FINES return on or before date due.

DATE DUE	DATE DUE	DATE DUE
	MAY 08 2002	
	05 07 02	

**RE-LIVING THE EIGHTIES: A DESIGN FOR THE CREATION OF A RADIO
FORMAT**

BY

TRACI L. ANDERSON

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Telecommunication

1998

w

tz

p

a

tz

e

so

w

th

ro

d.

w

o

a

fo

a

ABSTRACT

RE-LIVING THE EIGHTIES: A DESIGN FOR THE CREATION OF A RADIO FORMAT

BY

TRACI L. ANDERSON

Throughout the history of radio, the music formats have emerged in cycles, and with the beginning of the new millennium, the “All 80's Format” will have the chance to take center stage. The targeted audience for this format would be ages 25-40, with the programming being skewed towards women. This is an attractive group to advertisers as they are influential consumers and most have at least some college education. The targeted listeners are those who grew up during the 1980's and remember the fashions, events, personalities and icons of the decade. Faced with a troubled economy and many societal problems, the Eighties generation needs to experience the optimism they knew while entering adulthood with bright eyes and big ideas. The “All 80's Format” focuses on the biggest, most familiar hits of the decade, with a mix of alternative/punk rock, hard rock, easy listening, and rhythm and blues. The categorization, presentation, and dayparting of the music is described. The All 80's format would also include comedy within every song set, and special programming such as Soundtrack Sundays. Formatting of the news, stop sets, jingles and promos, and public service programs is covered, as well as marketing strategies, ratings and research, and a description of a sample market for this format. The results of a survey taken of targeted audience members illustrate radio habits and preferences, and implications for the “All 80's Format” are drawn.

**Copyright by
TRACI LEIGH ANDERSON
1998**

To my late grandfather, J. Wayne Anderson.

ACKNOWLEDGMENTS

I would like to thank the individuals who helped me complete this thesis, either with their support, ideas, suggestions, or production assistance.

First, thank you to the members of my thesis committee: Dr. Gretchen Barbatsis, Dr. Bradley Greenberg, and namely the director, Gary Reid. Their assistance has been very helpful and appreciated.

I'd also like to thank Dr. Charles Atkin for his assistance in the design of the survey questionnaire used in my thesis. In addition, I appreciate those who took time to complete the survey.

Various people also submitted creative ideas and suggestions for the programming of my All 80's format and helped in the thesis production: Zaron Frumin, Jeff Bodine, Janice Miller, Kristen Elsesser, Ray Schuck, Jason Cheneske, Jim Leinbach, Lindsay Peters, and Heather Naylor. These people gave generously of their time and support, and I am very appreciative of their assistance.

Lastly, thank you to the program directors and students who volunteered their time to evaluate my production. Their comments and suggestions were very helpful and proved that a piece of art is never really finished--it can always be improved.

TABLE OF CONTENTS

LIST OF TABLES.....	viii
LIST OF FIGURES.....	ix
INTRODUCTION.....	1
CHAPTER 1	
We Are the World: The Eighties Community.....	3
CHAPTER 2	
On the Radio: The Past and Present Trends of Radio Formats.....	11
CHAPTER 3	
We Got the Beat: The 80's Format Target Audience.....	20
CHAPTER 4	
The Heat is On: The Ratings.....	24
CHAPTER 5	
True Colors: The Art of the Format.....	33
CHAPTER 6	
Let the Music Play: The Music of the 80's Format.....	36
CHAPTER 7	
Hip to Be Square: The Comedy Element.....	55
CHAPTER 8	
What You Need: Commercials and Jingles.....	58
CHAPTER 9	
She Blinded Me with Science: Computers and the All 80's Format.....	65

CHAPTER 10	
One Thing Leads to Another: News and Public Affairs.....	67
CHAPTER 11	
Voices Carry: Marketing and Promotion.....	77
CHAPTER 12	
Human Nature: Qualitative Research.....	96
CHAPTER 13	
We Built This City: Surveying the Lansing Market.....	102
CHAPTER 14	
Tell It to My Heart: Survey Results.....	106
CHAPTER 15	
Radio Ga-Ga: Closing Statements.....	121
FOOTNOTES.....	137
APPENDIX A	
Questions for Listeners.....	143
APPENDIX B	
Questions for Program Directors.....	146
APPENDIX C	
Listener Questionnaire.....	148
BIBLIOGRAPHY.....	157

LIST OF TABLES

TABLE 1
Weekday Daypart
Sequences.....125

TABLE 2
Revised Weekday Daypart
Sequences.....126

LIST OF FIGURES

FIGURE 1	
80's Format Composite Mood Curve.....	46
FIGURE 2	
Stop Set Schedules.....	62
FIGURE 3	
2 ½ Minute Newscasts.....	70

vario

The

more

relea

nigh

appr

baby

musi

The

inclu

com

publ

impe

and

form

INTRODUCTION

Despite the 1980's ending just short of a decade ago, many radio programmers of various formats are digging into the archives and including 80's music in their playlists. The songs are often dubbed "retro," "classic," or "flashback" and sometimes an hour or more is dedicated to these 80's oldies. Record companies such as Rhino and EMI have released multi-volume sets of CDs that feature the biggest hits of the Eighties. "Retro nights" at dance clubs around the country have become quite popular with those who appreciate the decade most; that is, those who were growing up during the decade. The baby boomers born in the 1950's and 1960's have a format just for them that focuses on music from those decades. Formats that focus on 1970's music have also been on the rise. The cycle of radio formats is rounding the bend to the next step--the "All 80's Format".

This is a design for such a format. The "All 80's Format" being proposed also includes a special twist--comedy. The layout, or blueprint, of how the format would be composed includes not only the music and the comedy, but also the news, commercials, public service programming, jingles, on-air promotion and off-the-air marketing. Also, the importance of ratings and qualitative research is discussed. The history of radio formats and the cyclical nature of these formats also is significant in the justifying of the 80's format. The target audience, its characteristics, and the importance of these

character

A survey

behaviors

discussed

T

stressed

commun

this proc

constant

values th

those wh

where th

view of

characteristics to advertisers is discussed so as to support the need for this type of format.

A survey of targeted listeners that measures their opinions about radio and their habits and behaviors of radio listening has been conducted, and the results are presented and discussed.

Throughout the design of the All 80's radio format, the idea of community is stressed. This idea is taken from the ritual view of communication, which states that communication involves the sharing of ideas, values, and beliefs, and the participation in this process produces fellowship. In this fellowship, or community, reality is being constantly created, upheld, and altered. The terms of the reality depend on the ideas and values that are shared within the communal group. With the 80's format, a community of those who matured during the decade is being created. The format is their gathering place where their ideas and views are shared, and this produces the community's reality, or their view of the world. The music of the format is the catalyst for this process.

Chill

belong

intensit

being c

compa

their si

music.

domina

did not

trek to

not to

quickly

during

enjoy r

-they r

groups

the cre

Chapter 1

WE ARE THE WORLD: THE EIGHTIES COMMUNITY

Rubik's Cubes, Reagonomics, and Rambo. Big hair, big business, and The Big Chill. MTV, Mondale, and the Moonwalk. These images, personalities, and artifacts belong to a period of time that has a distinct personality. Liveliness, confidence, and intensity characterize this place in time; its culture involved living life to the fullest and being open to new ideas and technologies, including VCRs , personal computers, and compact discs. Voices that had been hidden finally emerged from the woodwork and took their significant place in society, such as the voice of the ghetto community through rap music. Although fears such as nuclear war and AIDS took ahold of the country, this dominant decade proved to be one of few decades in the twentieth century where the U.S. did not become involved in any wars. The post-baby boomer generation commenced its trek to adulthood with bright eyes, high aspirations, and youthful energy. This is a decade not to be forgotten--the 1980's.

Despite the 1980's being just short of a decade old, reminiscing about the decade is quickly becoming a popular activity among those who made their journey through school during that time period. However, a void exists as no effective outlets exist for those who enjoy re-living the Eighties. No real community exists among the children of the Eighties--they resort to reminiscing about more innocent times individually or in small, private groups. A need for a communal gathering place to resurrect and share memories propels the creation of a new kind of radio station format--the "All 80's Format". With this

format, t

1980's is

enthusias

devotes

decade

discs suc

music, al

various f

hits and

introduce

have a du

programs

music of

memorab

"The Ref

of Rock a

De

of fans are

remember

With medi

communal

format, the assertion is made that the most pleasurable way of reminiscing about the 1980's is participating with an "All 80's" radio station as it allows one to share feelings of enthusiasm, contentment, and optimism with a homogeneous community.

Indications exist for the rising interest in re-living the 1980's. For example, VH1 devotes a half-hour program named "The Big Eighties" to playing popular videos from the decade. Record stores assign sections specifically for volumes of Eighties compilation discs such as "Living in Oblivion." Dance clubs devote evenings to playing Eighties music, also known as Retro music, for 80's fans dancing pleasure. Radio stations of various formats across the country are including special music programs that focus on the hits and novelties of the 1980's. Some stations include one or two songs an hour and introduce the songs by dubbing them "Retro Rewind." Some station's Eighties programs have a duration of an hour, while other programs last for a whole evening. Many of these programs are all-request shows, which especially illustrates the interest in the popular music of the 1980's. Those raised during the lively decade are yearning to hear those memorable artists and hit songs that they grew up listening to, such as Duran Duran's "The Reflex," The Pointer Sisters' "I'm So Excited," Huey Lewis and the News' "Heart of Rock and Roll," and The Police's "Every Breath You Take."

Despite the emergence of these various forms of Eighties entertainment, the needs of fans are only being partially fulfilled. With compact disc compilations, fans enjoy remembering the decade, but it is an individual activity, not shared with a community. With media programs that devote only an hour or part of an hour to 80's music only allow communal sharing of 80's memories for a limited time. Baby boomers, those born

between

radio s

Forma

scatter

Midlan

boome

being

the cu

tough

previ

domin

lyrics

hole

the E

forev

decr

Form

cab

the

Ra

between the years 1946 to 1964, have the opportunity to reminisce as a community with radio stations that play hits from the Fifties and Sixties. Stations that have an “All 70's Format” are beginning to emerge, such as the “Star Format” in major markets and scattered in smaller markets are stations such as Magic 101.7 in the Saginaw-Bay City-Midland, Michigan radio market. But what about those who were born after the baby boomer years? The opportunity for them to collectively share and enjoy 80's memories is being neglected.

The liveliness and optimism of the Eighties has been misplaced in the troubles of the current decade. Members of the post-baby boom generation feel they are facing a tough economy and believe that they may not be as economically successful as the previous generation. Current music echoes this frustration and dismay—the lyrics are dominantly pessimistic. For instance, Alice in Chain's song “Down in a Hole” includes the lyrics “Down in a hole/Losin' my soul/Down in a hole/Feelin' so small/Down in a hole/Out of control/I'd like to fly/But my wings have been so denied.” The optimism of the Eighties in songs such as “Fame” in which Irene Cara sings “Fame/I'm going to live forever/I'm going to learn how to fly...People remember my name” has certainly decreased. The youthful spirit and energy of the 1980's generation is what the “All 80's Format” wishes to recapture and celebrate.

Radio has been a loyal companion for over seven decades, long before television, cable and computers entered the scene. People rely on radio to be there when they push the power button, just as they rely on the lights to turn on when they flip the switch. Radio makes a great partner as it is portable and listeners can do other activities while

enjoy

other

allow

listen

her pa

inform

comm

whet

subce

stand

prov

uniqu

-the

mus

publ

belo

belo

rep

tou

pr

enjoying it. Being able to listen to the radio while driving gives radio an edge over any other medium which requires sight to process it. Being a totally audio medium, radio allows one to explore one's imagination. Radio is a storybook without the pictures; the listener is allowed freedom to create her own visuals based on what she hears and what her past experiences have been. The medium has a dual purpose of entertaining and informing the community. At its best, it draws like-minded individuals together into a community and allows the sharing of the community's unique and shared appreciations, whether it be music or lifestyle preferences.

Each radio format attracts its own community, or "radio subculture."¹ A radio subculture "is a music subculture which has been legitimized by having been adopted as a standard format."² Listening to a radio station with a specifically identified format provides the subculture, or intended audience, with a feeling of being a part of something unique, something to call its own. It gives the subculture a specific identity within society-the format provides the audience with a voice. Various elements in the format, including music, news, promotions, station jingles, and even radio personality patter, speak for the public the format is addressing and gives the members of the community a sense of belonging. A radio format is a statement about a lifestyle, a culture, a state of mind that belongs to a certain group within society, a group that desires to have its voice represented among the many voices that make up society. The format also acts as a touchstone by which the subculture can keep in touch with the elements in its traditions.

Therefore, a radio format is more than just the music a station decides to play. It provides the members of its subculture with "glasses through which to view the world."³

The for

lifestyle

format

its list

commu

in po

symp

Ther

fello

"con

con

con

sto

val

spe

an

fo

ex

a

c

The format represents the community's common values, beliefs, experiences, and lifestyles. Although listening to radio can be a private, individual experience, radio formats also bond common-minded people together. A radio format serves as a home for its listeners—a place where they will be respected and understood.

The concept of a radio format as community stems from the ritual view of communication. This view has its roots in symbolic interactionism which has re-emerged in postmodern, non-linear thought. The ritual view states that communication is “a symbolic process whereby reality is produced, maintained, repaired, and transformed.”⁴ Therefore, communication is defined by “sharing, participation, association, and fellowship.”⁵ The ritual view points out that communication has its roots in “commonness, communion, and community.”⁶ The essence of communication is confirming world views and cultural ideals, and in this essence is the act of “projecting community ideals and their embodiment” in the form of a story.⁷ The radio format is the story—a story consisting of a world view and community values. As with all stories, the values and perspectives are rooted in the radio format's underlying structure, which is a specific formula by which the format is constructed and presented. The format's events and existents (the song sets, newscasts, station promotions, bumpers, and jingles) are formulated in a specific manner so as to create a particular experience. And this experience is shared among a community who can relate to the world view and values that are the backbone of the design of the format.

Therefore, the audience of a radio station is not just a group of listeners standing *outside* of the story listening *in* to the station. The audience is a *part* of the story, or

format.

the con

the basi

within

format

experie

decade

their ti

They v

innoc

MTV

(Rubik

enterta

age an

excitin

Challe

they v

Kenne

receiv

The li

decac

format, of the station. The listeners take on a certain role, or vantage point, intended by the construction of the format and this role is integrated into the listeners' lives. This is the basis of the ritual view of communication. This view emphasizes the role of radio within society--to bring people together in a community to share and confirm ideals. Each format has its own story, its own voice, and its own community.

In the case of the "All 80's Format", the potential listeners all share the common experience of growing up during the 1980's and hearing the music popular during the decade, being involved in the culture and events of the decade. They spent a majority of their time during the decade being a student and learning about the world around them. They were the most impressionable during this time of their lives and had a wide-eyed innocence and curiosity. They listened to the radio frequently and probably watched MTV. Listeners watched movies, bought and used popular products and fashions (Rubik's Cubes, Swatch watches and Atari games), and followed and imitated famous 80's entertainers, such as Michael Jackson and Madonna. To varying degrees depending on age and interest, listeners kept up to date with news events during the decade, from the exciting news of the first successful artificial heart transplant to the tragic news of the Challenger explosion. As many members of the baby boom generation can recall what they were doing at the time of the news about the assassination of the late President Kennedy, members of the 80's generation can recall what they were doing when they received the news of the Challenger explosion or the shooting of former President Reagan. The listeners of the "All 80's Format" are familiar with the significant personalities of the decade, whether it be a music, movie, or news personality. The listeners "grew up with"

these ce

significa

the 80's

listener

persona

potentia

they re

particip

the eve

time. T

past ex

set of i

opinion

relate t

among

reality

may ha

during

reality

creati

consic

these celebrities and were influenced by them in some way. The popular culture and significant events of this decade were shared by all of those who were growing up during the 80's and helped shape them into who they are today. By listening to the format, the listeners are drawn together by remembering common experiences, events, and personalities that give the decade its spirit. As the format is a story about the 1980's, the potential listeners are the characters within that story. Through their past experiences, they re-live, or reconstruct, the story of the 1980's as they take on their roles and participate with the format. Through their vantage point of the world, they make sense of the events that shaped them during the decade and how these events relate to the present time. The potential community of listeners construct and maintain the meaning of their past experiences by being a part of the story of the format. The radio format is the text, or set of instructions, by which the community recreates, shares, and re-lives its feelings, opinions, values, and ideals about life during the 1980's and how these ideals and feelings relate to their life. The "All 80's Format", as like all formats, is a catalyst for fellowship among listeners; it draws the potential listeners together into a community where their reality about the 1980's is constructed and confirmed. Other communities of other formats may have different perspectives about the reality of the 1980's, but those who grew up during this decade have their own story of its reality. The "All 80's Format" endorses this reality and gives it recognition like no other format can.

However, the ritual view of communication does not cover all of the bases in the creation and design of a radio format. The theory does not take context under consideration. The context within which the radio format is created needs to be examined.

Two

of ad

consi

valida

Two elements of this context include the cyclic history of radio formats and the influence of advertisers and the importance of the audience demographics to the advertisers. These considerations play an integral part in the construction of a radio format as they provide validation of why the “All 80's Format” is needed and desired.

ON TH

offers t

theme.

masses

progr

the pr

their

and t

mass

shrin

into

pace

Radi

radio

deve

coul

song

break

Chapter 2

ON THE RADIO: THE PAST AND PRESENT TRENDS OF RADIO FORMATS

Before the onset of television, radio's characteristics resembled what television offers today—programs.⁸ Each program had a specific time length and had a different theme, from bandstand music to comedy to dramatic programs. Radio stations served the masses; they aimed to be all things to all people. Listeners would tune in to a certain program, and it did not matter which station broadcast the program. Networks provided the programming in radio's early years, as networks provide most of the programming to their television affiliates today. In the mid-fifties, when television appeared on the market and took the world by storm, radio's role as a provider of various programming for the masses dissipated. In addition to television, the increasing numbers of radio stations were shrinking the listening audiences for individual radio stations. The future of radio came into question; how would it survive the exciting new invention of television and the fast paced breeding of new stations ? Had radio become irrelevant?

The advent of formatted, or formula, radio in the 1950's answered these questions. Radio could indeed survive and certainly was not irrelevant. Now referred to as format radio, formula radio involved "methodology rather than content."⁹ Station managers developed rules that would provide each station with its own personality that the listeners could identify. These rules, which would include things like playing a certain number of songs in an hour, playing the station ID at specified times, and scheduled commercial breaks each hour, allowed the stations to have consistency, which listeners appreciated.

The ul

schedu

area

former

took o

progra

listene

comm

repres

activit

the cit

comm

locate

the et

local

specia

dodge

televi

by tw

Storz

The ultimate goal was to hold the audience for long periods of time by using consistent scheduling that led to a consistent sound—a sound different from other radio stations in the area. This is what format radio is all about—differentiation via refinement. Thus, the former programs that once graced the radio airwaves moved over to television, and radio took on a different role. Format radio acted as the rebirth of the medium.

Another tactic radio used in differentiating itself from television involved local programming. Replacing the national network programs, the localization provided listeners with specialized newscasts that focused on their backyard and surrounding community, commercials for local businesses and services, and a local voice that represented the community. The announcers were not displaced from the lifestyles and activities of the station's neighbors. The announcers and the station itself became a part of the city or town from which it broadcasted. If the station was located in a farming community, the station could feature farm reports and news items. If the station was located in an ethnic neighborhood, the station could provide programming especially for the ethnic group in the area. Former network radio programs could not play this role of local comrade. As network programs did not differ from community to community, no specialization existed. With specialization and localization of programming, radio stations dodged direct competition with television and realized profits could be gained despite television's large prime time audiences.¹⁰

The first successful radio format came about in 1957 through a chance observation by two radio station employees.¹¹ While sitting in a restaurant, Bill Stewart and Todd Storz noticed that the customers would enter a few popular songs over and over into the

juket

retur

statio

the st

playe

woul

their

did n

were

Reco

Howe

whom

swing

jocke

listen

statio

with t

replac

rock a

radio

jukebox. At the end of the day, the waitresses would do the same. Stewart and Storz returned to Storz's AM station in Omaha, KOWH and began refining the list of songs the station aired. This is what became known as the playlist—a limited amount of songs that the station plays, and depending on the popularity of the songs in the list, some would be played more frequently than others. This created a tight top-hit rotation, and the listeners would become familiar with the station's method and would depend on the station to play their favorite songs on a regular basis. The station became the jukebox, but the listeners did not have to pop quarters into the radio receiver.

Originally, Top 40 was a “broad-audience musical concept.”¹² The artists played were mature, adult performers, considered the “bread and butter” of the music industry. Records by artists such as Frank Sinatra and Patti Page were the hits in high rotation. However, the growing popularity of new artists such as Elvis Presley and Jerry Lee Lewis whom the younger audiences adored led to the inclusion of these hip-shakin', pelvis-swingin' artists into the play lists. This new form of music, coined “rock-n-roll” by disc jockey Alan Freed, stemmed from rhythm and blues music, which teenagers had been listening to as an escape from the slower music being played on the earlier Top 40 stations. Station programmers noticed this trend, and began programming rock-n-roll hits with the bread-and-butter records. Slowly, rock-n-roll records took precedence, and replaced the older artists.

Top 40's Golden Years lasted from 1955 to 1965.¹³ Then arrived the splintering of rock and the growth of FM, which both significantly affected the programming of format radio forever.

di

re

"s

sta

tru

au

cus

fun

for

to

mel

bec

ram

rela

form

hit s

had

com

the a

In the late fifties, as Top 40 stations kept their limited playlists, the need for further differentiation came again. Stations began adding oldies to their playlists. Oldies, or gold, records were former top hits and had proven their popularity. These songs were deemed “safe” by programmers as they were familiar and well-liked by the listeners.¹⁴ When stations had all-request shows, listeners requested not the current hits, but the tried and true oldie tunes. Also, the oldies were drawing a desirable demographic to the stations’ audiences—the 24-35 year olds. Advertisers liked this group, as it proved to be an affluent customer base, and stations who could draw these listeners captured the attention and funding of those wishing to advertise via radio. In the mid-sixties, the first all-oldies format was born in Santa Anna, California at the station KWIZ.¹⁵

As Top 40 stations attracted a younger crowd with the rock-n-roll, later shortened to “rock,” stations realized a need to attract an older crowd who would appreciate more mellow hits than was being offered on Top 40. Both the music and its presentation became more subdued. Top 40 DJ’s such as Wolfman Jack were notorious for their rambunctious, loud, hyper on-air personalities. More mature audiences desired a more relaxing format, which lead to the birth of the Middle of the Road, or MOR, format. This format evolved into the Adult Contemporary format in the 1970’s. In this format, current hit songs were played, but fast-paced teeny-bopper songs were omitted.¹⁶ Announcers had a laid back personality and spoke more slowly than their Top 40 counterparts. Adult contemporary stations also featured more in-depth news than the Top 40 stations to please the adult audience.

Top 40 and Adult Contemporary focused their playlists on hit songs rather than on

the artists

that his fav

from artist

had a lifes

this counte

station in S

Airplane a

concentrat

album cuts

rock form

Fin

later calle

presentati

commerci

seemed to

music reg

the DJ's h

became k

for FM, a

T

advertise

The once

the artists that sang them. In the late sixties, a man by the name of Tom Donahue realized that his favorite artists were not being represented on the radio. The longer album cuts from artists such as the Doors and Judy Collins were popular with a certain subculture that had a lifestyle of its own. Hippies, Vietnam War protesters, and the drug culture formed this counterculture, and Tom Donahue was a part of it. He and his wife Rachael started a station in San Francisco, KMPX, a former jazz station, and played artists such as Jefferson Airplane and Moby Grape. The station was not concerned with popular hits, but concentrated on artists with messages that agreed with the counterculture. Long-playing album cuts were common, some lasting 15 minutes. This was the birth of the progressive rock format.

First coined “underground radio”, (KMPX broadcasted from a basement) and later called progressive radio, this format was not as strictly formulated as Top 40. The presentation was low-key (no jingles, no talking over introductions of records, few commercials, etc.) and no concrete policies were laid down. The only universal rules seemed to be playing cuts from albums to take advantage of stereo sound, featuring new music regardless of record sales, and limiting DJ talking between songs. Other than that, the DJs had freedom in choosing what they wanted to play. Progressive rock stations became known as “free form” radio.¹⁷ Because of its stereo sound, this format was perfect for FM, and this is the format that awakened interest in the FM spectrum and gave it life.

The format swept the FM dial during the late sixties and early seventies, and advertisers clamored to progressive rock stations to get to the 18-34 year old audience. The once non-commercial atmosphere of the format founded by the counterculture

became

the form

more a

the 19

maker

AM ra

would

order

rock

form.

artis

form

By

and

bee

sho

mo

thr

no

ce

became increasingly more commercial as the format gained success. This success became the format's demise. During the 1970's, stations with the progressive rock format became more and more conservative. Formerly, station decisions were made by all personnel. In the 1970's, decision-making power became limited to the managerial staff. These decision makers became concerned about the low audience percentages of FM radio. At the time, AM radio had 70% of the listening audience. Station managers doubted that advertisers would want to advertise on FM radio which had only 30% of the listening audience. In order to attract advertisers, decision makers opted to tighten the free-form progressive rock format. The format was reformed into what is known as the Album-Oriented Rock format, or AOR.¹⁸

With AOR, the playlists were formed around groups of familiar songs by familiar artists. AOR stations began monitoring album sales, something the progressive rock format would not hear of. Freedom was sacrificed for familiarity with the AOR format. By the 1980's, the progressive rock format had been phased out.¹⁹

The boom-bust cycle of radio formats is constant. Formats are born, fade away, and return. For instance, the disco format boomed in 1978, died two years later, and has been slowly revived during the past several years. Alternative rock stations experienced a short boom in 1983 after the birth of MTV, faded away, and now the format is one of the most popular formats in the country. Hard rock and country formats also traveled through this cycle, among others. Top 40 even lost its popularity for a short period, but now it has re-emerged under a new name: Contemporary Hit Radio, or CHR. Radio is certainly the most cyclical of media, where the past is destined to repeat itself.

In the late 1990's and the new millennium, the radio format cycle is rounding a bend and leading toward a new format—the “All 80's Format”. Classic rock of the 1950's and 1960's hit its boom in the 1980's, and is now being phased out by the successful modern rock format.²⁰ All 70's formats catering to the 27-44 age group have made their appearance in the cycle, as more than 100 stations with this new format have been heard since the Fall of 1993.²¹ The time has come for a new kind of oldies station. Currently, most Oldies stations feature Top 40 gold hits from the years 1964 to 1971. What about the people who were born in the early 60's to mid-70's? They did not grow up with the songs many current Oldies stations play. Current CHR stations' high rotation hits do not feature the Eighties sound: the medium-weight, lively, heavily synthesized pop rock that dominated the charts in the preceding decade.²² Songs such as “Beat It” by Michael Jackson and “Jump” by Van Halen are prime examples of the Eighties sound that can be heard only every several months, at best, on current top hits stations that dabble in oldies. Even urban formats are lacking this Eighties up-tempo feel—the stations either play rap with heavy, pounding beats and lyrics or soft, mellow R&B ballads. This situation has left a void which only the “All 80's Format” can fill.

Filling voids in radio programming has become big business in recent years. This practice is now known as niche programming.²³ Radio programming has become increasingly complex over the past several years due to the rising amount of stations on the air due to the FCC Document 80-90, which resulted in the considerable number of stations targeting similar audience demographics. For example, adult contemporary stations, country stations, classic rock stations, oldies stations, and jazz stations all

comp

shift

deca

audi

form

form

tradi

jazz

cont

nam

com

form

coul

how

are n

impo

the li

What

gener

the fo

audien

compete for basically the same demographics. The current trend in programming is to shift away from mass appeal formats, like the AM Top 40 stations had a little more than a decade ago, and to narrowly focus their programming on smaller pieces of the listening audience. This practice, niche programming, involves either splintering established formats, merging formats, or inventing new formats. Examples of splintering established formats include adult contemporary (soft, mainstream, and hot), country (contemporary, traditional, crossover), and urban contemporary (adult urban, current urban, rap urban, jazz urban).²⁴ An example of a merging format is urban gospel, which combines urban contemporary with gospel.²⁵ Examples of new formats include one from San Francisco named “banda, a polka-like Mexican subgenre” which is just beginning to make its commercial radio debut despite the music being over a century old²⁶ and the Business format which grew out of the News/Talk format. The “All 80's Format” being proposed could either be a splintered Oldies format or could be a totally new format, depending on how it is designed.

Niche formats cater to their audience to a greater extent because their age and sex are not all that is being addressed. The listeners’ lifestyles become an increasingly important consideration when designing the programming. What is the education level of the listeners? What are their occupations and incomes? Are they conservative or liberal? What do they do during their free time? When and how do these listeners use radio in general? Knowing the lifestyles of the target audience helps to more effectively program the format to meet listener expectations and needs. For instance, knowing when the target audience wants to hear news, if at all, will aid in the scheduling of newscasts throughout

the d

for t

any

the day. The listeners will feel like the station they listen to is *their* station, formulated just for them. This will keep the listeners coming back for more, which is the ultimate goal for any station.

W

Kn

another gr

deliver a m

specificall

to this seg

so they kn

of teenage

store woul

choices ad

radio stati

The stati

audience

people ar

an educa

services

that they

jobs and

is that m

T

Chapter 3

WE GOT THE BEAT: THE 80'S FORMAT TARGET AUDIENCE

Knowing the target audience's lifestyles benefits not only the listeners but also another group the station must cater to—the advertisers. A main purpose of a format is to deliver a measured and defined group of consumers, or segment, to advertisers. The more specifically the segment is defined, the more help this will be to those who wish to market to this segment. Advertisers desire to know what the format's audience characteristics are so they know if the audience is one they would like to reach. If a radio audience consists of teenagers, car dealerships that sell Cadillacs would not be interested, while a record store would jump at the opportunity to market to this audience. However, with so many choices advertisers have among not only radio stations but other types of media, every radio station needs to sell more specific audience characteristics than just age and sex. The station should let the advertisers know more detailed information about the audience's lifestyle; that is, not just *what* the people in the segment are, but *who* these people are. The more the advertisers know, the more comfortable they will be in making an educated decision to employ a certain radio station to market their products and services. To know that women aged 25–45 are in the audience is one thing, but to know that they are mostly college-educated mothers who work out of the home in white-collar jobs and use day care regularly gives a much clearer idea of who the audience really is, and is that much more helpful to advertisers wishing to sell to this audience.

The audience for the proposed “All 80's Format” will be a significantly desired

au

be

du

be

wr

am

sec

25

de

ad

19

de

tha

ene

ov

spe

pu

on

do

tra

the

audience entering the next decade--the new millennium. The targeted listeners will have been born between the years of 1965 through 1975, and would have been of school age during the Eighties, from elementary school through college. Late baby boomers born between 1960 and 1964 and those born between 1975 and 1980 could also be addressed with this format, but would not be the primary intended audience.²⁷ When the year 2000 arrives, the targeted group of listeners will be ages 25-35. This age group will be the second and third largest population at the turn of the century, with 38.2 million being ages 25-35.²⁸ This 25-35 age group will be 30% of the population at the start of the next decade, and this figure is expected to stay relatively stable into the year 2010.²⁹ In addition, by the year 2000, 41% of households will be headed by people aged 25-35.³⁰ In 1990, about 80% of this age group had four or more years of college.³¹ By the next decade, this figure should increase, which means this audience is a well-educated group that will earn respectable wages and have strong buying power.

In 1994, the 25-35 age group had total expenditures of 68 billion dollars. This encompasses the first and third largest expenditure groups (25-34 and 35-44). The 65 and over age group was the second largest expenditure group. The intended 25-35 age group spends about 10% of its total expenditures on personal insurance, 9% on vehicle purchases, 9% on food at home and 5% on food away from home, 5% on apparel, 4.5% on entertainment, 4% on household furnishings, and 4% on health care. Under one billion dollars are spent on personal care products, alcoholic beverages, and public transportation.³² Businesses that sell the products and services aforementioned would find the audience of an "All 80's" formatted station an ideal group on which to focus their

marketing

that this g

by advert

Th

choice of

it will be

musical c

should als

average h

brands to

of the ho

82.4% of

labor for

continue

climb the

confiden

promisin

aged 25

women

format p

II

as Cauc

marketing strategies on. The population size, education level, and spending habits is proof that this group has significant clout in the nation's economy and should be acknowledged by advertisers from all areas of commerce.

The proposed "All 80's Format" will address women more than men with the choice of music. The harder rock of the Eighties will not be the main focal point, although it will be played on occasion within certain dayparts. Most likely, women will find the musical content, the format's most important element, more appealing than men will. This should also be pleasing to advertisers because when it comes to consumption in the average household, the woman is usually the main decision maker. She knows which brands to buy, where the sales are, and what the household needs and wants. The woman of the household is also more likely to be working outside of the home. In the year 2000, 82.4% of women aged 25-34 and 84.9% of women aged 35-44 are expected to be in the labor force. Both of these figures are a 10% increase from 1988 figures.³³ Women will continue to become more powerful in the economy as workers and consumers. As they climb the corporate ladder, they will be earning higher wages and will gain more confidence in their purchasing power, which is great news for advertisers. Even more promising is the prediction that by the year 2000, women will make up 50% of all people aged 25-40. In the year 2010, when the targeted audience will have aged to 35-50, women will still make up 50% of all people aged 35-50.³⁴ The audience of the All 80's format provides significant promise for advertisers of the next decade and beyond.

Due to the musical selections of the "All 80's format," African-Americans as well as Caucasians would be included in the intended audience. The African-American

listeners v

format. T

major ma

Asain-Am

format. T

audience

T

advertise

specific f

the static

advertise

radio as

continuo

creating

the rating

listeners would enjoy the rhythm and blues music as well as the dance music played in this format. This is helpful due to the probability of this format being most successful in a major market where cultural diversity is a factor to consider. However, Hispanics, Asian-Americans, American Indians and other cultures would not be addressed with this format. They may be in the audience, but they would not be included in the *intended* audience.

The demographics of the format's targeted audience is one important factor an advertiser takes into consideration when deciding to advertise on a certain station with a specific format. The ratings of the station and the format are also considered. How well the station and its format fare with the targeted demographic is a main concern to advertisers as well as the station itself. Ratings are very important to the business side of radio as well as the programming side. The programming may be altered if the ratings are continuously falling. The science of the ratings system is an essential element when creating a format, including the "All 80's Format." Its structure is dependent upon how the ratings measurements are made. The next chapter details the ratings system.

Cross:

where

hours

meth

call

ratin

This

rese

we

me

in

ra

in

r

Chapter 4

THE HEAT IS ON: RATINGS

Ratings have been done since the 1930's. The first ratings service, called "The Crossley Ratings," were based on telephone interviews and the method of telephone recall, where listeners were asked to remember what they had listened to for the past several hours. The "Hooper Ratings," developed in 1934, used the telephone coincidental method. For this method, people were asked what they were listening to at the time of the call. In 1946, the Hooper Ratings took over Crossley Ratings. However, a different ratings service that used in-home interviews provided competition for the Hooper Ratings. This service, The Pulse, Inc., had a motto: "We're not researching broadcasting. We're researching people..."³⁵ The personal interviews produced a higher rate of listenership, but were considerably more expensive than the telephone method practiced by Hooper. Both methods were criticized for being inaccurate. Different groups were not being represented in the surveys, including those without phones and minorities. Also, with radio, precise ratings are more difficult to produce, since there are more radio stations than TV stations in any given market, and people frequently listen to radio outside of the home. Ideal research would be too costly, and stations did not support it.³⁶

The mid-1960's brought about another ratings system—the diary. This method was developed by the American Research Bureau (ARB) and eliminated interviews and phone bills. The ARB changed its name in 1973 to Arbitron, and pioneered the use of sophisticated demographic data via computers.³⁷ Arbitron is still the leader in radio

ratio

tele

Acco

que

(sta

pos

pot

seg

ratio

liste

be s

35-

aud

to t

ind

a st

cou

auc

the

list

ratings today. Other ratings services include Willhight Research of Seattle, which uses telephone interviews and can obtain psychographic and product-user data, and Accuratings, which also uses the telephone interview technique but includes preference questions rather than behavioral questions.³⁸

The rating itself is “the percentage of the potential audience...that is...listening to a (station) at a specific time.”³⁹ A station’s rating of two equals two percent of the total possible audience in a radio market who were listening to that station. In radio, the potential audience, or universe, is all persons aged 12 and over. However, due to the segmentation of radio programming, the 12 and over ratings are not as important as the ratings for the target audience of a station. Ratings, then, are also calculated for individual listening.⁴⁰ For the “All 80's Format”, four categories in the Arbitron ratings book would be significant: women aged 25 to 34, women aged 35-44, men aged 25-34 and men aged 35-44. The age group of 25 to 34 would be more important as a majority of the intended audience is in this group. The numbers for the women would also be more important due to the programming being skewed towards females. A rating of four among women 25-34 indicates that four percent of all women age 25-34 were in the audience. The rating gives a station an indication of how well its programming is attracting listeners among all who could potentially be in the audience. Ratings are tied to the rise and fall in the available audience during the day.

Other important measurements in the ratings book include the cume, the share, and the average quarter hour. The cume, or cumulative audience, is “the number of different listeners estimated to be in the audience during a specific period of time.”⁴¹ Each member

of the cume is counted only once during the period of time being measured. The share is similar to the rating in that it is a percentage of audience members listening to a station at a given time. However, the rating measures the audience members that *could* be listening; the share measures those who *are* listening. The share indicates how well a station is doing compared to all other stations in the market during the same time period. Lastly, the average quarter hour (AQH) is the average number of listeners in the audience during a specified period. Since audiences are measured on a quarter-hour basis (fifteen minute increments starting at :00), the number of persons in each quarter hour is divided by the number of quarter-hour periods in the daypart or hour. The AQH rating is an estimate of AQH persons expressed as a percentage of the universe.⁴² A quarter-hour measurement is made for all members of the listening audience as well as for the other reported demographic segments. The average for all the quarter hours included in a daypart (four or five hours) is less useful as a specific indicator than the hour-to-hour estimates (e.g. 7AM-8AM) included in the Arbitron reports. Accordingly, a listener need only be tuned to a station for a continuous five minutes within a quarter hour in order to be counted in that quarter hour. Anything less than five continuous minutes in a quarter hour is not counted. If a person listens for two minutes in one quarter hour and for three minutes in another, that person is not counted in the audience in either quarter hour since the listening took place in two different quarter hours.

These measurements can be used to calculate measures that indicate audience listening habits which are useful in programming decisions. One such measure is turnover, which is an estimate of the number of times the audience is replaced by new listeners

during

turnov

seven

audier

the au

is an

during

period

for th

that

to fi

wou

the

indi

com

inc

ge

tha

w

during a certain period.⁴³ The cume persons are divided by the AQH persons. If the turnover is 7 for the morning daypart (6AM-10AM), this means that the audience changes seven times during this daypart. The higher the turnover, the lower the stability of the audience, and the greater the reach. The reach is the amount of unduplicated persons in the audience during a specified time period.⁴⁴

Another audience listening habit measurement is time spent listening, or TSL. This is an index of listener loyalty as it is an estimate of the length of time, in quarter hours, during which the audience listens to a station. The number of quarter hours in the time period is multiplied by the AQH estimate, and this figure is divided by the station's cume for the time period. If the resulting figure is 3.5 for the morning daypart, this indicates that the time spent listening for the daypart is 3.5 quarter hours. This is a daily measure; to find the time spent listening for the work week for the morning daypart, the daily figure would be multiplied by five (17.5 for Monday-Friday). The higher the time spent listening, the lower the turnover and the more stable the audience. Time spent listening is an indication of the frequency with which programming elements (songs, newscasts, commercials, promos, etc.) may have to be aired in order to reach listeners.⁴⁵

Both TSL and turnover indexes provide insight into how much variety should be included in programming. A format and station with a low TSL and a high turnover could get by with repeating songs and newscasts and other programming elements more often than a format and station with a high TSL and low turnover rate.⁴⁶

Another measurement that aids in programming decisions is audience recycling, which is the portion of the audience in one daypart that also listens in another daypart; in

other

to cal

audie

the c

the c

the a

sho

nev

pro

ca

T

E

S

v

i

S

1

1

C

A

other words, it measures the flow between different dayparts. A typical measure would be to calculate the flow between the morning and afternoon drive dayparts. The recycled audience percentage is found by adding the cume of the two dayparts and then subtracting the cume of the combined dayparts from the sum. The resulting difference is divided by the cume of one of the two dayparts to get the percent recycled. If a high percentage of the audience is recycled (more than half), then the programming during the two dayparts should be varied so the listeners would not experience redundancy. For instance, the newscasts should feature different stories, the songs should be different, and the station promos should be varied.⁴⁷

How well the format and station reach the targeted listeners can be measured by calculating the efficiency of target audience (ETA). This formula involves dividing the TSL for the target audience by the TSL for the total audience (persons 12 and over). The ETA determines the demographic segment that is most efficiently reached by a format and station. Different dayparts can be compared to determine the time of the greatest ETA as well as the ETAs for formats and stations targeting similar demographic segments. For instance, the “All 80’s Format’s” target audience (women and men aged 25-40) could be similar to that of the Adult Contemporary format, which also includes some songs from the Eighties. The ETA could be compared to see which format most efficiently reaches this audience segment.⁴⁸

Advertisers need certain measurements to determine the efficiency of placing ads on certain stations. They want to know on which stations to place their ads, how many ads should be placed on the stations, and when these ads should be played. To determine

with

and

at

an

in

the

of

to

for

of

by

which stations to place ads, advertisers consider the target demographics of the format and station. If the target audience includes people that would be likely to consume the advertiser's goods, the advertiser will be more likely to buy station time. The station's audience size is also important, especially those advertisers interested in having their message heard by the largest number of people possible, regardless of the demographics. The station's audience size is needed to measure the efficiency of an advertising buy. This measure is the cost per thousand, or CPM. Increments of 1,000 listeners are used because the size of a mass audience with several thousand members makes that a logical unit of measurement.⁴⁹ CPM is determined by dividing the cost of the spot into the audience size (AQH) divided by 1,000. The result is the cost to the advertiser for reaching 1,000 viewers. A station with a low CPM and a large audience is the most efficient buy.

Advertisers are also interested in reach and frequency. Reach is the number of different listeners in the audience that receive a message; frequency is the number of exposures of a message a listener receives over a period of time. The turnover ratio can be used to determine the reach and frequency of a commercial--how many listeners that are reached by how many commercials. For example, if the turnover ratio for the morning drive daypart is four, then four commercials by an advertiser spread evenly throughout the daypart should reach 50 percent of the cume. More commercials should reach more people, but with decreasing efficiency. It would require airing the commercial every five minutes to reach all of the cume.⁵⁰

Due to niche formats and the fact that several stations within every market target similar audiences, radio station's share figures are becoming increasingly smaller and

similar to one another. Therefore, stations with a limited share should sell with their cume figures. Cume can be correlated to circulation, which is what newspapers sell with. When a radio station's share is compared with a newspaper's circulation, the figures make the radio station look ineffective as a sales tool. A station's cume is more comparable with circulation figures. This is especially true with local sales, when cumes are the only figures that can be correlated with newspaper circulation figures.⁵¹ The cume also correlates with the reach of advertising messages. A large cume would mean a greater reach—more different listeners being exposed to the ad.

Furthermore, cume figures for the station should be more accurate than the share figures. The cume represents a portion from the whole survey's data, while the share is a mathematical derivation from the cume and the average quarter hour measurements. The cume for the targeted demographics for the format and station should be used as the basis for comparison with other stations and as the basis for making programming decisions. By studying the cume figures, stations can discover what is really happening with their targeted audience, if anything is happening. If a trend occurs over time where the cume rises or falls in three or more ratings books, this would be an indication of actual change rather than just a fluke. Cume figures are much less volatile than share figures due to the fact that share figures are based on a smaller segment of the whole survey sample. It is vulnerable to slight variations in the number of listeners within the sample who listen for a long period of time. Due to statistical error, three or more ratings books should be used to determine any trend in cume and share.⁵²

The ratings figures mentioned above are the main indicators of how well a station

and its for

well in ev

whether

format v

middle

success

drawin

that m

the m

a larg

consi

are n

in a

incl

in a

Col

the

"Al

wh

and its format are doing in the radio market they are in. Not every station and format do well in every market. The demographic makeup of the market is one significant factor of whether a certain format would be successful. A station with an Urban Contemporary format would not do well in a small, rural market that has mostly middle-aged, low to middle class white listeners. An Adult Contemporary station would probably be successful in this market. The advertisers in the market want to know that the station is drawing the demographics that are desired. If so, the station is likely to be successful in that market.

The size of the market is another important consideration. Generally, the larger the market, the more specialized the formats should be in order to attract an audience. In a large market, formats such as Classical, Jazz, Ethnic, and Religious would perform considerably well. These formats would not do well at all in a small market where there are not enough people to be attracted to the format.⁵³

Because the “All 80’s Format” is more specialized, the format would perform well in a medium to large market. The format is too specialized to be in a small market that includes towns with relatively low populations. The “All 80’s Format” would also do well in a market that features a college or university due to the format’s lively, upbeat nature. College students would enjoy the fun, party-like format as they often wish to forget about the daily stresses of college life and need an entertaining release.

The science of the Arbitron ratings are important when considering the art of the “All 80’s Format.” The art of the format is how the various elements are presented and when these elements are presented to the listening audience. The art, as with the science,

is quite

influenc

the form

is quite detailed, and gives the format its unique sound. Just as the structure of a building influences how the building is used, the structure of the “All 80's Format” influences how the format is used by the listeners.

CHAPTER 5

TRUE COLORS: THE ART OF THE FORMAT

Along with being a cultural mirror that reflects the lifestyles, values, tastes, and traditions that define who the Eighties generation is, the “All 80's Format” is a soundtrack for its audience—a soundtrack for their lives. As music in a movie accompanies and helps to define the events within the movie’s story, the music in an “All 80's Format” provides its listeners with songs that marked certain events in their lives while making their way through school. For instance, a song such as “When I’m With You” by Sheriff could represent a listener’s special time with a certain person at a homecoming dance. Or “Don’t You Forget About Me” by Simple Minds could remind someone of a junior high slumber party where everyone watched the movie “The Breakfast Club.” Of course, not every song will have a specific special meaning or memory for every listener, but chances are that every song has some special memory connected to it for someone in the audience. The songs are memories, stories, laughs, tears, triumphs, tragedies, and represent people from the past. The songs represent events that define one’s life, thereby making the songs the soundtrack for one’s life. The “All 80's Format” provides this important soundtrack for its listeners. The format reaches the audience at an emotional/subconscious level, the most influential level because it provides the most satisfaction for listeners.

The format not only has to please the listener at an emotional level, but also must please the advertisers at a rational/conscious level.³⁴ Advertisers should know that the market to whom they wish to advertise is being reached by this format. If the format does

this, t

despit

making

disenc

audien

lose p

met. (

have f

image

examp

quality

produc

The pa

reinfor

becaus

with, t

packag

spot b

jingles

how se

this, the advertisers gain financial profit as well as the station that carries the format. But despite the importance of the need for advertising dollars, the most important factor is making sure the format meets listener expectations and needs. If the listeners are disenchanted with the format, they will turn away and may never return. With no audience, the station with the format can not deliver consumers to advertisers, and will lose profits as a result. In order to keep listeners, their expectations must continuously be met. Consistency in a format is the key to meeting expectations.

As when consumers purchase certain products because of the expectations they have for those products, radio listeners tune in to a certain station because they have an image of the station in their minds and expect the station to live up to that image. For example, consumers buy Smuckers Jam because they expect the product to be of high quality, to be all natural with no preservatives. The package that the Smuckers Jam product is in lets the consumer know that this is the product that they trust and desire. The package the product is in is what draws the expectations. The product itself is to reinforce and satisfy these expectations. Listeners would tune in to an All 80's station because they expect to hear their favorite upbeat and optimistic songs that they grew up with; they expect to hear the soundtrack of their lives. The station is the product; the package that brings forth the listeners' expectations is the format and its structure.⁵⁵

The structure of a format--the package--is composed of detailed events. When spot breaks occur, what is in a spot break, how newscasts are introduced, when station jingles are played, what the station is called on the air, how many songs are in a set, and how songs are ordered within the sets are all important details that construct the package.

These details are like blueprints to a house. The blueprints showcase how the different pieces of the puzzle fit together into a whole structure. The specific colors, furniture, and accessories are not what is important; the dimensions and layout of the rooms and where windows and doors are to be placed are the crucial details. In a format, what specific songs are played in a song set is not as important as how the songs within a set are to be chosen and placed within the song set. What news stories are read is not as important as the ordering of the stories within the newscast and how the newscast will begin and end. These details of the format/package are what make up the station/product's sound, which in turn defines the station's image in the listeners' minds. The details of the package make up the style of the product, and the listeners expect this style when they tune in. If the style is not what they have come to expect from past experiences, listeners will undoubtedly tune out. Therefore, the style, the sound, the details that make up the format need to be consistent. Consistency leads to reliability, and listeners stay loyal to stations that they can rely on to satisfy their expectations.

Creating the structure of a format is indeed an art. As with the different elements within a painting, the various elements within a format need to work together harmoniously to create a distinctive style. Every great painter has his or her own style that the art connoisseur expects and recognizes. A well-structured format will have its unique style that the listener will come to expect and recognize, and will keep the listener coming back for more.

V

This foc

format-

aforem

person

create

the "

an id

opti

stat.

sign

sm

te

ho

sa

F

b

e

Chapter 6

LET THE MUSIC PLAY: THE MUSIC OF THE 80'S FORMAT

With the “All 80's Format”, the most important structural element is the music. This focus on the music is due to its role in creating an identity for the station with the format—an identity that differentiates the station from all the rest in the market. As aforementioned, this is the reason for niche programming. A specific identity, a certain personality, helps the listeners to remember the station. The image of the station is created and positioned in the listeners’ minds from the identity the station projects. With the “All 80's Format”, the music programming is the most important element in creating an identity—a niche—that sets it apart from the multitudes. The lively, upbeat and optimistic nature of the Eighties music creates an identity for the format and the carrier stations as bright, fun-loving, uplifting, and exciting. How the music is formatted plays a significant role in constructing this identity.

When formatting the music, the place to start is with the smallest component. The smallest component is, of course, the song. Every song has its own characteristics: its tempo, mood, texture or thickness, the gender and number of artists performing the song, how successful the song was in the charts, and the novelty of the song. Examples of novel songs from the Eighties include “PacMan Fever” by Buckner and Garcia, “Puttin’ on the Ritz” by Taco, and “I Wanna Be a Cowboy” by Boys Don’t Cry. Songs are novel either because of their subject matter (“PacMan Fever”), sound (“Puttin’ on the Ritz”), or some combination of the two (“I Wanna Be a Cowboy”). Some of the novel songs hit it big on

the

Ray

a si

Shu

sou

asso

com

the

mor

som

Eigh

but

the

sam

proc

duri

over

bein

subj

past

crea

the national charts, such as Billboard; some even reached number one (“Ghostbusters,” Ray Parker Jr., June 1984).⁵⁶ Other novel songs did not have great chart success, but had a significant following and helped to make the decade musically memorable (“The Curly Shuffle,” Jump ‘n the Saddle, December 1983).⁵⁷ These novel songs defined the unique sound of the Eighties, and can also be considered nostalgia hits. The songs are strongly associated with the decade.

Another characteristic of songs in this “All 80's Format” is familiarity, which comes from knowing the songs that are played within the format. The songs are known--the lyrics, the rhythm, the melody, and the overall mood is certain for the listener. This is more subjective than the characteristics listed above, as some songs are more familiar to some people than others. Familiarity and certainty depend on the listener's exposure to Eighties music. In addition, certainty and familiarity create reliability, another subjective but very positive characteristic for any song, and songs from a person's past are among the most reliable. Reliable songs are songs that continually create the same feeling, the same mood in the listener.⁵⁸ The song “Footloose” by Kenny Loggins most likely produces a feeling of excitement and being carefree, a feeling that is continually aroused during every hearing of the song. However, if a song is too familiar to the point of being over-played, its reliability declines. The same feeling is not produced; rather, the feeling of being bored with the song arises, and the listener will likely tune out. Again, reliability is subjective. Every song produces varying moods for different people. With songs from the past especially, memories are often associated with the songs, and the mood and feeling created correlates with the memory being recalled.

with the

on the

from

that

song

one

usual

still

con

fre

mo

To

son

cur

tha

pop

cut

dete

were

come

Songs that are reliable provide consistency, and listeners' expectations are met with this consistency. Despite the "All 80's Format" not playing currently popular songs on the charts, this format has the advantage of playing songs listeners *like*, which differs from popularity in that popularity is a state of being that can change over time. A song that is popular one month loses this characteristic the next month. Popularity is fickle. A song that is liked does not have to be popular. A song that is liked is one that is reliable, one that satisfies listeners' expectations continually. A song that is reliable and familiar is usually popular, but when the popularity wears off, the song still is reliable and listeners still enjoy the song. This is the basis for all oldies formats, including the All 80's format.

In order to decide what songs are to be played and how often, a playlist must be constructed. Songs are placed in categories and then placed in a certain rotation (the frequency of which the songs are played), with some categories of songs being played more often than others. Typically, on stations that focus on current music, the Top 10 and Top 40 lists contain songs that are placed in high rotation, since they are the most popular songs of the current time. These songs are called currents. With a format like "All 80's", currents are not part of the mix; rather, the playlist would consist of noncurrents—songs that are not from the current time period. Noncurrents rely on familiarity rather than popularity. With other formats, including those that play oldies from multiple decades, a cutoff year must be determined. How far back should the noncurrents go? This is usually determined by what age the youngest people in the target audience are and when they were in their early to mid-teens. However, with the "All 80's Format", the noncurrents all come from the same decade. The playlist consists of songs only from the Eighties which

could

cutoff

these

peak

Octob

would

majo

insta

Nov

198

Bar

hav

Ma

the

du

on

sc

F

i

could include songs from the latter part of 1979 and the beginning part of 1990. The cutoff dates would be November of 1979 and March of 1990. Anything before or after these cutoff dates would not be included. The cut off dates are when the songs hit their peak in the charts rather than when the songs were released. If a song was released in October of 1979 but did not hit its peak in the charts until January of 1980, the song would be included. Other songs that would not be included are those by artists that had a majority of their hit songs in a previous decade, but had only a few in the 1980's. For instance, Barry Manilow had a few hits in the 1980's ("I Made It Through the Rain," November 1980)⁵⁹, but in the 1970's is when he had most of his success. Therefore, any 1980's hit by Manilow would not be included in the "All 80's Format". Anne Murray and Barbara Streisand are other examples. However, artists like Elton John and Bob Seger have had many hits spanning many decades. John had several hits in the 1970's, but unlike Manilow, continued his chart success well into the 1980's. Elton John's hits from the 1980's, then, would be included. If an artist who was not prominent in the 1980's did a duet with an artist who was prominent during that decade and the song hit Number One on the Top 40 chart, the song would be included. This Number One status shows that the song, despite having an artist that was not a chart maker in the 1980's, still had enough popularity and strength to make its way to the top, and these songs are worthy of being included in the "All 80's Format".

Artists who had cross-over chart hits in the 1980's, such as Willie Nelson, who crossed over from the country charts with songs such as "Always on My Mind" (March 1982)⁶⁰, would not be included in the "All 80's Format" playlist unless the song hit

Num

acco

to its

hits,

from

poter

deter

the fo

be inc

video

more

Top 1

charts

Numb

month

Top 20

extra p

receive

for Go

Americ

1,000,0

Number One on the Top 40 chart. Dolly Parton and Kenny Rogers, two country artists, accomplished this with the hit “Islands in the Stream” in August of 1983. This song, due to its Number One status, has enough merit to be included in with the rest of the Eighties hits, despite the artists crossing over from country.

Other than the limitations listed above, all Hot 100 Billboard chart-hitting songs from the Eighties that reached at least Number 40 during their climb up the chart have the potential of being included in the “All 80's Format”. First, the universe must be determined. The universe is the comprehensive list of the songs that would be included in the format’s music selection. Three factors determine which songs from the decade would be included in the universe—chart performance, sales, and whether or not the song had a video on MTV or VH1 during the Eighties. With chart performance, longevity would be more important than position. If a song never hit Number One, or never even reached Top 10 status, but remained on the Hot 100 chart for more than three months (Billboard charts are printed weekly), the song would be considered. Of course, any song hitting Number One would be included. Songs that remained on the chart for more than two months would receive points—10 points per week after the two months. If a song hit the Top 20, it would receive five bonus points. If it reached the Top 10, it would receive ten extra points, for a total of fifteen bonus points. If a song hit Number One, it would receive 25 more points, for a total of 40 bonus points. Bonus points would also be offered for Gold and Platinum status, which is determined by sales. The Recording Industry of America gives a single Gold status if it sells 500,000 and Platinum status if sales reach 1,000,000.⁶¹ Ten bonus points would be added for Gold Status, and 20 bonus points

wo

rec

fea

bor

on

tha

No

pic

tha

"A

so

we

in

w

ea

a c

mc

pla

For

req

song

would be added for Platinum. Lastly, if the song had a video on MTV, the song would receive two bonus points. This last determinant is a bit problematic, since MTV did not feature black artists for a few years after its birth in 1981. For this reason, only a couple bonus points would be added. If a question arises for a certain song that was not featured on MTV but performed well on the charts (hit Top 10 or was in the Hot 100 for more than five months), the song would be included in the universe. Then, for each month from November of 1979 through March of 1990, twenty songs with the most points would be picked. If a tie-breaker is needed, its highest position on the chart and how long it was at that position would be the determinants. The total amount of songs in the universe for the "All 80's Format" would be 2,500 (125 months x 20 songs per month).

From this list, the playlist would be determined. The playlist would consist of 150 songs, and the list would change every week, with 15 songs being changed in that list per week. Songs that had a longer chart life and songs that reached a higher status would be in the playlist longer than songs that had lower chart status. In an average day, 390 songs would be played, and in an average week, 2,730 songs would be played. In one week, each song in the playlist would have the opportunity to be played 18 times, or three times a day. The more popular songs (songs with better chart success) may be repeated slightly more. Listener requests also would play a part in adding and subtracting songs from the playlist. Of course, this would vary from station to station. If a station with the "All 80's Format" would receive a significant number of calls or letters (60% of targeted audience) requesting that a certain Eighties song be played and the song was not on the playlist, the song would be included. Likewise, if a significant number of listeners complained about a

certain

independent

play

determine

different

positive

One,

group

be due

the de

the ch

assoc

These

There

categor

make

but no

List

the se

the n

certain song being played, the song would be taken off of the playlist. The station would independently make the decisions of whether or not to add or subtract songs from the playlist.

Within the playlist, certain song categories need to be established so as to determine the rotation of the songs within the categories. With the “All 80's Format”, the different categories would include Number One hits (songs that hit the Number One position on the Billboard Top 40 chart), songs sung by solo men that did not hit Number One, songs sung by solo women that did not reach number one, songs sung by a duo or group that did not reach Number One, and nostalgia hits. Nostalgia hits, which also could be dubbed the “Oh Wow” songs, as these are often performed by the “one-hit wonders” of the decade—those artists that had one chart-hitting song and then did not appear again on the charts during the decade. The songs by these artists are most often specifically associated with the decade; these songs often reflect the Eighties sound most vividly. These nostalgia songs can either be Number One hits or hits that did not reach that status. Therefore, the category of Number One hits would disclude the nostalgia hits. The other categories (solo men and women, duos or groups) would also disclude nostalgia hits. This makes the categories mutually exclusive; that is, every song fits into one of the categories, but not more than one. The categories also cover all of the bases and are meaningful. Listeners would be able to clearly understand the categories and identify them.

The length of the playlists for these categories helps to determine the rotation of the songs (i.e. how often the songs will be played) within each category. The playlist of the nostalgia songs would be the shortest (about 40 songs) and would be rotated most

often

songs

playlis

on mu.

sequen

and dul

what so

creating

sequenc

a certain

located a

section v

would ev

without a

prefer ore

desirable

expectati

In

applied 7

rotation o

categories

often. Songs that reached number one would have the second shortest playlist (about 75 songs), followed by solo women (100), solo men (100), and groups/duos (100). The playlists would be changed every month, with songs being deleted and added depending on music research (discussed later).

The next step is to consider the song set—a cluster of songs put together in a sequence that is consistent over time. Consistent does not necessarily mean predictability and dullness. The goal of a song sequence is not to have the listener be able to predict what song is coming up next. The goal is to “achieve a consistent balance of music, creating a subliminal pattern that the listener will grow to understand and expect.”⁶² Song sequencing is analogous to the sequencing of sections in a newspaper. When readers buy a certain newspaper that they are familiar with, they know where the sports section is located and expect it to be at that location (e.g. after the local news section). If the sports section was in a different location every day, the reader would become exasperated and would eventually stop getting the paper. If songs in a music format were randomly played without any order, the result would be chaos and confused listeners. Most human beings prefer order over disorder, and being able to recognize a certain pattern or sequence is desirable for listeners. Having an idea of what is forthcoming and having those expectations fulfilled results with loyal listeners.

In sequencing, there is no one correct way; rather, many effective methods can be applied. The method depends on the format. The sequencing also helps to determine the rotation of the songs within the various categories. In order to create a sequence, the categories must be clearly determined. Only four or five categories should be created so

as to

keep

short

ident

be bl

yellow

sequ

This

of th

is alt

the Y

the B

forma

as to minimize the number of minutes needed to complete the sequence. This will help to keep the station consistent for listeners, even those who tune in randomly and listen for a short period.⁶³

For the “All 80's Format”, the categories would be color coded for easier identification. The Number One Hit category would be red, the Nostalgia category would be blue, the Duo/Group category would be green, the Solo Women category would be yellow, and the Solo Men category would be black. The categories would be then sequenced as follows:

[Start of hour]

Red category (Example: “Beat It”--Michael Jackson)

Green category (Example: “Come Go With Me”--Expose)

Yellow category (Example: “Borderline”--Madonna)

Black category (Example: “I Wanna Go Back”--Eddie Money)

Blue category (Example: “Relax”--Frankie Goes to Hollywood)

This sequence would be repeated for the rest of the hour and then begin again at the start of the next hour. The order that the Yellow and Black categories appear in the sequence is alternated in every sequence. For instance, the first sequence of the hour would feature the Yellow Category before the Black, and the next sequence in the hour would feature the Black category before the Yellow category. This is to ensure that the sound of the format does not become stale--every sequence would sound a bit different than the last.

The “All 80's Format” relies on a song *sequence* for music rotation rather than

using a

system

hourly

progra

and or

clock

upset li

regardl

places

is near

times a

be refin

structu

"comp

progra

same, c

Instea

intrinsic

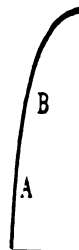
the son

or min

using a “hot clock,” which is a common tradition in radio due to the Arbitron rating system.⁶⁴ With a hot clock, the categories are displayed as pie-shaped wedges within the hourly clock. This method is more rigid than the sequence, as odd-length songs and other program elements would throw the clock schedule off. Stop sets would have to be moved and/or records would have to be dropped from the sequence in order to keep with the clock. These adjustments tamper with the consistency of the format’s sound and can upset listener expectations.

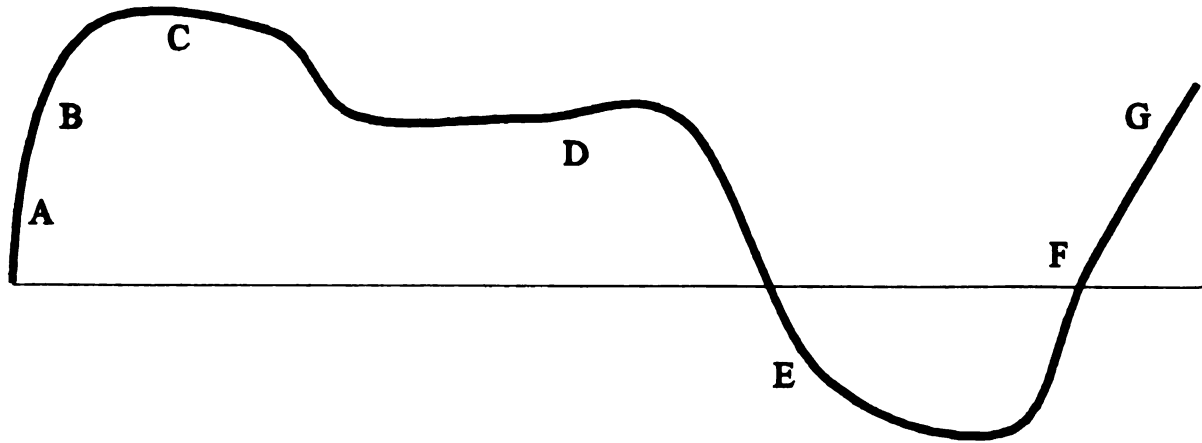
With a song sequence, the music balance will be kept throughout the hour regardless of the length of songs and stop sets. The stop sets would be placed at fixed places within the hour and would be placed at the end of whichever song in the sequence is nearest to the allocated break time. The stop sets then can be kept at their specified times and the music consistency can be maintained.

Once the sequence has been set and the music rotation is consistent, the result can be refined by taking the internal characteristics of the songs themselves and developing structure. Derived from Aristotelian dramatic structure, the method involves using a “composite mood curve” to create rising and ebbing with the music.⁶⁵ As television programs build to a climax which is followed by resolution, radio programming can do the same, despite the programming lasting for many hours instead of a half hour or hour. Instead of using action within a program, as television does, radio programming uses the intrinsic elements of the songs to build, climax, and ebb. Tempo (how fast the rhythm of the song is), mood (the feeling of the song, expressed in the lyrics and/or the key—major or minor), and the texture (the simpleness or complexness of the song, expressed in the



A
1 Low St

Figure 1--80's Format Composite Mood Curve



Note: The x-axis represents a time span of one hour.
The curve represents the flow of the music during the hour.
The example hour displayed here is the 2PM hour.

A: A3-B3-C4 **B:** A4-B4-C4 **C:** A5-B3-C3 **D:** A4-B2-C2
E: A2-B2-C3 **F:** A3-B3-C3 **G:** A4-B2-C2

KEY:

A: Tempo of the song **B:** Texture of the song **C:** Mood of the song
1: Low/Slow 2: Medium Low/Slow 3: Medium 4: Medium High/Fast 5: High/Fast

ly

bu

lov

wh

ea

tha

cha

cha

suc

with

med

temp

temp

in th

acco

by co

and l

be C

throu

large

lyrics and instrumentation) can all be employed to create the curve.

For the “All 80's Format”, its upbeat and lively nature would call for a quick building to a climax, a medium-paced decrease from the climax, a brief satiation (the lowest point), and a quick, steady climb from satiation. In order to move along the curve, which is analogous to the forward movement of a story in a television sitcom or drama, each song will act as a response from the previous song. A response is a “continuation that is unrelated melodically (and) should grow logically...out of what came before.”⁶⁶ The changes from one song to another would be developmental.⁶⁷ Instead of a complete change from record to record, each song would unfold and advance from its predecessor, such as events unfold and storylines advance in dramatic programs. For instance, a song with a thin texture (simple lyrics and instrumentation) would be followed by a song with a medium texture, followed by a song with a heavy texture. Likewise, a song with a slow tempo would be followed by a song with a medium tempo, followed by a song with a fast tempo. Each song develops from the other—they respond to each other, as characters do in their dialogue. The mood of the song can also follow this method (low, medium, high).

Since each song has its own characteristics, each would need to be labeled according to its specific tempo, texture, and mood. As the song categories are identified by colors, the song characteristics would be labeled by using a combination of numbers and letters. The tempo would be labeled A, the texture would be B, and the mood would be C. As for the degree of each characteristic, these would be labeled with numbers one through five, with one being the smallest measure, three being medium, and five being the largest. So a song that starts at the beginning of the curve, i.e. the beginning of the hour,

con

be

labo

hav

CI

cha

in m

wou

As t

valu

corr

curv

whic

the c

woul

corre

metho

music

stagna

forwa

results

could have a medium tempo, thick texture, and low mood. Its corresponding label would be A3-B4-C1. To move along the curve toward the climax, the next song could have the label A4-B5-C2. Not every characteristic would have to change from song to song; having two songs in a row with the same texture label of B4 and the same mood label of C1 would be acceptable, for instance. However, at least one characteristic would have to change in order to move along the curve. The tempo characteristic is the most important in moving along the curve. Since the rhythm is what moves a song along, the tempo would be the characteristic that would allow the song sequence to move along the curve. As the curve builds to the climax, the tempo would gradually increase, while the other values may not vary. Once the curve hits the climax, the tempo values would correspondingly decrease along the curve to the satiation point--the lowest point on the curve. The tempo values would change most often, followed by the texture and the mood, which is the least important characteristic. The mood value would change the least along the curve.

Figure 1 on page 46 illustrates what the "All 80's Format" composite mood curve would look like during the course of an hour of programming with examples of corresponding song characteristic values noted along the curve. By employing this method of structuring the format's sound by using the songs' characteristics to move the music along ensures variety, the feeling that the program is moving along rather than being stagnant, and that a goal or accomplishment is being attained. Like life, music moves forward toward a goal, and as it moves, it grows and varies over time. This movement results in a certain shape, and that shape is the composite mood curve. The rising and

falling of the curve creates varying sounds, moods, feelings--it adds life to the format. Dance bands and DJs who work at parties employ this method of varying tempo and intensity to allow the audience some psychic relief. One of the reasons that the disco format faded is that a composite mood curve did not exist. The format's continual "upness" did not allow for variety--the rising and falling of the mood curve. Every song was bright and glittery, and although this stimulated the listener at first, the continuation of the same mood killed the stimulus. There was no psychic relief for the audience. The disco format showed that a single mood or stimulus could not be viable in a format. Variety and structure are needed to keep listener interest.⁶⁸

After the hour has been musically structured, the dayparts must be considered. That is, will the music vary between different time periods of the day? If so, how will it change? The different dayparts are 6-10AM, 10AM-3PM, 3-7PM, 7PM-12AM, and 12-6AM. These time spans are chosen because they correspond to how most of the listeners' daily activities are structured. From 6-10AM, listeners are getting out of bed, getting ready and leaving for work or school. This daypart is also called the "morning drive time" due to the fact that many people are driving to work during this time and are listening to their car radios during their commute. Morning shows that include one or more hosts, news, weather, sports, and some comedy are typically scheduled to wake listeners up and get them informed as they begin their day. The 10AM to 3PM daypart, the "mid-day" daypart, is structured around the listeners' work day. More music is generally played to entertain those working on the job or at home. From 3 to 7PM, the "afternoon drive" daypart, listeners' workdays are ending and the commute home begins.

News updates are sometimes scheduled during this time span to update people on what happened while they were at work. Comedy may also be added in the mix, especially right around 5PM when many people are leaving work and need a release. The next daypart, 7PM to 12AM, is when people are arriving home, preparing meals, and retiring for the evening. Music is typically scheduled for this time period, as with the mid-day daypart. On some formats, such as Adult Contemporary, soft, relaxing music is the norm for this daypart as listeners want to relax after a long day. Finally, the 12AM to 6AM daypart, otherwise known as the “overnight” daypart, takes care of those who stay up late or for those who work the third shift. Again, mostly music is played during this time period.

The practice of dayparting involves adjusting program content in order to appeal to the intended audience in terms of its needs and desires at the time.⁶⁹ For instance, listeners need to be energized as they stumble out of bed in the morning to prepare their cups of coffee and face the day. In the All 80's format, this morning drive time will be dominated by songs with fast tempos and high moods (A3, A4, A5 and C3, C4 and C5). The textures of the songs would vary from B1 to B5. Also, a team of announcers (two deejays and a news announcer) would provide an extra comical twist with humorous skits, facts, jokes, and discussions. Interviews with people of interest would also be a frequent item—perhaps an interview with a touring musical artist from the 1980's. The morning program, as a package, would be called “The Breakfast Club,” which also is the name of a classic Eighties movie.

During the morning show, the lowest part of the composite mood curve would include songs valued at A3 and C3, while the climaxes would be songs with the values of

A5 and C5. Also, due to the higher amount of nonmusical elements (news, weather, and DJ patter) and the fast tempos, the movement along the curve would be at its quickest.

The time spent at any one place in the curve would be minimal.

The next daypart, 10AM to 3PM (mid-day), would include songs with slower tempos and lower moods (A1, A2, C1, C2) and the textures would vary as in the morning daypart, but with less heavily textured songs (B4 and B5) than during the morning drive.

The movement along the curve would be at a slower pace, as nonmusical elements decrease and the amount of the slow tempo songs increase. During this daypart, most people are at work and desire songs that calm their nerves. A constant stream of fast tempo songs would aggravate the listener during this time period. However, due to the upbeat and lively nature of the format, the amount of slow tempo songs played in a row would be kept to a minimum (no more than two A1's or A2's in a row). After the songs with the lowest tempos are played, songs with medium tempos would follow (A3 and A4). The fastest tempo songs would also be kept to a minimum (no more than three in a row) so as to not irritate and distract listeners while at work. Most of the songs during this daypart, then, would have values of A3 and A4. Texture and mood would vary accordingly.

The 3PM to 7PM daypart would be similar to the morning drive daypart as the amount of A3, A4, A5 and C3, C4 and C5 songs would increase. The texture of the songs would also increase during this daypart (B3, B4, B5). During this time of day, listeners are driving home and desire to relax and celebrate the end of their workday. Thus, less slow tempo and low mood songs would be played. However, they would not

be totally excluded like they are during the morning daypart. The movement along the curve would be faster than the mid-day, but slower than the morning drive.

The prime time daypart (7PM-12AM) and the overnight daypart (12-6AM) would be programmed just like the mid-day. During these time periods, people are winding down from their busy day. A balance of songs with slow and fast tempos would be included for the most variety.

For a few hours on Fridays and Sundays, the musical programming scheme of the "All 80's Format" would be varied from the rest of the week. On Friday evenings from 8 to 9PM, a Top 10 countdown would be played. A year from the 1980's would be chosen, and the top 10 songs from the week that corresponds with the week that the countdown is being played. For instance, if the countdown would be on March 6th, the countdown could be from the week of March 6th of the year 1983. The Billboard charts would be used in determining the songs in the countdown. Along with the music from that year, bits of trivia would be given about the events of that time period. A trivia question would be asked to the audience, and listeners would call in to guess the answer and win a prize.

On Saturdays from noon until 1PM, the listeners would get a special treat as they would be able to compare the past and present sounds of their favorite 1980's artists during the show "Then and Now." This special program would include hit songs from popular 80's artists from the past decade followed by current hits from the same artists. For instance, the band INXS had many chart-hitting songs during the 1980's such as "Need You Tonight." The program would play an 80's hit by this band, followed by material from their new album released this spring. The listeners would be able to hear the

differences and the similarities between past and present songs from the artists. Has time changed these artists for the better or worse?

Sundays would be called “Soundtrack Sunday” on the “All 80's Format”. From 1 to 3PM, all of the songs played would be from movie soundtracks from the 1980's. Theme songs from 80's television shows also would be featured. One contest an hour would be held where a line from an 80's movie would be played, and listeners would call in to guess the movie that it came from. The winner would receive a bonus prize if he or she could correctly identify the actor or actress who said that particular line. The songs played would not necessarily have to be chart-making hits. Any song that is off of an 80's soundtrack would have potential to be played.

Other special programming for the “All 80's Format” includes “Big Hair Blocks,” where three songs would be played in a row twice per hour from 80's rock bands and artists that featured members with big, wild, long hair, which is characteristic of many bands from the decade. Bon Jovi, Poison, and Van Halen are examples of “Big Hair” bands that would be played. This would be done on Thursdays from 7 to 9PM. On Mondays from 10AM to midnight, special programming called “Madonna and Michael Mondays” would be featured. Once per hour, a song by either Madonna or Michael Jackson would be played. The two artists would alternate between hours to ensure variety. These two artists were the pop icons of the 1980's, and deserve special recognition on the “All 80's Format”. In addition, when listeners hear the songs by either artist played, they would call in, and the correct numbered caller (e.g. the sixth caller) would win a prize. The prize won would depend on which artist had been played. If

Michael Jackson was the artist played, the caller would win a gift certificate for a free pair of jeans from a local clothing store (the jeans tying in with Jackson's hit "Billie Jean"); if the artist was Madonna, the caller would win a gift certificate for two virgin daiquiris from a local restaurant or bar (the daiquiri tying in with Madonna's hit "Like a Virgin"). The two businesses that provide the prizes would be the sponsors for Madonna and Michael Mondays.

The special programming adds depth, texture, and variety to the "All 80's Format". Having the same, basic programming hour after hour, day after day, gives the format a shallow sound. Diversity in the programming adds interest and keeps the attention of the listening audience, and also gives radio station salespeople something additional to sell to advertisers. However, diversity does not mean totally straying from the format. Every special program should tie in with the basic formula of the format to provide unity. Each program described for the "All 80's Format" has a unifying theme—music that reflects the decade, whether it be from movies, pop icons, or fashion trends. It allows the listeners to re-live the decade and be entertained at the same time.

Chapter 7

HIP TO BE SQUARE: THE COMEDY ELEMENT

The “All 80's Format”, although music intensive, is not just about 80's music. The format would feature a unique twist that very few, if any, formats do not have in their programming scheme. The “All 80's Format” would include a four minute comedy excerpt at the end of every song set or sequence. As mentioned before, the song sequence includes the Number One Hits, Duo/Group, Solo Men and Solo Women, and Nostalgia. At the end of this sequence, the Comedy category would be included, and for easier identification, would be dubbed the Purple category. Within this comedy category, either a spoken segment from a stand-up routine or a comical song or parody would be featured. Comedians would not have to be from the Eighties, and neither would the comical songs. Classic comedy from comedians such as Robin Williams, Bill Cosby, and George Carlin along with current comedy from comedians such as Ellen DeGeneres, Jeff Foxworthy, and Adam Sandler, are examples of what would be played; any objectionable language would be deleted. Objectionable language is language that is deemed unfit for radio broadcast by the FCC. Parodies by artists such as “Weird Al” Yankovic would also be included, such as his parody “Eat It,” inspired by Michael Jackson’s “Beat It.” Before each comedy bit, a special “WMAX Comedy Jingle” would be played as a segue between the songs and the comedy. The jingle would also be a promo for the format and station—it would help to solidify the image of the station as the source for the best comedy and that the station is the most fun to listen to.

Comedy in radio programming dates back to the 1930's during the Depression, when Americans appreciated the gift of laughter. Radio is what provided this gift. In fact, despite the impressive musical, dramatic, and news programming on the air at that time, it was comedy that brought the greatest acceptance for radio.⁷⁰ Comedy became the most consistently popular type of radio programming. The shows with the highest ratings were usually comedies. These programs became ingrained in the lives of Americans during this pre-television era. The comedians communicated the most effectively with the masses. The comedians were even dubbed "Gloom Chasers."⁷¹ The broadcast comedians "functioned as national jesters...they occupied a niche within society that was both substantial and crucial."⁷² The basis for this popularity of comedy was two-fold: the comedians' exciting and humorous personalities and the therapeutic necessity of laughter. Comedians developed a rapport with the audience, and with every new program, continued and strengthened this relationship. Listeners thought of the comedians as one of them--someone they could go out and have a few drinks with. The comedy was kept simple; wisecracking, double entendres, complicated gags and the like were avoided to keep the material simple and understandable. The audience wouldn't laugh at something it did not understand. Faced with many troubles and uncertainty during the Depression, Americans looked to their radio as a source of amusement, a chance to be swept away with laughter, and in this process life became a little more tolerable.⁷³

When television arrived, popular radio comedians made the shift over to the new medium, and their audiences followed. However, comedy has never totally left the radio medium. Personalities such as Howard Stern and Rush Limbaugh have added comedy to

radio programming for those who receive these programs, excluding those who find either or both offensive. Most radio morning shows, despite the format, include comedy skits and jokes to help wake up their listeners. The type of humor depends on the format.

Alternative rock formats can feature off-color humor that pokes fun at community leaders and politicians, includes potty-mouth language, and can border on prejudice. Adult contemporary formats would have cleaner humor that tries not to offend anyone or any group. Recently, many morning programs feature short excerpts from stand-up comedians as filler between songs. Some stations feature 20 second comedy bits as a part of their bumpers and sweepers. The All 80's format would take it a step further and integrate comedy into every song sequence during every daypart. Despite not being able to see the comedians, listeners can still laugh at their jokes. Even though the country is not in a Depression, Americans of all ages, races, religions and backgrounds still appreciate a good laugh.

Chapter 8

WHAT YOU NEED: COMMERCIALS AND JINGLES

Most everyone loves comedy, and at the same time, most everyone is irritated with commercials. They are seen as distractions and interruptions from the listeners' favorite music. If they agitate the listener enough, he or she is apt to switch the dial elsewhere. However, the listener can not totally escape commercials unless the station is a public radio station. Commercials are needed to pay for the programming that is heard, the equipment used to broadcast the programming, the employee's salaries, and the other expenses with which radio must deal with. Radio is entertainment, but it is also a business. Profits are sought in this business just like any other. Commercials are the income--the bread and butter--for radio stations. They are just as significant a programming element as music, news, station jingles, or station identifications. Twenty-three percent of a station's income comes from national spots from companies such as Kmart and McDonalds, while 12% is derived from local advertisers. Along with commercials, cash flow and return on investment are other important factors in the revenue of a station. Currently, stations are being sold at 12 times the cash flow. If the cash flow is 1 million, the station could be sold at 12 million. Return on investment averages at 20%.

Commercials are important to the station's sound just as the music scheduling is. Therefore, they have to sound professional. A multitude of poorly produced commercials is detrimental to the format's sound. Groups of commercials that are aired during

programming are called stop sets or spot breaks (“spot” is another term for a commercial).

Stop sets are inserted at specified times within every hour. The format and the dayparts play the role of determining how often and how long the breaks will be. The National Association of Broadcasters (NAB) suggests that the time limit be no more than eighteen minutes per hour. The FCC does not impose any regulations, but most stations abide by the NAB’s suggestion.⁷⁴

For the “All 80’s Format”, the stop sets would be organized as follows:

Monday through Friday

6-10AM: stop sets at :10, :40
Length: :10—4 minutes
 :40—4 ½ minutes

10AM-12PM: stop sets at :20, :50
Length: :20—4 minutes
 :50—4 minutes

12-1PM: COMMERCIAL FREE ALL REQUEST LUNCH BREAK

1-5PM: stop sets at :20, :50
Length: :20—4 minutes
 :50—4 minutes

5-6PM: stop sets at :10, :40
Length: :10—4 minutes
 :40—4 ½ minutes

6PM-12AM: stop sets at :20, :50
Length: :20—4 minutes
 :50—4 minutes

12-6AM: stop sets at :20, :50
Length: :20—3 minutes
 :50—3 minutes

Saturday and Sunday**6-10AM: stop sets at :20, :50****Length: :20—4 minutes****:50—4 ½ minutes****10AM-3PM: stop sets at :20, :50****Length: :20—4 minutes****:50—4 minutes****3-7PM: stop sets at :20, :50****Length: :20—4 minutes****:50—4 minutes****7PM-12AM: stop sets at :20, :50****Length: :20—4 minutes****:50—4 minutes****12-6AM: stop sets at :20, :50****Length: :20—3 minutes****:50—3 minutes**

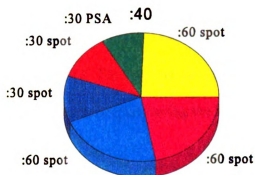
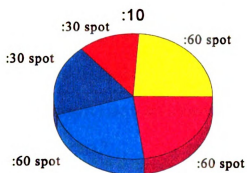
The :10, :40 (for the weekday morning show and five o'clock hour), and :50 time slots were chosen because they are between the quarter hour segments (:00, :15, :30, and :45) of the radio hour. As mentioned before, ratings are taken at the start of each quarter hour, and only five minutes of listening time is needed for each quarter hour in order for the quarter hour to be counted. Strong events should be scheduled to start just before each quarter hour so that they will bridge between two adjacent quarter hours, thus having two being counted. If audiences tune out after the five minutes has been counted, no harm is done for the ratings. The stop sets chosen for the "All 80's Format" would start after the five minute time requirement is met, so if listeners tune out during the stop set, the ratings would not be effected.

The stop sets are also scheduled so that two music sweeps per hour would occur and so the music would stop only twice per hour. For the majority of the day, one music sweep would begin after the :50 stop set at approximately :55 and last until the :20 stop set for a total of about 25 minutes of music. The next music sweep would last for approximately 26 minutes from the end of the :20 stop set to the :50 stop set. This would help to lengthen the time spent listening by those in the targeted audience.

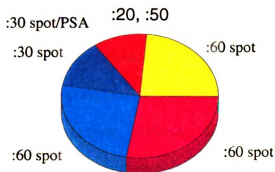
Morning drive time (6-10AM) during the weekdays has the most minutes per hour of spots (8 ½ minutes) due to the high number of listeners that tune in during this time period (60%).⁷⁵ Advertisers want the most listeners their money can buy, and morning drive time is their prime choice. Afternoon drive time (3-7PM) during the weekdays also has a high number of listeners (50%)⁷⁶, and the five o'clock hour is when listening reaches its peak due to people leaving work and commuting home. Eight and one-half minutes of spots is scheduled for this time period as well. During the mid-day (10AM-3PM), many listeners are at work and prefer not to be distracted with commercials. A lighter commercial load during these hours assures more listening enjoyment while at work (8 minutes). For the lunch hour, a special treat is offered for listeners of the "All 80's Format"—a commercial free hour. This is also an all request hour, so listeners can virtually program the hour just as they want—all music and no commercials to interrupt the flow. This makes for a most relaxing, fun lunch break. This is just done on weekdays, however. Most listeners have either Saturday or Sunday off of work, and the commercial free/all request lunch break is not as important as during the weekdays. Also, not as many people are listening during this time period on weekends as during weekdays. If a

Figure 2--Stop Set Schedules

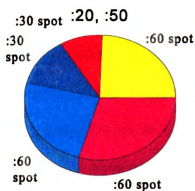
Monday through Friday 6-10AM and 5-6PM



Monday through Friday
10AM-12PM, 1-5PM, 6PM-12AM

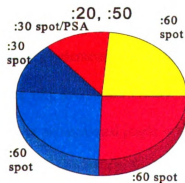


12-6AM

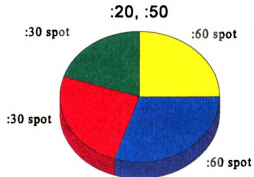


Saturday and Sunday

6AM-12AM



12-6AM



significant number of listeners (60%) request that the commercial free/all request lunch break be extended to weekends, then this can be changed.

In the evening (7PM-12AM), listening declines for radio (35%)⁷⁷; therefore, a lighter spot load is scheduled, as with the mid-day (8 minutes). For the overnight period (12-6AM), the spot load is at its lowest (6 minutes) due to this daypart having the lowest listening rate (14%).⁷⁸

Within every spot set, a certain sequence would be followed, just as when playing music. The categories of spots include: 60 second spot, 30 second spot, and a 30 second Public Service Announcement (PSA), which would be included in one stop set per hour after the morning drive, excluding the 5-6PM hour. Figure 2 on page 62 shows the sequences for the various stop sets and dayparts for the “All 80's Format”.

Another element of radio programming is often so small that most listeners don't even think about them. However, this element is very important in the structure of the format's sound. This element is the jingle—the singsong or spoken repetition of a station's call letters. A shorter form of a jingle is called a liner, often inserted between commercials within stop sets. Jingles can also be named bumpers and sweepers, but they all serve the same purpose—to tell the listener what station they are tuned to and to create segways between other elements of the programming. Jingles are used between songs, before stop sets, after stop sets, and to frame announcers' patter between songs.

The promotional jingle was developed during the growth of the Top 40 format by Gordon McLendon.⁷⁹ He realized that the consistent use of jingles help to convey the mood and personality of a format and the stations that carry the format. The intensity and

style can change to reflect the specific format and the dayparts within the format. For the alternative rock format, most jingles, or bumpers, are spoken rather than sung. For CHR, Adult Contemporary, and Oldies formats, most jingles are sung. The jingle's intensity can even match the song it precedes. If the jingle precedes a song with a fast tempo, the jingle would be high intensity to match the sound and mood of the song. Jingles that are aired between songs are usually longer (10 seconds) than those that precede or follow stop sets (5 or less seconds). Consistency in the use of jingles will help structure the format's unique sound and will make the station more memorable in the listeners' minds.

For the "All 80's Format", jingles and liners would be combined to clue the listener in on three details: what station they are tuned to on the dial (the product), the station's image (the package), and what is coming up next (more music--the ingredients of the product). Five second jingles, for instance, would be used to follow every stop set. These jingles would let the listener know that the music would be starting again. A jingle or sweeper would be used after every two songs to bridge the songs together and to remind the listener where he or she is on the radio dial. Lines from movies of the 1980's would also be included in many bumpers along with the station name. This is a creative way to cement the station's image as an "All 80's" station and to make the station fun to listen to. This, in turn, would lead to a higher amount of time spent listening. Even items as small as jingles can lead to this goal.

Chapter 9

SHE BLINDED ME WITH SCIENCE: COMPUTERS AND THE ALL 80'S FORMAT

Discussion of radio format programming would not be complete without the mention of computer technology. Computers can be both helpful and detrimental to the sound of a format and the station. Scheduling music with a computer software program would be one significant way that the use of computers can be effective. With the "All 80's Format", the categories would need to be kept in order, as well as the variance of tempo, texture, and mood within the songs in order to create the curve. Accomplishing this without the aid of a computer program would be tedious and ineffective. With a computer, the parameters can be set and put into play by entering the specific identifiers, whether it be colors, letters, or numbers. The computer can make sure that no more than three songs in a row are at a certain tempo (A5) or mood (C2), keep record of commercials played and the commercial availabilities, make sure that two directly competing advertisers are not played within a certain proximity of one another, and the program spots quickly.

The use of computers also relieves the need for rather cumbersome index cards and boxes. All the music is located in the computer program, and takes out the possibility of a disc jockey picking out songs at his or her whimsy, which could interfere with the station's sound. The computer picks the music according to certain parameters and keeps the format's sound consistent, which is a valuable characteristic for any format to have.

Computers can also be used for automation, which provides total control of all

aspects of programming. Minimal on-site human labor is needed with automation.

Automation does not necessarily mean that the format has to sound canned, fake, and cold. Automation can allow for local announcers to previously record their program, which can result in a smoother sounding show. Personality does not have to be eliminated when using automation. Today's technology provides for a variety of methods of presenting music programming and allows for flexibility. Automation can also save the station money in the long run.

Live-assist is an off-shoot of automation, and provides freedom and human contact to make the format believable. With live-assist, automatically sequenced commands are designed to help the on-air person execute several commands easily. The sequences are displayed on the monitor, and by using a mouse or touching the screen itself, the on-air person can still take control of the programming and offer his or her own personal touch. The job is made easier rather than being totally taken over by the computer. With the "All 80's Format", the live-assist method would be strongly advised, as it can make the format sound very polished if used effectively.

Chapter 10

ONE THING LEADS TO ANOTHER: NEWS AND PUBLIC AFFAIRS

Another programming element that significantly affects a format's sound is **newscasts**, which includes news, sports, and weather. Public affairs programming is a sub-**category** of news. Besides music and jingles, news programming is a very important **component** in a format's character. Some formats, such as CHR, give a minimal amount **of** air time to news and public affair programming, while other formats, such as Adult **Contemporary**, devote more time to news and public affairs. The format's audience is the **determining** factor. Younger audiences view news as an irritant, while older audiences **appreciate** up-to-date newscasts periodically. Before the 1980's, the Federal **Communications Commission (FCC)** required that a certain percentage of a format's **programming** must be devoted to news and public affairs features. This requirement was **abandoned** in the 1980's, and broadcasters were free to approach news programming with **their** own preferences.⁸⁰ Most formats and stations continue to schedule news and public **affairs** programs so as to provide a service to the surrounding communities.

Although radio rates below television and newspapers as a primary source for **news** and increasing numbers of people are using the Internet to catch the latest stories, **many** people turn to radio to first learn about news events.⁸¹ Listeners expect radio to be **the first** in line to report breaking stories. Radio does not have to rely on pictures to help **to tell** the story as television does, and newspapers only come out once a day. For the **All News** format, giving the most up-to-date news stories is already a part of their schedule; it

is an innate characteristic of this format. However, music formats need to keep this listener expectation in mind throughout the day, not just in the morning drive period. Why give the news in the morning but skip it for the rest of the day? Listeners see this as inconsistency.⁸² News doesn't just happen during this time period. At least one update should be given during afternoon drive time to let listeners know what has happened in their community while they were at work. Depending on the audience, more newscasts could be scheduled, perhaps once every hour. If every hour, they should be scheduled at the same time period so listeners know when to expect these newscasts, and these newscasts should be promoted by the station so listeners know that they can count on the station for their news every hour.

For the "All 80's Format", news would play an important role in keeping with the listeners' interests and meeting expectations. During the morning drive time, two newscasts per hour would be scheduled, each 2 ½ minutes long. The first newscast would be ten minutes after the hour, and the second newscast would be forty minutes after the hour, before the spots. When people arise in the morning, they either set the alarms to the top of the hour (6:00) or half past the hour (6:30). Therefore, if the radio is to be turned on in the morning, the first quarter hour and the third quarter hour are the time periods when most listeners will tune in. While some formats schedule news at the top or bottom of the hour, the "All 80's Format" would schedule music during these times so listeners would wake up to music instead of the news. However, the news would shortly follow the :00 and :30 minute marks, so listeners would receive their morning news promptly after they wake up. The newscasts during the morning drive period would each be called

"The M

3 00 ho

the hou

happen

after th

commu

news d

The ne

newsc

newsc

Mid-d

12 10

newsc

listene

news c

that in

the reg

items

“The Morning Edition.”

The next newscast would be given during the middle of the afternoon during the 3:00 hour and would be called “The Mid-day Edition.” It would be at ten minutes after the hour and would last two minutes. This would keep the listeners up to date about what happened since the morning when they left for work.

For the five o’clock hour, a 2 ½ minute newscast would be given at ten minutes after the hour. During the five o’clock hour is when many listeners are making the commute from work to their homes. Some listeners would not have been able to hear the news during their workday and would need to be updated on the current news events. The newscast during this hour would be called “The Late-Day Edition.”

The next two newscasts would be at 7PM (for those who missed the 5:00 or 6:00 newscasts either on TV or radio) and at 12 AM (for those who miss the late night TV newscast). They would be at ten minutes after the hour and last two minutes, like the Mid-day Edition. The 7:10 newscast would be called “The Evening Edition” and the 12:10 newscast would be called the “Late Night Edition.” The regularly scheduled newscasts would be named in order to position the newscasts in the listener’s mind. The listeners would know why the newscasts exist and would know when to expect them. The news can then be seen as a positive programming element rather than just a sporadic fill-in that interrupts the flow of programming.

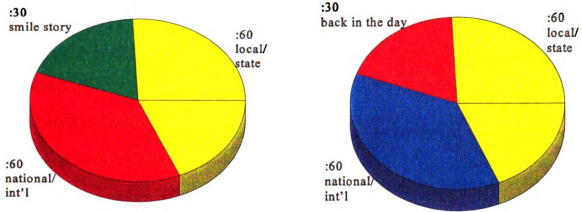
During the Morning Edition newscasts, two additional elements would be added to the regular news. One would be named “Smile Stories.” Since many news stories feature items about crime, violence, accidents, dirty politics, and other problems, the news can be

:30
smile

:60
nation
int'l

*The

Figure 3-- 2 ½ Minute Newscasts*
6-10AM, 5PM



*These times are approximate. Each segment may be shortened or lengthened within the 2 ½ minute time frame depending on news content for that time period.

quite de

seconds

story th

commu

special

differe

other

the w

not-s

news

parti

hour

The

Smil

driv

the

stor

not

man

his

quite depressing. The All 80's format's focus is optimism; therefore, the last thirty seconds of the :10 newscasts in the morning and late afternoon would be devoted to a story that would make the listeners feel good. It could be about a member of the community who does something exceptional, a funny story, a charming story about a special child or a special pet, or just about something going right in the world. Two different stories would be used during the morning hours—they would alternate every other hour. The purpose of Smile Stories would be to remember that good still exists in the world, along with all the problems. They would lighten the heavy burden of all the not-so-good news stories that proliferate in typical newscasts.

The other additional news element would be in the last thirty seconds of the :40 newscast in the morning. It would be called "Back in the Day." A news story from that particular day from a certain year in the 1980's would be read to close out the news for the hour. The story would open, "Back on this day in..." and a year would be pre-chosen. The story could either be of local interest, state interest, or national interest. As with the Smile Story, two different "Back in the Day" stories would be used during the morning drive. The "Back in the Day" story would be used as an historical instrument to remind the format's targeted audience of the events that helped to shape who they are today. The story would also reinforce the format's programming focus on the 1980's. Music would not be the only way of remembering the decade—news would also play a role.

To aid in the consistency of the news, every newscast would begin in the same manner. The newscaster would give the name of the station, the name of the edition, and his or her name. The same music bed would be used for every introduction. At the end of

the news

the next

used to

is in. Th

newscas

news, m

listener

respect

state st

what is

state n

affects

news t

the tim

local n

2 1/2 m

page 7

have t

have c

news

the newscast, the announcer would repeat his or her name, the station's name, and when the next newscast would be. Also, a minimal number of different announcers would be used to report the news, with the number depending on the size of the market the station is in. These announcers would be a part of the news staff and would be known as the newscasters. Just as television news programs have a small group of anchors that give the news, radio news should also have a small group of voices that do the reporting. The listeners would come to recognize the voices as "the news voices" and would come to respect and give credibility to these voices and the people behind the voices.

Within every newscast, local stories (stories that effect the local market directly), state stories, and national stories would be given. Since people are most interested in what is going on close to them, local news would be the first to be read, followed by the state news and national news. National news would be left out unless the content directly affects the local market. Listeners depend on television and newspapers more for national news than they do radio. No specifically set time would be given for each type of story--the time would fluctuate depending on news content. Some days, there would be more local news than state news, and on other days, the opposite could be true. However, the 2 ½ minute limit would be stressed, unless an emergency situation arose. Figure 3 on page 70 displays the composition for the 2 ½ minute newscasts.

Programming news also depends on what the other radio stations in the market have to offer. If news is well covered by another station, and the listeners in that market have come to expect news from that station, other stations should not bother with a lot of news coverage. Although listeners do use radio for news and information, music is still

the prime

In

morning

located

During

tie-ups

emerge

reports

reports

the ma

the me

Natur

would

forec

weath

40, f

the h

intro

"wea

the r

Duri

the prime reason why people turn on their radios.

In addition to newscasts, traffic reports would be given once an hour during morning drive and afternoon drive, depending on the market in which the station is located. For the morning drive, the report would be given at the end of the :10 newscast. During the day, only major accidents and tie-ups would be reported. If traffic delays and tie-ups are not a major concern in the market, reports would not be needed unless of an emergency. Also, if the market attracts tourism during certain times of the year, traffic reports would be given during weekends when most travelers are out and about. The reports would be updated once every other hour or once every three hours, depending on the market.

Two other important news elements are weather and sports, with weather being the more important of the two. Listeners always want and need to know what Mother Nature has in store so they can make or break plans. On the "All 80's Format", weather would be featured twice an hour, every hour. Fifteen seconds would be devoted to every forecast. During the Morning Edition and Late Afternoon Edition of the news, the weather would be given immediately following the spot breaks after the news at :10 and :40; for the rest of the day, they would be aired after the stop set at twenty minutes after the hour and after the stop set at fifty minutes after the hour. Each forecast would be introduced in the same manner—a short jingle that named the station, followed by "weather." Music would be played underneath the forecast, and another jingle that said the name of the station would follow the forecast and provide a segue into the next song. During the morning drive, an area meteorologist would be the weather reporter. The

station

drive d

much

minim

during

menti

would

the tir

would

sched

sport

name

possi

news

news

enter

more

news

specif

station's announcers would give the weather throughout the rest of the day.

As for sports on the "All 80's Format", updates would be given during the morning drive daypart after the :40 stop set. The length of the sportscast would depend on how much is happening at the time, but one and a half minutes would be the average. The bare minimum would be given--the teams and the final scores. If a noteworthy item occurred during the course of the game, such as a record being set or a fight, it would be mentioned. Also, future games would be announced. The teams, the time, and the place would be included. After night games have been completed, the personality on the air at the time would mention the scores of relevant games and any important highlights. It would not be an official sportscast; rather, it would be a part of the personality's scheduled talk time. In the morning drive sportscast, a television station's local sportscaster would call in with quick sportscasts and end them by saying his name and the name of the station.

This minimalist approach to sports is due to listener desire for as much music as possible. Listeners wish to be informed, but not in excess. Local news and other types of news as well as weather takes precedence over sports time-wise. Once the commercials, news, and weather are taken care of, listeners would be ready for more music and entertainment. Spending too much time on sports would only bog down the hour with more talk, and the format's upbeat and lively sound would be in jeopardy.

A sub category of news programming is public affairs programming. Along with news requirements, public affairs programming was deregulated in the 1980's.⁸¹ Today, no specific time is required to devote to public affairs. However, this does not mean that this

progr

prese

amou

Conn

altho

give

durin

throu

Club

skits

coul

own

issue

her b

curre

relat

even

a cor

of the

programming should be dropped altogether, since the FCC still mandates that stations present some programming weekly that addresses local community issues.²⁴ But the amount of time is no longer controlled.

For the "All 80's Format", the public affairs program would be named "Community Connections" and would be in the form of a talk show interspersed with 80's music, although at a lesser amount than usual. The comedy bits would not be included so as to give more time for discussion of the issues. Also, regular newscasts would be omitted during this program, with the weather reports kept at the normal scheduled times throughout the hour. The style would be similar to the morning show (The Breakfast Club), although discussion about community issues would substitute for the humorous skits and jokes.

The news director would be the host, and the guest or guests (no more than three) could include community leaders, teachers, school board members, politicians, business owners, and any other people or groups that have an issue they would like to discuss. The issues would be ones that pertain to the community. The news director would use his or her best judgement along with suggestions from listeners to decide what issues are currently important, and would set up the interview with the person or group that would relate to the issue. The program would be on Sunday mornings from 9AM to 10AM.

Other public affairs programming would be featured when an important news event or local community event took place, such as a controversial strike at a steel plant or a community fair. A remote broadcast from the place of the event would inform listeners of the happenings and interviews could be held with those involved. Being at the center of

the new

(PSAs

within

be rea

.50 st

as blo

panc.

prog

is an

the s

to d

audi

prog

the news events provides high visibility and strengthens the image of the station.

A mini-version of public affairs programming, public service announcements (PSAs), are also important in the "All 80's Format". One PSA per hour would be played within the :50 stop set. In addition, a 15-30 second Community Calender segment would be read live by an announcer every hour after the morning show immediately before the :50 stop set. This segment would inform the listeners of important community events, such as blood drives, high school plays, and different group gatherings, such as a Lions Club pancake breakfast. The Community Calender, the PSAs, and the "Community Concern" program show the station's involvement and concern for the community, and community is an integral part of the "All 80's Format".

Although music is the first concern for this format, news and information would be the second most important concern. Listeners wish to be informed, and depend on radio to do just that--promptly. Newspapers and television are the main news sources for the audience, but radio still needs to keep the listeners in mind when considering their news programming--when news should be scheduled and how much should be given.

have to

consist

marke

audien

marke

practi

the re

Delux

teenag

demon

peopl

who c

driven

are di

take r

audie

mass

Chapter 11

VOICES CARRY: MARKETING AND PROMOTION

In order for the music, news, and public affair programming to be heard, people have to be informed about it. An image of the format must be constructed and consistently portrayed so the listeners know what to expect. This is where promotion and marketing come in. With so many radio stations having similar formats and similar audiences and each station only receiving a small fraction of the market, uniqueness in marketing becomes very important. As niche formatting has become a more common practice in recent years, niche marketing should follow hand-in-hand. Mass marketing in the retail world has virtually disappeared in many instances. McDonalds markets its Deluxe sandwiches to adults, Happy Meals to children, and great job opportunities to teenagers. Credit card companies offer a variety of different cards for different demographics and economic profiles. Even toothpastes cater to different niches: kids, people with sensitive teeth, people who want a fresh tasting gel rather than a paste, people who desire the brightest teeth possible, etc. Retail products have become more market-driven than product-driven.⁸⁴ Retailers realize that America is not a big melting pot; there are different groups with different preferences, ideas, values, and lifestyles. Radio should take note and realize the potential for fragmenting their marketing methods to meet their audience's desires. Niche marketing can make any format and station stand out among the masses, as niche formatting can. Careful, creative planning is the key to this method of

marketing

the form

ways for

the targ

listener

expecta

audien

audien

audien

effecti

station

keep h

rest, a

and en

produ

marke

Identi

conte

marketing.

In order to do niche marketing effectively, the environment in which listeners use the format and the station that carries it needs to be isolated and defined, and then exciting ways for listeners to remember listening must be created. In order to do this, listeners in the targeted audience must be known and understood by the station. By knowing the listeners, the station and the format can truly give the listeners what they desire--their expectations can be fulfilled. Also, unconventional methods of reaching the targeted audience, or niche, is important in niche marketing. This comes from knowing the audience beyond sex and age characteristics.

Two methods of marketing can be used to get the attention and to build and keep audience loyalty: on-air promotion and off-air marketing. Both are needed to most effectively market the station and its format. Both can significantly effect either the station's share or the cumulative ratings.

On-air promotion is a "tool which markets to the existing cume."⁸⁵ It is used to keep listeners by clarifying what makes the format and the station great, different from the rest, and why it is worth the listener's time to listen. On-air promotion is used to solidify and enhance image--to create a position in listeners minds that lets the them know the product and what to expect when they tune in to the station and its format. This marketing tool should answer the question: "What is the station and the format about?" Identification announcements, slogans, program promotion, station/format promotion, and contests are all forms of on-air promotion.

Off-air marketing is used to create listener awareness about the station, to build an

audience

where to

specialtie

In

follow, a

a popula

max ") "

S

building

sample a

at a club

WMAX,

play all 8

would b

business

member

itself, bu

put on o

and a co

money,

station.

audience. It should let listeners know what the station and the format do collectively and where to find the station. Advertising on either media, special events, and advertising specialties (products bearing a station's logo) are main examples of off-air marketing.

In order to explain the marketing methods that the "All 80's Format" would follow, an example station will be used--WMAX the MAX 98.5 FM. "The Max" refers to a popular preposition from the 1980's: "...to the max." (e.g. "That shirt is funky to the max.") "Max" is short for "maximum."

Since the "All 80's Format" would be a new format, the first concern would be building listener awareness--to let the people know the format is out there for them to sample and hopefully enjoy. One way of doing this is holding a "Totally Radical 80's Jam" at a club or other place where a dance could be held. The station with the new format, WMAX, would sponsor the dance and personalities from the station would be there to play all 80's songs, meet and greet the party attenders, and give away prizes. The event would be advertised beforehand in newspapers, on television, on posters placed in businesses, bus stops, laundromats, schools, and other places that the intended audience members would frequent. Of course, the event would be promoted on the new station itself, but since the purpose would be to attract new listeners, a lot of emphasis would be put on outside advertising.

At the Eighties party, people could come dressed in Eighties attire, if they wish, and a contest would be held for the most "radical" Eighties outfit. Prizes would include money, gift certificates for record stores, clothing stores, and free gas at a local gas station. Prizes with an Eighties theme would also be given away periodically throughout

the eve

with in

(the 19

and CI

prizes

coffee

attend

privile

away

station

lively,

every

to dan

progra

be dor

way to

catchi

more

repear

messa

remen

the evening, such as Rubik's Cubes, Cabbage Patch Dolls, Ray Ban sunglasses, Polo shirts with instructions attached that say to wear the collar up, high top sneakers, Trivial Pursuit (the 1980's version that features questions about the Eighties), CDs that feature 80's songs and CDs that feature famous comedians, such as Adam Sandler. All of the Eighties theme prizes would feature the station's logo. Bumper stickers, pens and pencils, T-shirts, coffee mugs and keychains with the station's logo would be given away to everyone who attends. Plastic cards (like credit cards) that permit holders to enjoy special discounts and privileges at local merchants would also be distributed by WMAX. Everyone would walk away with something. This would be a big, exciting and memorable way to introduce the station and the format to the market, and would introduce the image of the station as lively, upbeat, and fun-loving. The station could form a partnership with the club, and every week could sponsor a Retro Night when all 80's music would be played for people to dance to. The station could broadcast live from the club during that evening, and the program would be named "Live at the Retro."

Advertising these big events and advertising the station's arrival in general would be done by using the services of local newspapers on a reciprocal trade basis. The best way to do this is to repeat the ad throughout the newspaper, maybe one small, eye-catching ad per section. Having one large ad would not be as effective since audiences are more responsive to messages that are repeated. Since ads on television and radio are repeated many times in order to get people's attention and have them remember the message, having several small ads in the paper would make the ad stand out and be remembered. The ad would read "Warning: Listening May Cause Flashbacks," with the

word "W

slogan "

would c

I

placed v

from pl

read:

Anothe

The po

Eightie

This is

the sta

would

demog

progra

word “Warning” in big block letters. The station logo would be pictured, along with the slogan “We Are the 80's.” The “warning label” would attract the reader’s attention; it would catch them off guard.

In addition to a dance event, the new station would be advertised via posters placed where the intended audience members would visit. The posters would vary a little from place to place, but they would all have the same theme. An example poster might read:

DO YOU REMEMBER WHOSE NUMBER IS 867-5309? IF YOU DO, THEN
YOU ARE FROM THE 80'S ZONE. JOIN THE REST OF US AT 98.5 FM
WMAX THE MAX. WE ARE THE 80'S!

Another example poster might read:

ARE YOU STILL UPSET ABOUT THE BREAKUP OF WHAM? WE ARE
TOO. RELIVE THEIR MEMORY WITH US AT 98.5 FM WMAX THE MAX.
WE ARE THE 80'S.

The posters would invite new listeners to join a community of people who appreciate the Eighties. The overall theme would be “If you are into the 80's, then join us at WMAX. This is where you belong.” The businesses that feature the posters would be advertised on the station.

Another way of building listener awareness about the new format and station would be to advertise on television during prime time, when a high number of the format’s demographic would be watching. Thirty second ads would be placed during prime time programs on area TV stations to promote the station and its image. Three different

versions w

person imp

the 1980's)

Reagan. T

"Like a Vir

Cowboy" b

impersona

station and

end by sho

Th

the new fo

newspaper

as people

because o

minimal, a

motivated

However,

can take i

the decisio

attention

than by ju

reached, s

versions would be created and rotated with each other. Each version would feature a person impersonating an 80's personality, such as Michael Jackson (as he looked during the 1980's), Madonna (as she looked during the 1980's), and a jelly bean-eating Ronald Reagan. The song "Billie Jean" would be playing during the Michael Jackson version, "Like a Virgin" would be playing during the Madonna version, and "I Wanna Be a Cowboy" by Boys Don't Cry would be played during the Ronald Reagan version. Each impersonator would be shown listening to the radio and telling the audience about the new station and format--that it includes all 80's music with comedy mixed in. The ads would end by showing the station's logo and slogan "We Are the 80's!"

The off-the-air marketing methods mentioned would be most effective in getting the new format and station the exposure it would need to build an audience base. With newspapers and the posters, people are able to focus on them for more than just a second, as people do when they see billboards while on the road. Billboards are not as effective because of this. The amount of information on the billboard would have to be very minimal, and this amount of information would not be important enough for people to be motivated to tune in to the station. Billboards can only very briefly inform or remind. However, with newspapers and posters, people can offer more than just a glance. They can take in the information offered in the promotion at their own pace, and then can make the decision whether to try the new station and format. These promotion tools can hold attention longer, and the reader would understand the promotions' message more clearly than by just giving a quick glance at a billboard. With television, many people can be reached, since most everyone included in the intended audience, as well as those outside,

watch tel

listeners

well join

than pos

rather to

motion h

a radio s

potentia

research

scale fo

complet

market

off-the-

would

widesp

WMA

those ,

stand ,

pencil

pads,

those

watch television, especially during prime time. Radio listening drops sharply after 7PM as listeners become viewers of TV.⁸⁶ So if radio can't beat the viewership, radio might as well join it! Furthermore, television ads tell a story and are more complex and interesting than posters, newspapers, and especially billboards. TV ads are made to sell the product, rather to just inform or remind viewers. The combination of sight, sound, color, and motion has the potential to be very persuasive and motivational. Using this medium to sell a radio station and its format would draw attention and motivate a significant number of potential listeners. However, in order to fully gauge the effectiveness of these promotions, research before and after the plans are put into action is essential. For instance, small scale forms of plans can be carried out beforehand as a pre-test before the promotion is completely put into action. The success of promotions carried out by other stations in the market is also an indicator of the effectiveness of a promotional plan for a new station.

As the new format and station gather footage in the market, another method of off-the-air marketing would be added to the posters, TV ads, and newspaper ads, which would be done less frequently after knowledge of the new format becomes more widespread. Since shopping malls are popular places for people of all ages, having a WMAX stand in the middle of the mall would draw people from many demographics, both those who would listen regularly and those who would be potential listeners. The small stand would sell specialty items that feature the station logo, including T-shirts, hats, pens, pencils and stationery, watches, keychains, socks, plastic cups and coffee mugs, mouse pads, pins, postcards, notepads and posters. Also at the WMAX stand, both listeners and those who wish to sample the station can buy cassettes with one featuring WMAX's Best

of the

Breakf

songs &

memor

cassett

custom

issued

inform

commu

station

use the

The ne

loving

the spr

games

buildin

schedu

itself a

a large

broad

station

of the 80's, another featuring WMAX's Kookiest Comedians, and WMAX's Best of the Breakfast Club series. The first two would feature the best of what the format offers--80's songs and comedy. The Best of the Breakfast Club would feature the funniest, most memorable clips from the morning show. As more material would be gathered, more cassettes would be issued, thus becoming a series for fans to collect. With every purchase, customers would receive a bumper sticker and a WMAX newsletter, which would be issued once a month. The newsletter would include current happenings at the station, information about the station staff, 80's artist information, comedy club information, community events that the station would be involved in, and general information about the station and the format. Advertisers wishing to use the station as a marketing tool could use the newsletter to find out more about the station's audience reach and programming. The newsletter would be paid for by advertisers who place ads in the letter.

Also, during different seasons, WMAX would market itself as caring and fun-loving community leaders by hosting special events such as flower planting outings during the spring, fireworks and kite flying/beach volleyball outings in the summer, football games and Halloween costume parties in the fall, bowling tournaments and snowman building/sledding outings in the winter. Any regular community events that would be scheduled, such as county fairs, would also be an opportunity for WMAX to promote itself and have fun with the listeners. If a new business would open in the market or have a large sale, WMAX could be the station to proudly sponsor the business. Remote broadcasts at these community events would allow listeners to put a face to the radio station. The station would show that it is not an anonymous entity floating through the air

to radio receivers; it is the neighbor, the friend, the associate that connects with the community it is a part of. Of course, items with the station's logo such as bumper stickers would be available.

Even though WMAX would focus on the Eighties, the station would employ 1990's technology to promote the station by creating a site on the World Wide Web. Many stations desiring to keep abreast of the new technology have their own homes on the Internet. This technology is useful for promotional purposes as it supports the bi-directional flow of information. Listeners can interact with the station by sending messages, entering contests, voting on favorite songs, and even ordering merchandise. Listeners can also find out information on their favorite disc jockeys, musical artists, concerts, and trivia. The station's site on the Internet acts as an interactive newsletter. Audio, animation, and video can be added to the text, pictures and graphics in order to add even more interest to the site. A station can either rent space from a provider or can set up a WWW server in-house. The latter is more complicated and involves more time and money. It is up to the station how often the material in the site is changed and updated.

On the WMAX website, the home page would feature the station's logo, a short description of the station, and hypertext where visitors can click and go to other areas of the site. The areas would be the following: Artists, Comics, WMAX Current Events, Concerts, Back in the Day, The Station, The Staff, Order! Order!, Go to Town, and Whaddaya Say? On the Artists page, information about artists played on the station would be featured, such as their history, personal information, a picture, and if available, a

connection to the artists' home page. The Comics page would be similar to the Artists page, and by clicking on the picture or name of a comic, the visitor can hear a short excerpt (30 seconds) from the comic. WMAX Current Events would include information about the station's programming, contests, and community events with which the station is involved. Concerts would let the visitor know of any 80's artists that would be currently touring and where and when they would be stopping. Information about touring comics would also be included. Back in the Day would feature trivia about the 80's and what happened during certain weeks. The Station page would feature pictures and descriptions of different areas of the station, such as the production room, the lobby, the news room, the studio, the office area, and other areas. It would be like a virtual tour of the station. The Staff page would include a little biographical information about the announcers, and list names of the station directors. The Order! Order! section would allow people to order merchandise such as books, clothing, and music. By using Netscape or another appropriate browser as defined by the ISP, the station would be able to sell directly over the Internet by taking credit card numbers and automating the ordering process. The station could become associated with other companies on the Internet that would provide the merchandise, such as book companies, and the visitor could order through the company. Instructions on how to order would be provided. Go to Town would tell the visitors about different entertainment establishments in the market, such as restaurants, bars, clubs and theaters. Shopping areas could also be featured. The address, phone number, services and products of each establishment would be included. Finally, the Whaddaya Say? section would allow the visitors to send electronic mail to the station staff

as well as vote for their favorite 80's songs and their favorite comics.

Pictures, graphics, and other material in the WMAX website would help to give an image to the station. It would allow the listeners who visit the site to feel connected with the station. The listeners could even listen to the station through the computer while visiting the site, provided their computers have the capability.

Once listeners sample the station, on-air promotion would work to keep the listeners and satisfy their expectations. In fact, radio programmers focus most of their marketing efforts on this kind of promotion. They use on-air promotion for “imaging, creating an overall sound, and for generating increased time spent listening.”⁸⁷ On-air promotions are also cheaper than off-the-air marketing.

The most basic of on-air promotion is the FCC-required station ID. This must be done at the start of every new hour, and the station’s call letters followed by the city or cities of license must be included. Anything else is optional. With WMAX, the station ID would say: THIS IS THE MAX, WMAX LANSING 98.5 FM (or whatever the city of license would be). THE ESSENCE OF THE EIGHTIES. The station ID gives what is needed plus an image statement--The Essence of the Eighties.

The slogan for the station would be analogous with the image statement: WE ARE THE EIGHTIES. The slogan would be in most of the station on-air promos and would be included with the station’s logo on bumper stickers and the like. The slogan tells the listener what the station is about; the slogan is the plot to the story of the station and its format. Even though the format also includes comedy, the most important programming element is the 80's music. Also, the “Back in the Day” stories, the contests and prizes, and

the overall upbeat nature of the format reflects the fun and importance of the decade.

Special programs featured in the format, such as Soundtrack Sunday, would each have on-air promos of their own. These would be used to inform listeners about the programs and to persuade them to tune in to the station longer to check out the special programming. The program promos would show that the format is fun to listen to, and that the longer one listens, the more one will be rewarded. The station would make listening well worth one's time. The program promos would also further stress the station's slogan--We Are the Eighties. The DJs that would host the program would be the ones to represent their special program by being the voice for its promo. He or she would be the one with personal ties to the program and would understand it most (other than the program director, of course). In addition, the listeners would come to recognize the voice and relate the voice with the program.

General on-air promos for the format and station itself would also be made. Three types would be used: 80's music, comedy, and news. The promos would feature short clips from 80's songs, famous comedians, and newscasts, along with short spoken segments that emphasize the fun, optimism, and localism of the format. The slogan would be included near the end of each general promo as a sort of closure that sums up the promo.

The type of on-air promotion from which listeners can get the most enjoyment is contests. Contests can be the most effective way of drawing attention and listeners to any station. Contests can also keep listeners loyal to a station as they hope to win certain prizes in future contests promoted by the station. Through this promotional tool, it has

been shown that people will do pretty much anything to win prizes, but what contests and prizes are given depends on those participating. The contests and prizes should fit into the lifestyles of the targeted audience; they should be made worthwhile for the listeners to listen to and participate in. Contests should draw people in to the station, and be able to keep the listeners after the contest is over. Some stations experience a surge in ratings during the duration of a contest, only to have the ratings fall sharply after the contest is done. In order to succeed, contests should be simple, involving (both for participants and non-participants), compatible with the station's sound, appealing, worthwhile, and should have justifiable costs. A contest that is very expensive can be effective, but it needs to be justified."⁸⁸

Although one of the most popular prizes is money, stations should attempt to set themselves apart from all of the other stations giving away money. The station's goal should be to have the listener remember where he or she received the prize. If the listener remembers, "Hey! I won \$500 playing a contest on a radio station!," but cannot answer the question, "So what station gave you that great prize?," nothing has been gained by the station. The listener is likely to just move on to another station to try to win another \$500. Therefore, prizes should be unique and should reflect the image of the station and its format. The prizes should also be coordinated with the audience's lifestyles and preferences. Niche contesting, a subcategory of niche marketing, can "touch" listeners and make them feel as if the contests and the prizes are designed just for them, rather than for the masses."⁸⁹ If a station creates a contest niche in its market, the image of the station can be strengthened, and the listener can position the station in his or her mind as the

station that has this kind of contest and prize, e.g. "The station that gives away trips to warm, tropical places." The listener is bound to not be as confused about where she or he received the prize ("Yeah! I got the tropical trip from the greatest station, WHOT!").

Contests are a favorite marketing tool especially with Oldies formats. The contests are used to convey an atmosphere of fun and entertainment to coincide with the atmosphere of the format. Oldies stations are known for giving away prizes that come from the decade that the music selections are from. Classic cars are a main example. Maintaining youthfulness in Oldies contests is a significant tool as those listening to the station were in their teens when the music of the format was popular.⁹⁰

For the "All 80's Format", niche contesting would be a common practice. Many of the contests would have some kind of Eighties theme, and the prizes would also reflect the upbeat, fun mood of the decade. The following are examples of contests that WMAX would execute and the prizes that would be won.

One of the first contests that WMAX would hold would reward those sampling the new format and station, and would help out the programming of 80's music. The contest would require listeners to send a postcard in to the station that included their name and phone number, their five favorite 80's songs, and the slogan for WMAX (We are the 80's). The postcards received would be put in a box and every hour from 8AM-8PM, one card would be drawn at random. If the card has the correct slogan on it, the name would be read on the air. If the slogan would be incorrect, the card would be discarded, and another one would be drawn until one was found that featured the correct slogan. The name would be read as such over the air: "Jane Smith, thank you for listening to WMAX

the Max! You have ten minutes to call our studio lines at 555-1234 and win the 80's prize package!" Then, the DJ would pick two songs out of the five songs listed by the listener and play it for the listener: "Here is one of Jane's favorite 80's songs--'Rock It' by Herbie Hancock!" The songs chosen by the DJ would need to fit into the mood curve appropriately. If the caller would phone in within ten minutes, he or she would win a prize package filled with 80's items: a Rubik's Cube, a Trapper Keeper notebook with a WMAX bumper sticker on it, a can of mousse, a WMAX polo shirt, a Trivial Pursuit game that features questions about the Eighties, a box of Jelly Bellies brand jelly beans, a gift certificate to a video store for free rental of two movies, and one volume of the Livin' in the Oblivion CD series (the CDS feature all 80's music). The winners would be recorded and (with the listener's permission) be placed in an on-air promo for the station that would be placed between songs. All the promos would be rotated with each other. How often they are rotated would depend on how many winners decide to do the promo. The contest itself would last four weeks.

With this contest, everyone who enters would tune in to see if they won, and those who do not enter could tune in and hear if anyone they know is announced. The winners would receive unique prizes from the decade and the chance to have their own voice on the radio. They would get to be sort of a local celebrity. They would also get to hear two of their favorite songs played just for them. The station would expand and strengthen their audience base, receive music programming preferences from the songs people list, and would receive fresh promo material from those who listen.

Another contest would require that the listeners exercise their puzzle solving skills.

Once a month for a year, an 80's personality would be "hidden" somewhere in the area of WMAX's market. If WMAX would be in Lansing, the personality would be "hidden" somewhere in the Lansing city limits. At the start of the month, the first clue would be given to the whereabouts of the celebrity. The first celebrity could be Mr. T from the 80's TV program, "The A-Team." Two clues would be given per day, one during the morning drive and one during the afternoon drive daypart. The first five callers would receive the chance to guess the location. The first clues given would be very general (Mr. T is in a brick building). The callers that qualify would get one try to guess the area outlined in the clue, such as the building Mr. T is in. The same caller could not call twice during the same five-caller round. As clues are solved, the succeeding clues would become more specific. The final answer given has to be very specific about the location (Mr. T is in Sparrow Hospital on the second floor in the ladies' room by the waiting room in the third stall from the right of the door). Whoever guesses the exact place will win \$500 plus an Eighties prize package, as in the postcard contest aforementioned. A new 80's celebrity would be "hidden" each month. This contest would be fun and intriguing for participators and non-participators who do not call in but just play along. The grand prize would be well worth the listeners' trouble of pondering and guessing locations. The winner would feel a real sense of accomplishment. Having the celebrity be from the 80's would effectively tie in with the slogan of WMAX--We are the Eighties! It would also help the winner and other listeners remember which station held the contest--the station with the All 80's format.

The last example of a contest for the "All 80's Format" asks listeners to be personal and to share special memories of the decade. Participants would write in to the

station, describing a memory from the 80's that is associated with a certain song from the 80's. The memory associated with the song could be about a person, an event, a place, or any combination. The memory could be funny, romantic, sentimental, or melancholy. Memories that would include sexually explicit or unnecessarily violent material would not be accepted. If people wish, they may use false names to protect identities. The entries would be limited to 500 words or less. Entries would be judged by station staffers for emotion, descriptiveness, how the memory connects with the song, and grammar. The top three entries would be picked and the names would be read on the air during the Breakfast Club morning show. The winning memories would be read on the air by the morning personalities, and the song mentioned in the memory would then be played. If the author would want the song to be dedicated to a special someone, he or she would note that in the writing. The top memory would win a trip for two to anywhere in the continental U.S. for a week (including round trip tickets, hotel accommodations, a rental car, and \$500 spending money), plus the 80's prize package. Second place would receive a complete set of *Life* magazines from 1980-1989, \$100, plus the 80's prize package. Third place would win the Livin' in Oblivion series either on CD or cassette, \$50, plus the 80's prize package (excluding the one volume of the Livin' in Oblivion, since the winner would have the whole series). This contest reflects the format's function as a soundtrack for the targeted audience's lives. The songs provide memories, and the format allows the audience to relive those precious times that had been pushed to the side but not forgotten. The contest allows the participants to share these memories with the community of 80's children, who have similar memories and shared experiences. Those who do not

participate can enjoy hearing the winners' entries on the air and thinking of their own stories from the decade.

While the contests and prizes mentioned above all have an Eighties theme and serve to have the listeners celebrate and remember the 1980's, these would not necessarily have to be the only kind of contest and prize that the format would feature. Other ways of focusing the prizes and contests to the targeted demographic include those that focus on the listeners' lifestyles. Since the targeted demographic is women ages 25 to 40, contests and prizes that cater to their everyday life would be attractive and useful to the listeners and could build the format's audience base and increase loyalty. One such contest could be a recipe contest where listeners would send in recipes for various categories of food, such as main dishes, side dishes, salads, desserts and appetizers. One winner from each category would be chosen by a panel of judges (local chefs and restaurant owners, for instance), and each winner would receive their own personal chef for two weeks (excluding weekends). The chefs would make nightly visits to the winners' homes at a time worked out by the winners and chefs and would cook the family dinner every weeknight for two weeks. Since most women in the "All 80's Format" demographic work out of the home and do not have much time for making meals, having this assistance would be a wonderful and very appreciated gift, and they would have the "All 80's Format" station to thank.

All of the examples of contests and the prizes mentioned are unique and targeted for the format's audience. Thus, they are examples of niche contesting, which sets the contests apart from those on other formats and stations. It makes the format stand out

among the masses, and with it, the stations that carry the format, such as WMAX.

Positioning the station and format strongly in the listeners' minds helps to let the listeners understand the format and its function, its purpose for being on the airwaves. Listeners remember what stands out in their mind and what they understand. The targeted audience would feel the format and station is just for them, and this would increase loyalty. The listeners would have a home on the radio dial. This is the goal of niche marketing--letting the targeted audience know that there is a product just for them out there, and its easily within reach.

Chapter 12

HUMAN NATURE: QUALITATIVE RESEARCH

Niche marketing requires detailed information about an intended, or targeted, audience. Quantitative information that ratings give does not suffice; more qualitative information is needed to truly distinguish one station and format from another. In larger markets, the stations are separated by only fractions of a share point.⁹¹ The stations are all addressing the same age and sex demographics. But audiences are more than just these simple quantifiers. Advertisers need to know more about who they are marketing to when they employ a station's services. They want to know that the ads placed on the station will reach the people who will purchase those products. Programmers need to know more about who they are programming the format and station for so as to create programs that will appeal to the targeted audience. Each format and station has listeners with different lifestyles, perceptions, desires, and behaviors. A group of people with the same age and sex can have several different lifestyles and preferences. Ratings are just a start at understanding the radio listening audience; this information needs to be supplemented with more in-depth information, and qualitative research can provide this information. Qualitative research can effectively distinguish one radio station from another.

Arbitron, the diary-based audience research service for radio, offers a service named Arbitron Information on Demand, or AID. With this service, subscribers can create customized audience analyses from Arbitron's diary data base. Listener behavior

can be studied in more detail, as information including where, when, and how often listeners tune in is provided directly to programmers to aid them in making decisions. AID can calculate whether listeners listen during more than one daypart, whether listeners listen exclusively to one station or are dividing their listening time between multiple stations, and can track tune-in and tune-out. Specific demographics and geographic data based on ZIP codes can be pinpointed, which is especially useful in larger markets. AID clients can run the program on the station's computer by direct access, or Arbitron can perform the analysis. Although a very helpful tool, AID is quite expensive.⁹²

A less expensive but much slower alternative to AID is a mechanical diary—a printout of the information in the diaries that mention the client station. Like AID, it provides insight into who is in the audience and what their behaviors are. Client stations order mechanical diaries from Arbitron for analysis at the station. Since it is not on-line, the service is slow, but it is just as helpful as the on-line service.⁹³

With the information gathered from AID and the mechanical diary, programmers can make insightful scheduling decisions concerning music, news, promotions, and stop sets. For instance, if the information shows that most listeners tune in to the station between 7AM and 8AM, programmers can make sure that important promotional information is included in that hour, such as information about contests. This would encourage listeners to tune in at other times of the day.

Another type of qualitative research is geodemographic research. This “combines an analysis of demographic variables with the geographic locations of subjects.”⁹⁴ Certain attributes of audience members who live in areas defined by ZIP codes are fairly

consistent, and clusters of people can be labeled with specific characteristics. Measured attributes include marital status and family composition, ethnicity, education, occupation and income level, length of residency and mobility, and possessions of cars, appliances, and household conveniences. This wealth of information can provide advertisers with predictions of buying behavior and can provide programmers with information on lifestyles and preferences that can be used to better focus the programming to the desired audience. ClusterPlus and PRIZM are two geodemographic services that stations can employ.⁹⁵

Research companies provide many computerized lifestyle or geodemographic data bases that have great potential for channeling precise radio audience composition. Expertise in the use of these computer-based systems is becoming more important in the radio industry and will be a must for future programming and advertising decisions.

Along with knowing the listeners' lifestyles and preferences, programmers should know what the audience wants from a station--more music? Less news? Less music by a certain artist or group? Also, what listeners think about a station should also be determined. What kind of image do the listeners have about the station? What are the likes and dislikes? What do the listeners think about the contests and off-air marketing methods, such as TV ads?

In order to ensure objectivity, radio station employees usually do not conduct this audience perception research on their own. Consultants from research companies are hired to conduct tests and interviews with a sample group of listeners, and the results are shown and explained to the station managers. By using the services of consulting companies, the data gathered will be more valid and objective for more effective analysis

and decision making. If small market stations cannot afford a consultant, they can obtain reports from the research.⁹⁶

Often the first step in perceptual research is to do focus group interviews. These interviews involve six to eight people and a professional moderator who asks the questions and directs and focuses the conversation on the topic or topics at hand, such as the group's opinions on a station's morning show or a station's contest. The interviews allow radio programmers to gain insight on the opinions and behaviors of the listeners and why they think what they think, help interpret other research data and embellish the information in ratings reports, obtain audience perceptions about the station's image, and develop questions for representative survey research. Four or six focus group sessions should be held in order to get enough information. The people chosen to be in the focus groups should be screened carefully and should be those who are in the target audience of the station.⁹⁷ For the All 80's format, the focus group participants should be people aged 25 to 40, with more women than men being included in the groups.

Focus group research does not give statistically representative results, due to only a small amount of people being interviewed. The responses elicited from the focus group respondents can be validated by doing a follow-up survey of a broader sample of the targeted audience.⁹⁸ The larger survey will be more effective in that the focus group will have yielded important insights that can provide focus to the survey. Without focus, the large survey could ask the wrong questions, not enough questions, or even too many questions. The larger survey could be done by phone, mall intercept, questionnaires, or by having people call an 800 or 900 number to give their opinions. Phone surveys are the

most popular method of survey research in radio, as they are quick and not very expensive.⁹⁹

Since music is the most important programming element for most formats, radio music research is done to gauge audience preferences. This research can track the familiarity of songs, the burnout tolerance of songs, and audience reactions. Call-out research and auditorium testing are two methods of gathering the information. Both involve playing a hook (the most recognizable part of a song) from every song and having the respondent rate the song from 0 (never heard of the song) to 7 (one of my favorites). If the person is tired of a song, he or she would give it a 3. If many 3's are given for a song, the song would be high on the burnout factor and should be put in lower rotation. If a song receives many 7's, the song would be placed in higher rotation.¹⁰⁰

As with focus groups, the respondents in music research should be screened to ensure that those who listen to the format are the ones in the study. About 200 people should be used in the sample, and the research should be done twice a month to keep the playlists and rotation effectively updated.¹⁰¹

Auditorium testing, although more expensive than call-out research, is considered more accurate and reliable by many consultants who do music testing.¹⁰² For auditorium testing, people are screened and called in to an auditorium or a big room and about 200 hooks from songs played on the station are played over loudspeakers. Respondents then write their responses on a sheet of paper. With auditorium testing, respondents are paid to participate, and more hooks can be played than can be played when doing call-out research. An auditorium music test can last an hour and a half, while a call-out test, since

it is by phone, could only last 15 to 20 minutes. Two hundred hooks could not be played in this amount of time. Also, in auditorium testing, respondents can not hang up as they can during call-out research.

The auditorium testing method could also be done to do lifestyle research on the intended audience.¹⁰³ Questionnaires including questions about lifestyles, preferences, behaviors, and personal characteristics could be handed out to all of the participants to find out detailed information about who the targeted listening audience really is.

This qualitative research can result with a plethora of valuable information with which to program and promote a radio station. WMAX would use this information to choose new songs and delete songs from the playlist, construct promotion plans, and design contests that the listeners can really enjoy, since their input was used. Qualitative research and music testing are somewhat recent; music testing has only been done for about ten years, while qualitative research is just getting off the ground.¹⁰⁴ As radio stations' audience shares become smaller and similar in size, the need for this kind of audience research becomes more significant in order to distinguish between stations and who is listening to them. If a station wishes to cater to a certain audience, the station had better know just who that audience is, where they are, and what they need.

Chapter 13

WE BUILT THIS CITY: SURVEYING THE LANSING MARKET

A survey of targeted listeners was taken via written questionnaire in order to elicit radio habits, preferences, and opinions so as to help design the format. The respondents were asked to record how many hours they listened to the radio, during what time periods they most frequently listened, whether or not they switched stations often or listened to one station exclusively, why they listen to the radio and why do they listen to the stations they listen to most, when they enjoy listening to the radio the most, their dislikes about radio stations, their favorite morning shows, their news and sports preferences, if they entered radio contests, their favorite 80's artists and favorite comedians, and what kind of music they would like to hear on an all 80's station. Also, a variety of demographic and psychographic information was asked.

The surveys were distributed to different professors who are in the Telecommunication Department at Michigan State University, and the professors handed out the surveys in classes that included students at the Junior level or higher. Surveys were also handed out in hallways in the Communication Building and in dormitories and student apartments. The response rate for this survey is 72%. Sixty percent of the respondents were male, and 40% were female, and the average age of the respondents was 24 years old. Having the male response rate higher than the women's is problematic since the "All 80's Format" focuses on women more than men. However, the average age of 24 is an advantage, since the respondents were born during the designated time frame of 1965

to 1975, which is the intended audience of the "All 80's Format."

In addition to the written survey, two different groups of individuals were asked to give their evaluations of the proposed "All 80's Format." One group consisted of students that were in the demographic of the format. These individuals represented the format's listeners. The group consisted of 30% males and 70% females. All are Caucasians in their twenties and at the time of the evaluation were either seniors in college or graduate students. They were chosen while they were on the job at the campus radio station WDBM-FM or in a Telecommunication class at a 400 or above level. The other group consisted of program directors from various radio stations with different formats. This group represented the professional point of view. All directors were Caucasian males ranging in age from mid-twenties to mid-forties. They were chosen from a listing of radio stations in the Lansing yellow pages and contacted both by letter and by phone. Those who responded were included in the focus group.

Both the listener and professional groups were asked to listen to a demonstration tape of what the "All 80's Format" would sound like. The results from the questionnaire survey aforementioned influenced the content of this demonstration tape. The groups of students and program directors listened to the tape, wrote down comments, and afterwards a discussion was held about the individual's opinions and suggestions concerning the design and content of the format. They were also asked to look at a pamphlet of papers that included Table 1, Figures 2 and 3, and descriptions of the music categories, specialty shows, and contests and promotions. All of the respondents who took either the written survey or who were involved in the evaluation of the demonstration

tape were located in the Lansing radio market, which would be an example market for the “All 80's Format” due to the demographics of the market and the businesses that are in the market.

The Lansing market consists of three counties: Clinton, Ingham, and Eaton. The total population is approximately 434,000, with 219,000 females and 215,000 males. About 111,000 people are between the ages of 25 and 40. For each county, this age demographic is the largest. Most of the people in this age bracket are married, have some college, and have two workers in the household. Manufacturing, retail, educational services, public administration, and health services are the main industries in this market. The average commute to and from work is quite short—15 to 30 minutes, with most people leaving their homes in the morning between 7 and 8:30AM. This would be a prime time for advertisers to get their message on the air as people commute to work. Other commute periods are noon to 4PM, and 5 to 8PM.¹⁰⁵

Advertisers in the Lansing market that would want to advertise on the “All 80's Format” station would include restaurants, pizzerias, coffee and bagel shops, bars and clubs, clothing stores, record stores, car dealerships, beauty shops and barber shops, furniture stores, electronic stores, grocers and discount stores, gift shops, party stores, insurance companies, health clubs, jewelers, apartment complexes, and banks. These are products and services that are most important to the targeted demographic—women aged 25-35. Men in this age bracket are the second most important targeted demographic. As for competing stations for this demographic group of the “All 80's Format”, the competing formats would be CHR and Adult Contemporary stations that include some

80's songs in their playlists as well as Country stations. In the Lansing market, the stations WFMK FM (Adult Contemporary), Z 101.7 (CHR), and WITL (Country) would be the stations in competition with WMAX 98.5 FM. However, the "All 80's Format" has its unique niche of being the only station that focuses on all 80's music, and is the only format that includes comedy bits throughout the day rather than just during morning drive time. The audiences of the other stations could be drawn to the new and unique format out of interest. Hopefully, many of them would enjoy the new format so much, they would choose it over the other competing stations. Otherwise, all four stations' audiences would share the same audience. What station gets the biggest share depends on how well each station caters to its audience and markets itself.

The next chapter details what the questionnaire respondents and the participants in the demonstration tape evaluation had to say about radio in general and about the "All 80's Format."

CHAPTER 14

TELL IT TO MY HEART: SURVEY RESULTS

The written questionnaire was distributed three months before the “All 80's Format” demonstration tape was produced. This survey served to obtain the targeted listeners' opinions, likes and dislikes about radio, as well as their listening habits. The results of this survey were calculated after 72% of the surveys were returned and were used to help create the demonstration tape.

The first section of the questionnaire asked respondents to recall their radio listening habits. The males in the survey listen to the radio 2.5 hours per weekday and 2.7 hours per weekend day; females listen 2.3 hours per weekday and 2.9 hours per weekend day. For all the respondents, most listen to the radio during the 6-10AM daypart during the weekday (33%), followed by the 3-7PM daypart (32%), 10AM-3PM (28%), 7PM-12AM (21%), and 12-6AM (5%). During the weekend, the respondents listen during the 10AM-3PM daypart most often (43%), followed by 7PM-12AM (28%), 3-7PM (22%), 6-10AM (14%) and 12-6AM (4%).

When listening, most of the females (69%) listen to one station exclusively, while 28% switch back and forth between several stations. On the other hand, more of the males switch back and forth (56%) than listen to only one station (42%). Most of the females enjoy listening to the radio in the evening (45%), while most of the males enjoy listening in the morning (42%). An equal number of males enjoy listening during the afternoon and evening (28%), while 34% of the females enjoy listening during the morning

and only 14% during the afternoon.

The next section called for respondents to relate how they used radio and what they liked and disliked about radio. As for why the targeted listeners surveyed listen to the radio, most listen for entertainment. Other reasons include using radio as background music, as an information source, as a relaxation tool, and as a way to wake up. When asked why they listen to a particular station, the respondents listed the music as the most important reason, followed by the Djs and the news updates, which equalled in importance. The most common complaints included the stations having too many commercials (although this was even listed as a complaint for those who listen to stations that do not have commercials, such as the MSU student radio station WDBM 88.9 FM). The other two most common complaints involved the two most important reasons why listeners choose to listen to certain stations—the music and the announcers. Respondents said that the Djs talked too much and sometimes sounded fake and “stupid.” Also, respondents complained that the songs were repeated too often and that the playlist was too short. They wish for more variety in the songs played.

Only 35% of those surveyed had a favorite radio morning show, but of those who did, they enjoyed the mix of humor, music, and information. However, they stated that there was too much talk and desire more music to wake themselves up. Also, most did not think that the content in their morning show should be included in the programming in the afternoon or night.

The next section of the questionnaire asked for news preferences. Both males and females think news updates are important, and desire news most often during the morning

drive period (6-10AM). Early evening updates are also desired, followed by late night updates. Local news was considered most important, followed by national news, state news, and international news, respectively. Both males and females considered sports not very important, but they do desire some sports coverage, with professional teams being the most important, followed by college and high school teams, respectively.

When considering radio contests, the respondents do not participate often—only 1.5 times per year on average. When asked what contests they either heard about or participated in were most memorable, respondents listed contests that involved prizes of concert tickets, compact discs, trips, and money. A few respondents said that they tried to win a prize they wanted and were close to winning, but did not win.

The next section of the survey focused on the proposed programming of the “All 80's Format.” According to the results, most of the respondents said they listened to Top 40 music during the 1980's. Hard rock and alternative/punk rock follow Top 40 as the second and third types of music most listened to. Rap and R&B follow alternative rock. Very few respondents listened to country during the decade. When asked what kinds of music they would like to hear on an all 80's station, most respondents chose alternative rock, followed by heavy metal, easy listening, and R&B. Rap music was less desired, and only a few desired country music.

The 80's artists most often listed as the respondents favorites include Bryan Adams, Genesis, Prince, Michael Jackson, Wham/George Michael, Duran Duran, Madonna, U2, The Police/Sting, Men at Work, and Depeche Mode. As for the most well-liked comedians, Eddie Murphy, Jerry Seinfeld, Jeff Foxworthy, Sam Kinison, Bill Cosby,

Steve Martin, Adam Sandler, George Carlin, Robin Williams, Babcat Goldwaite, John Belushi and Dan Akroyd were listed most often.

The last section asked for demographic information and some psychographic information so as to try and find out more about the demographic. The targeted listeners surveyed have similar characteristics according to the information collected. They watch television three hours or less per day, use the Internet three hours or less per week, read at least one newspaper three times per week on average, rent three or fewer movies per month, and purchase two compact discs per month. Less than half belong to either a music or movie club, and about half subscribe to magazines. Of those who subscribe to magazines, they subscribe to entertainment, fashion, and information magazines the most (examples include Rolling Stone, Entertainment Weekly, Details, Cosmopolitan, Time, and Newsweek). About 95% of those surveyed like to travel and do so often (five times or more per year out-of-state and five times or more out of the country during their lifetime). Most believe that their peers are living in a troubled economy and that their daily lives are filled with much stress. Slightly more respondents felt more optimistic about life ten years ago than they currently feel. Most do not think that the lyrics to current songs are depressing, and do not necessarily prefer optimistic songs over songs that are less optimistic. Most value peer support and are willing to take risks. Although making money is important to success for the respondents, having a satisfying career is more important.

Due to the responses of the survey, the "All 80's Format" would include mostly Top 40 music from the decade, since that was the music most listened to during the

decade. Top 40 music would be played during every daypart. Alternative rock would also be included in every daypart, especially during the morning and afternoon drive time periods, since this is when most people are listening. Hard rock would be included in the morning hours and the evening hours, but would be put in low rotation during the afternoon hours so not to irritate those concentrating at work. After 5:00PM, hard rock songs would be put in higher rotation. Easy listening and R&B would be put in higher rotation during the afternoon hours, but would be the lowest rotation during the morning drive period, since many easy listening and R&B songs are at a slow tempo. Since many females enjoy listening during the evening and like easy listening and R&B more than males, and considering that the format is skewed toward females, easy listening and R&B would be included in the evening hours, but at a lower rotation than during the afternoon. The evening hours would include a higher rotation of Top 40, alternative, and hard rock. The easy listening and R&B would be played when the composite mood curve is at its lowest point in its cycle. Therefore, a hard rock song with a high tempo would not immediately precede or follow a slow easy listening or R&B song. Top 40 or alternative songs would be between the hard rock and easy listening/R&B songs to aid in the flow from high to medium to low tempo songs. Rap songs would be put in the lowest rotation and would only be played during morning drive time or during the evening hours. The comedians listed as people's favorites would be put in the highest rotation, and a variety of bits from those comedians would be included to aid in preventing burnout of their routines.

For the morning show "The Breakfast Club," although humor and talk would be

included, music would still be the main focus in the programming mix. Listeners enjoy the humor and information, but still wish to be entertained with music more than any other programming element. The talk that is included would feature bits about what is found in newspapers and magazines that are most often read by the listeners so as to keep in touch with the audience's interests and concerns (i.e. "Did you read the article in Entertainment Weekly about..."). Relating to the listeners as peers is one of the best ways of drawing a loyal audience that feels at home with the station.

After the demonstration tape for the "All 80's Format" was produced, the student group which represented the listeners of the format gave their evaluation of the proposed format. Their opinions are important as they would be the ones to actually use the station for their own gratifications. However, having only the students' evaluations would lead to slanted results. The listeners do not know the inner workings of a radio format and do not fully understand the business of radio. The listeners pay more attention to the musical artists played than to the intricate design of the format. This is why program director evaluations were also gathered. These individuals understand radio formatics—it is their job. They know the methods of effectively scheduling the various events in the format: stop sets, news, liners, and music categories. They understand how ratings work and how well a station could survive the ratings system. Program directors also would consider external promotions, research, station image, and how to market to the targeted audience. Programmers know radio is a business, not just a form of entertainment. They would be able to offer a more professional viewpoint which could differ greatly from the listener or layman viewpoint. Incorporating the two groups of evaluations allows for a more

comprehensive summary of how well the format would work if put into motion.

After they listened to the demonstration tape of what the format would sound like during various dayparts and days of the week and examined the pamphlet of tables and figures, the listeners were asked a series of questions. The first question asked if they were familiar with the 80's songs featured. All listeners responded positively: "The songs brought back a lot of memories." They said that the songs were ones that they would enjoy hearing again. When asked if the music mix worked well and if there was enough variety, all listeners responded yes. However, there was a concern by some about keeping a fresh mix due to the songs all being from the same decade with no new songs. Most agreed that the music flowed well and were satisfied with the pacing. One wished the pace could have been faster. As for the comedy, all liked the mix of comedy and music: "The comedy adds meat (to the format)." However, many were confused about the 90's comedy mixed in with the 80's music. They were not sure how the comedy related to the 80's music. Several noted that only 80's comedy should be included. One noted that comedy should only be included during the morning and afternoon drive dayparts rather than having it across all the dayparts. All of the listeners enjoyed the specialty shows (Michael and Madonna Monday, The Big Hair Blox, Then and Now, The Top 10, and Soundtrack Sunday). They thought the show ideas were novel, fun, and "a great way to remember the 80's."

As for the news, most agreed that they wanted news and were satisfied with the times scheduled in the format (morning drive, 3PM, 5PM, 7PM, 11PM). They liked the idea of naming the newscasts in order to distinguish between them: "It gives (the

newscasts) identity.” The listeners favored the Smile Story and the Back in the Day segments of the morning news: “They are a good change of pace.” They noted, though, that they do not want to be bombarded with news. They desired quick updates, and wanted to return to the music quickly.

The listeners all really enjoyed the bumpers and sweepers featured in the format, saying that they were “lively” and “fun” and that they give the station a positive image and make the station memorable. They were impressed by the production: “(It’s) one of the station’s best assets—it catches your attention.” Some gave some creative ideas about other liners, such as having 90’s musical artists name their favorite 80’s artists and having listeners giving quick descriptions of their first or favorite 80’s concert. Most agreed with the placement of the liners after every two or three songs. Only one person felt “jingled out.”

The contests and promotions described in the pamphlet and featured in the tape pleased the listeners. They thought the ideas were unique and fun, and most would want to participate in the contests. They agreed that some of the prizes should have an Eighties theme, and thought that cash prizes were the best. Some offered other contest ideas, such as offering listeners who wanted to get rid of an Eighties hairstyle or Eighties fashions a chance to get a Nineties makeover. This contest, however, puts the Eighties in a negative light, insinuating that items from the decade are undesirable and should be pitched—forgotten about.

Feedback concerning the morning show, The Breakfast Club, contained both positive and negative comments. The listeners favored the energy and show content,

namely the video game contest and “The Top 5 Ways You Can Tell if You are an 80’s Child.” They liked that the hosts gave the song titles and artists often, and enjoyed the host interplay and production. However, some thought that the hosts talked too much, and stayed on one subject for too long. Some wanted a faster pace. One thought the show was too fast-paced, and that the hosts bantered back and forth too much. But overall, the listeners said the show was fun to listen to and that they would tune in to wake up in the morning. One noted “Yes, the show would wake me up, providing that I didn’t change the channel during the program (because of the hosts’ bantering).”

The listeners’ overall impressions of the format were positive, saying that the format is “a nice alternative to what is already on the radio” and that the format was fun. One listener noted that it put her in a good mood and made her want to go dancing. The listeners thought that the DJs should be from the 1980’s in order to make the format more believable and genuine. The DJs in the demonstration tape often used 80’s lingo, and the listeners enjoyed that. One suggested that the DJs should be tested to see in which daypart they fit best. All the listeners said that they would listen to the station if it were in their area. It may not be their favorite station that they listen to exclusively, but they would tune in often.

The program directors were all male, but came from various formats: oldies, country, alternative rock, Top 40/CHR (contemporary hit radio), and AOR (album-oriented rock). Like the listeners, the PD’s were handed a pamphlet of what the format looked like on paper, including the logs for the different dayparts, the clocks for the news and stop sets, and descriptions of the music categories, specialty shows, and

promotions. A series of questions were asked, but the questions differed from those of the listeners due to the programmers' expertise of the radio business. The first question asked how the format would fare in the ratings system. Four said that the format would perform medium to well, depending on the market. One director thought the format would not fare well, noting that the format was "too broad" and was not focused enough. Another advised "Anytime you do a narrowly targeted format you have to be absolutely sure there is enough of an audience to support the format." When asked if the format would work well with external promotions, four said it would, and one didn't think the format was focused enough to do well with external promotion. One director stated that promotions "could be huge—if the music, information and personalities all work well, (too). Stations that promote well do not always win (in the ratings)." All but one of the directors said that the format would perform well with the targeted audience. One director feared that the audience would get tired of the format easily, and advised that the station should start playing only the "killer songs"—the top hits of the decade. Then, once the audience's attention is grabbed, broaden the play list and play the songs that were not as popular but are still familiar. This would make the mix sound fresh to the listeners.

The program directors did not think that the method of scheduling the news presented would work with the listeners. They thought that there was too much news and noted that less is more. The market would have to be examined in order to know the best way to handle news. Is there another news outlet in the market? One director noted "News is effective during the morning drive. Outside (of that), listeners want music. If they want news, they will go to AM news stations, newspapers, or TV." The directors

said that lifestyle news content would work best with the targeted audience.

All of the directors thought that the format would work in Lansing, but how well would be “a shot in the dark.” They said that the format would work best in major markets, due to the format being a niche format. One director even stated that the format would work best in warm climates—it would work as a party format. When considering what kind of audience research would be best for the format, the directors listed music testing as the most important. One noted that even some 90's songs should be tested, since some 90's songs are perceived as 80's songs by listeners. He also stated, “Too many stations guess and play their favorite songs. (The listeners’ favorite songs) should be played often—test the library before you air the music.” Perceptual testing (how listeners perceive the station) was also named as important research, as well as call-out and promotional research.

As for the music categories, three said that they would work, while two disagreed. One advised that the categories be separated by where the songs placed on the chart: Top 5, Top 15-6, Top 30-16, etc. Another said that the turnover of the top songs (the songs that test the best with the listeners) should be high so listeners can hear their favorite songs often. “What you want to do,” one director advised, “is eliminate the possibility that someone will hit their button for another station. Now that there are so many choices on the radio dial, it’s that much more important to play only the best songs.”

All of the directors thought that the station’s imaging was favorable, but one noted it could be more direct. Another thought the imaging could be broadened, and that branding the music played by using the station’s frequency and branding the frequency to

the image would make the station's image stronger. In addition, including promos that quickly detailed how and when the listeners can use the format (i.e. listening on the way to work or during the day at work) would help the listener know why the station exists and why they should stay tuned to the station in order to gratify their needs. When discussing outside marketing of the station, the directors listed TV, billboards, cable, and "direct marketing via mail, calls and promotions." A director noted that giving something to the listeners through the mail--giving them something they can actually touch--will allow the listeners to remember the station better when the time comes to write in their Arbitron diaries what stations they listen to. Another director advised to start softly for the first few months, then get into more heavy marketing.

The last question asked if audience size or audience loyalty is more important. Three said size was more important. One said that it depended on the station's sales goals. Another director stated "Loyalty doesn't exist. A listener may listen to you every day, yet when they fill out a diary, they might not even give you credit. The station that markets and attracts the most diary keepers wins." One program director summed up the job of programming best: "You want people to only need your station and nothing else. That alone is the ultimate programming challenge."

These evaluations prove that designing a format involves a lot of insight into what is needed by the radio market as a whole and what is needed and desired by the targeted audience. Nothing should be left to chance. Every detail is important. Some of the details are passed over when creating the format's design, which is why the suggestions of the listeners and program directors were so valuable, such as pointing out the confusion

caused by including 90's comedy with 80's music. The listeners and program directors had very compelling comments, and the two groups conflicted between and within their separate groups. For instance, within the listener group, some liked the frequency of the sweepers, while others thought there were too many. Some program directors thought that the format would work in Lansing, while others didn't think it would.

The two groups conflicted between each other, as expected, since they each have different viewpoints of what radio is about. The groups conflicted the most about the music. The listeners loved the variety, while the program directors said the music was too broad and that only the top songs should be played. The program directors' points are quite valid—there should be a limited play list. However, the program directors' limitations were a bit too rigid for this format, which focuses on the variety of the music of the 1980's. The listeners' desire for a wide variety of 80's songs illustrates that variety is needed within this format. The Top 10 songs that are played on a lot of other stations (i.e. "Come On Eileen" by Dexy's Midnight Runners) should not be the only songs featured, but 80's songs that are not heard so often but still were chart-hitting songs, such as "Sugar Free" by Wa Wa Nee. The song is familiar, even though it may not have been as popular or as frequently played during the decade as the hits by Duran Duran and Madonna. Listeners would enjoy hearing those rare 80's tunes that they haven't heard in many years and would be pleased by the station's novelty: "Oh my gosh! I had forgotten about that song. This is great! I can still remember some of the words. This station has really done its 80's music research—they really had to dig deep to find this one. No other station still plays this one. Why not?" Of course, music research is very essential. But surprising the

listeners with songs they haven't heard in many years is a great reward for them, and that would keep them coming back for more, wondering when they will hear another rare 80's song to which they can still hum the tune.

Conflicting statements can cause confusion about whose comments are more worthy. Which are the most important ones that one should take note of and which are the ones that should be disregarded? With the listeners, they may not know the business of radio, but they would be the ones to actually use the station. The station would be for the listener, ultimately. Without listeners, the station could not get advertisers, and therefore the station could not make money. On the other hand, the program directors had the most helpful, specific comments about designing the format. They knew what details need to be attended to when creating a format; they know what works and what doesn't. They know that radio is a business, and money needs to be made before the listeners can be entertained and informed. Basically, it is a question of which comes first--the chicken or the egg? Is the business side of radio more important than pleasing listeners? The station needs money to operate, but money cannot be made without the listeners being there for the advertisers to sell to, and unsatisfied listeners will not tune in. The best way to explain the situation is to say that both sides of radio--business and entertainment--are equally important. They both need each other to make commercial radio work. In other words, both the listeners' and program directors' comments are equally important and all should be taken into consideration. When the two groups conflict, a happy medium needs to be determined.

Both groups did agree for the most part that this format would work, with a few

changes. The listeners were excited and said they wished that an all 80's station were on the radio currently. They believed that radio needs this format. The program directors claimed this format would be most successful in a major market. This format could work very well in a major market as well as in any area with a large university and where this format is needed by the audience it is targeted for. The unique twist of having All 80's music with comedy would interest listeners, and in turn would interest advertisers. The format could make money and entertain at the same time, the mark of any successful format.

Chapter 15

RADIO GA-GA: CLOSING STATEMENTS

The art of radio formatics is certainly intricate. Not only does the entertainment side of radio need to be considered, but the business side as well. How the format is designed not only affects how the audience is entertained, but also affects the station's profit. If spot sets are scheduled too short, for instance, not enough advertisers would be able to buy air time, and this would cut into profits. But too many commercials would turn off the listeners, which in turn would not please advertisers wishing to reach consumers and would lead to lower profits. The way all the elements of a format are scheduled--music, news and information, commercials--as well as the personalities, marketing and promotion all have significant consequences on how well a format will work. The market also makes an impact on the format's success, for if the market does not have the audience that will be attracted to this format, the station with that format will find itself in trouble. Research is needed to test the market, the music and other elements, and marketing--nothing should be left to chance.

The design of the "All 80's Format" needs tweaking due to the results of the evaluations mentioned in the previous chapter. One program director stated that there are four areas of a radio format that need to all work in sync so as to ensure a successful format, and a successful station. These four areas are music, information, personalities, and promotion/marketing, in order of importance. The "All 80's Format" was reevaluated in each of these four areas, and the following alterations have been made.

With the music, the station with the “All 80's Format” would start of with a somewhat tight playlist of only the top hits of the 80's—the most familiar artists (Duran Duran, Cyndi Lauper, Madonna) and one-hit wonder songs (“Mickey” by Toni Basil, “Come on Eileen” by Dexy’s Midnight Runners, and “Tainted Love” by Soft Cell). After a few months of this “introduction” of the format, the playlist would be broadened to the songs and artists that listeners may not have heard in awhile (Samantha Fox, Men Without Hats, Taco) but still recognize. While the top songs and artists would be kept in higher rotation, the less popular songs would be in lower rotation, and the playlist would change every week. Some songs would be taken out of rotation (likely to return after a period of time), and other songs would be put in a higher or lower rotation, depending on their former rotation. For instance, if the song “One Night in Bangkok” by Murray Head was in low rotation, it would be put in medium rotation, and a song in medium rotation, such as “I Ran” by Flock of Seagulls, would be put in high rotation. All songs would be tested by using auditorium testing, since that is the most reliable and effective way of music testing. Due to the onset of telemarketing, few people are willing to take the time to participate in any kind of research over the phone, even if it involves listening to music clips.

As for the music categories, they would remain as originally created (Number One Hits, Groups, Solo Female, Solo Male, Nostalgia/One Hit Wonders, and Comedy), but music genre would be added as a filter when choosing which song will follow another. The filter of tempo would be kept, but mood and texture would be deleted, since tempo is the most important and most easily labeled out of the three characteristics. The musical

genres would include Pop (P), Alternative (A), R&B (R), and Other (O) (which would include rap/hip hop and hard rock). No more than three P songs would be allowed back to back, while with the A and R songs, no more than two would be allowed back to back. The O category would be the least played, and only one would be allowed at a time. The tempo filters would be labeled as such: Fast (1), Medium (2) and Slow (3). The tempo would follow along the mood curve as mentioned before (fast-medium-slow-medium-fast), but without the consideration of the texture and mood. No more than three fast or medium songs would be allowed back to back, and only two slow tempo songs would be allowed in a row. This music categorization is to ensure the most variety and a smooth progression from one song to another.

None of the specialty shows would be altered except for the Big Hair Blox. The current program design lasts four hours and includes two blocks of three songs in a row per hour from 80's hard rock bands that featured members with long hair that stuck out in all directions. The rest of the hour would be regularly scheduled music. However, there is question about the feasibility of having an hour of music which included a song by Janet Jackson followed by a song by Bon Jovi. The listeners may find this bothersome. They could be alienated and turn the station off. True, the personality would introduce each Big Hair Block beforehand--that way the listeners would know that a small shift in programming would be occurring and to expect some heavier rock. If they wish, listeners could call in and request bands and/or songs they wanted to hear. But this may not be sufficient enough. The shift back and forth between the light, dancy pop music and the sound of wailing guitars and screaming vocals could be too much for the listener to

handle, and therefore would not work effectively. Perhaps the better way to handle the Big Hair Blox is to have a one hour program where listeners would call in and request big hair bands they wanted to hear. The bands that are chosen would be the bands to be featured on the program, and three songs from each band would be played in a row. For instance, if someone were to call in and request Bon Jovi, three songs from that group would be chosen, such as "Livin' on a Prayer," "You Give Love a Bad Name," and "Runaway." The program would last an hour because two continuous hours of constant hard rock music on this format could alienate the audience and the listeners could begin to wonder if the station had switched formats: "Is this a hard rock station or is it All 80's?" If the show became quite popular, and a lot of listeners would call in and request bands, the show could be lengthened on a trial basis to see if two hours would work. But the Big Hair Blox program, designed in this new way, would not go beyond two hours (8 to 10 PM). It would depend on listener response whether or not the program would last longer than an hour.

As for the comedy, the listeners and program directors who stated that only 80's comedy should be included had a very good point. Playing an 80's song with a 90's comedy clip would confuse listeners: "What is this Jeff Foxworthy doing on this All 80's station? Is it all 80's or not?" However, the view that comedy should be limited to the morning drive and afternoon drive is not as valid. Listeners can certainly laugh during other parts of the day. Enjoying good humor should not be limited by time. Having comedy all day long would work well—the listeners would enjoy the variety provided by the parodies and comedy clips from favorite comedians such as Bill Cosby, Bobcat

Table 1—Weekday Daypart Sequences

6-10AM

**:00 Red
Green
Time/Temp/Talk**

**:10 News 2 ½ min.
Spots 5 min.
Weather/Talk**

**:18 Yellow/Black
Blue
Time/Temp/Talk**

**:30 Purple
Red*
Green
Talk**

**:40 News 2 ½ min.
Spots 5 min.
Weather/Sports***

**:51 Green
Talk
Yellow/Black**

12-6AM

**:00 Red
Green*
Yellow
Blue*
Purple
Time/Temp/Talk**

10AM-12PM. 1-5PM. 6PM-12AM

**:00 Red
Green*
Yellow/Black
Blue*
Purple
Talk**

:10 News 2 min. (3PM, 7PM, 11PM)

**:20 Spots 5 min.
Weather***

**:26 Red
Green*
Black/Yellow
Blue*
Purple*
Red**

:49 Community Calender

**:50 Spots 4 ½ min.
Weather***

:55 Green

**:20 Spots 4 ½ min.
Weather***

**:25 Red
Green*
Black
Blue*
Purple
Red*
Time/Temp/Talk**

5-6PM

**:00 Red
Green*
Yellow/Black**

**:10 News
Spots
Weather***

**:18 Blue
Purple*
Red
Green*
Black/Yellow
Blue*
Time/Temp/Talk**

**:40 Spots
Weather***

**:45 Red
Green*
Yellow/Black
Blue
Purple**

**:50 Spots 4 min.
Weather***

**:54 Green
Yellow/Black**

12-1PM: All Request, Commercial Free Lunch Break, Monday-Friday

***: Designates when a jingle is to be played.**

Talk includes backselling the last three songs played and billboarding the next three or four artists to be played after the scheduled break.

6-10AM

:00 Red
Gree
Time

:10 News
Spot
Wea

:18 Yellow
Blue
Time

:30 Purple
Red
Green
Time

:40 News
Spot
Wea

:51 Green
Time
Yellow

12-6AM

:00 Red
Green
Yellow
Black
Black
Red
Time

12-1PM

*:Design
Talk inc
be playe

Table 2—Revised Daypart Sequences

6-10AM

**:00 Red
Green
Time/Temp/Talk**

**:10 News 2 ½ min.
Spots 5 min.
Weather/Talk**

**:18 Yellow/Black
Blue
Time/Temp/Talk**

**:30 Purple
Red
Green
Time/Temp/Talk**

**:40 News 2 ½ min.
Spots 5 min.
Weather/Sports***

**:51 Green
Time/Temp/Talk
Yellow/Black**

12-6AM

**:00 Red
Green*
Yellow
Black*
Blue
Red
Time/Talk**

10am-12pm, 1-5PM, 6PM-12AM

**:00 Red
Green*
Yellow
Black***

**Blue
Red
Time/Talk**

**:20 Spots 5 min.
Weather***

**:26 Green
Black
Yellow*
Purple*
Blue
Red
Green**

:49 Community Calender

**:50 Spots 4 ½ minutes
Weather***

**:55 Black
Blue**

**:20 Spots 4 ½ min.
Weather***

**:25 Green
Black*
Yellow*
Purple*
Blue
Red
Green*
Yellow
Time/Talk**

5-6PM

**:00 Red
Green*
Yellow
Time/Talk**

**:10 News
Spots
Weather**

**:18 Black
Blue*
Purple*
Red
Green*
Black
Yellow*
Blue
Time/Talk**

**:40 Spots
Weather***

**:45 Red
Green*
Yellow
Black*
Blue**

**:50 Spots 4 min.
Weather***

**:54 Black
Blue**

12-1PM: All request, Commercial Free Lunch Break, Monday-Friday

***:Designates when a jingle is to be played**

Talk includes backselling the last three songs played and billboarding the next three or four artists to be played after the scheduled break.

Goldw

away fr

Therefo

within t

an hour,

provide

hour. Be

changed.

T

preceded

jingle wo

T

program

afternoon

to keep

music c

televisi

station

the La

hour.

WITL

would

Goldwaite, and Weird Al Yankovic. But having too much of the comedy would take away from the flow of the 80's music, which is the main concentration of the format. Therefore, the frequency of when the Comedy category (the Purple category) is placed within the hour should be altered. The frequency would be cut down and only aired once an hour, near the :30 mark. Keeping the comedy clip at the same time every hour would provide consistency--listeners would expect to hear a comedy clip at the bottom of every hour. Because of this alteration, the weekday daypart sequences would need to be changed. Tables 1 and 2 on pages 125 and 126 show the changes.

To ensure a smooth segue from music to comedy, each comedy clip would be preceded by a comedy jingle to let the listener know that the comedy bit is to follow. A jingle would be played after the comedy clip to sweep from the comedy back to the music.

The next consideration is the news and information of the All 80's format. The program directors' advice that news should only be included during morning drive and afternoon drive is valid and would be taken into effect. Listeners do not depend on radio to keep them constantly up-to-date on the news. Listeners want to hear their favorite music over everything else. If they want news, listeners will turn to the newspaper or television, and some will even tune into an AM station with an All News format. If a station is to do news, it should be the best, otherwise it should not bother. In the case of the Lansing market, WITL is seen as the leader in radio news. It features news every hour. Why should other stations compete? The listeners in the market are familiar with WITL's news image, and any other station's news would just be lost in the shuffle and would be considered a nuisance. The news on WMAX 98.5 would be changed in the

following

would be

headline

deals with

being interested

news, and

need for

Day Story

the news

the voice

person who

aired at

Story on

the news

of the news

weekend

They were

a few of

communities

persons

probably

following way--no news during the 3PM, 7PM, or 12AM hours. The morning news would be kept the same, with one lifestyle news clip added to the other important headlines. This is due to the targeted audience (women aged 20-40) desiring news that deals with improving their way of living. What foods are healthiest? What new drug is being introduced to help with weight loss or cancer? This demographic group needs this news, and having one short lifestyle news clip per newscast would fulfill the audience's need for both the local headlines as well as lifestyle tips. The Smile Story and Back in the Day Story would be scheduled the same. Also, the same morning newscaster would read the news every morning during all of the news breaks. That reporter would then become the voice of the morning news--the listeners would come to know that voice and trust that person with the newscasts. During the 5PM hour, one 2 ½ minute newscast would be aired at :10, and one lifestyle clip would be included in that newscast as well. A Smile Story or a Back in the Day Story would not be included in this "Drive-Home Edition" of the news. Whoever the afternoon drive personality is would be the one to read this edition of the news, unless the news budget can allow for a separate newscaster. During weekends, no news would be scheduled.

The personalities of WMAX would have to be energetic, but sincere and real. They would have to treat the listeners as peers, as friends that they would go out and have a few drinks with. This goes along with the format's ideal of the 80's community sharing common backgrounds and memories from the decade. If a song would remind the personality of a certain funny story, the person should share it. The listeners would probably relate somehow to the personality's experience and would appreciate his or her

willingne

each stop

informati

the sound

the person

otherwise

songs to t

added to t

not need t

Madonna

include na

of the son

if time pe

communi

after the

remind t

happene

high sch

actually

effectiv

helped t

did not

willingness to share. The personalities would be scheduled to talk twice an hour before each stop set, but for only a minute or so. No rambling would be allowed, and any information should be straight to the point. Too much information would only bog down the sound and confuse the listeners, as well as annoy them. During the rest of the hour, the personalities would be allowed to talk during the beginning of three or four songs, otherwise known as “talking up the ramp.” The personality would get to choose which songs to talk during, although it would be strongly advised that any song that is being added to the playlist be given special attention. The most popular songs and artists would not need to be talked about very often--the listeners would know that the song was by Madonna and the name of the song was “Like A Virgin,” for instance. The talk would include naming the artist and year of the song that is ending (backsell), the artist and year of the song that is beginning (frontsell), what artists that are coming up (billboarding), and if time permits, any important happenings at the station (contests/promotions) or in the community. Events concerning the station would be most important item to talk about after the billboarding of the artists. The year of the songs would be given in order to remind the listener of when that song was popular and perhaps to spark memories of what happened during that year (Gee, what was I doing back in 1983? Oh, I was a freshman in high school! Boy, those were the days...). Preferably, all of the personalities would actually be from the 80's generation. They would be able to relate to the audience most effectively, since they have a special tie with the music being played and the events that helped to shape their lives while growing up during the Eighties. Having a personality that did not relate to the Eighties could hamper the station's sincerity. The listener would be

able to p

doesn't a

personali

in the day

80's soun

word use

used in m

and all us

Fi

within the

used wer

station ('

were em

been inc

the freq

frequen

Also, u

questio

What a

twice a

keep y

favorit

able to pick up on it and would wonder “Why is this person on this station? He/she doesn’t appreciate this music or the decade it came from. This person is a phony!” The personalities would be encouraged to talk 80’s lingo and use words that were popular back in the day, such as “fresh” and “bogus.” This would add authenticity to the format’s All 80’s sound and add an entertainment value for the listener (“No way! I haven’t heard that word used since high school! Wow! This station really is totally 80’s!”) The personalities used in my thesis production—the format demonstration tape—are all from the Eighties, and all use 80’s lingo. The listeners enjoyed this detail.

Finally, with the promotions, a wider variety of on-air promos would be included within the format than what was presented on the demonstration tape. All of the promos used were imaging promos—selling the image of WMAX as the one and only All 80’s station (“We Are the 80’s). Clips from 80’s movies and Max Headrome-like techniques were employed to reinforce the All 80’s image. However, branding promos should have been included, such as “Your station for Duran Duran—98.5 FM The Max.” This brands the frequency to the image, not just the call letters, and brands the tunes played to the frequency. If listeners wish to hear Duran Duran, they know that 98.5 is the place to turn. Also, usage promos should be included. These promos should answer the following questions: How and when can the listeners use the station? Why should they tune in? What are the benefits? Examples of usage promos would be “We only stop the music twice an hour! You can enjoy your favorite 80’s hits longer here on 98.5 the Max!” “We keep your workday movin, no matter when you work. Tune in and enjoy all of your favorite 80’s hits on 98.5 the Max—We are the 80’s!” “For Michael and Madonna

Mondays.

station spe

listeners k

remind the

informatio

Al

start out

those driv

other are

stores, la

would ad

entertain

the paper

mail ma

sent ov

send t

disco

sandv

frequ

which

that th

station

Mondays, Big Hair Blox Thursdays, and Soundtrack Sundays, keep it locked on the station specializing in 80's fun times--WMAX 98.5 the Max!" These on-air promos let the listeners know what can be found on the station, when they can listen, and the promos remind the listeners why they should listen. The listeners appreciate this kind of information, as it makes them feel a part of the station.

As for the outside promotions and marketing, the "All 80's Format" station would start out softly and have a few billboards in areas that would provide optimum viewing for those driving around the market area. Posters advertising the station would be placed in other areas where intended audience members visit frequently (shopping malls, discount stores, laundromats, music stores, etc). These places would also be the business that would advertise on the station. A few ads would be placed in the newspapers near the entertainment section where movies are listed, and in the lifestyle section of the paper (if the paper features such a section). After a few months of introducing the station, a direct mail marketing plan would be put into place. Postcards advertising the station would be sent out once every two weeks for five months, and those who fill out the postcards and send them in to the station would be eligible to win cash prizes. A coupon featuring a discount for a local business would also be attached for the listener to use, such as a free sandwich at a deli. The customer would have to mention the station's call letters or frequency in order to get the discount. This would give people something tangible by which to remember the station, and would inform them of the new station and format so that they could test it out. Having the postcards sent out several times would allow the station's name and frequency to sink in, much the same way advertisers buy multiple spots

to make su

will remem

something

ads would

VH1, Fox

mentione

would als

T

changes

the form

radio pro

formats

work w

format,

format

All 80

specia

the lif

perso

noting

with th

to make sure that their prospective customers are being reached and that these customers will remember the business and the services provided. If a person is repeatedly told something, the better the chance will be that he will remember the message. Television ads would also be used. Programs that the targeted audience watches most often (MTV, VH1, Fox, HBO, etc) would be those to advertise on. The other marketing ideas mentioned in Chapter 12 (the WMAX stand at a mall, the 80's Party at a local club, etc) would also be used to build awareness and to keep listener interest.

These are the changes that would be made to the "All 80's Format". Ideally, the changes would make the format more streamlined and effective. From the design stage, the format would need to be promoted and marketed to program consultants who counsel radio programmers on how to most effectively program stations and how to refine their formats for their audiences. The consultants would know what markets the format would work well in, if any. Program syndicators would also be a group to market to. This format, if viable, could be syndicated to major markets across the country where this format would fit in effectively. The format would be marketed using its uniqueness--the All 80's music mixed in with the 80's comedy, the music categories used, the novel specialty programs and promotional ideas, the All Request, No Commercials Lunch Hour, the lifestyle bits, Smile Stories and Back in the Day Stories in the newscasts, the personalities being from the 80's generation and using lingo from the time period as well as noting the years that the songs are from on a regular basis.

After the format is sold, market research would be essential in finding a market with the audience for this format. If the audience is there, the format could be started in

that market

their likes and

lifestyles with

answered

from work

would be

have to be

people that

Next, the

from scratch

formats

where the

imaging

regularly

loyal list

format

gamble

and the

and what

doesn't

of form

that market. Then, the targeted audience would have to be researched in order to find their likes and dislikes and to find out which 80's music and comedy they enjoy. Their lifestyles would also need to be researched and the following questions would need to be answered: Where do they live? Where do they work? How long is their commute to and from work? What do they do for recreation? Once the audience is known, the music would be selected and plans for promotions would be put into place. Advertisers would have to be found to support this new format. They would have to be shown that the people they wish to reach would be effectively reached by the station with this format. Next, the format would be introduced to the market. Either a new station would begin from scratch or an existing station with falling numbers in the ratings would switch formats. The targeted audience would need to be informed of this new format, which is where the outside marketing would come into play. The on-air promotions used (the imaging, branding, and usage promos) would act to keep the listeners tuning in on a regular basis. If the format is successful, the cume will continue to grow, and a group of loyal listeners will form. However, research would need to be kept up to ensure that the format and station keeps in touch with the listeners and their needs. Nothing should be gambled on. Along the way, alterations might need to be made to keep the listeners happy and the cume high, but research would be the key to finding where to tweak the format and what to keep the same. Changing what works is just as hazardous as keeping what doesn't work.

The design for the "All 80's Format" is a blueprint that can be used for other kinds of formats. Someday, the "All 80's Format" could become the "All 90's Format", where

only songs from the 90's would be played along with 90's comedy. The same design would be used, but as an analogy to a house blueprint, the carpeting and furniture used within the blueprint's design would be different. This design is not exclusive to the content specified in this project. The uniqueness of the design is what the format is about. Other formats include more news, music categories that are tied to the songs' positions in the record charts, comedy bits only during morning shows, more stopsets within the hour that last only a couple minutes each, personalities that talk more often and for longer periods of time, and more of a slower-paced music mix. Every format has its unique characteristics that when put together form a certain sound that the station's listeners come to expect. The "All 80's Format" design is a cross between the Oldies format and the Top 40/CHR format. It brings the people of a certain decade together into a community of listeners by playing songs exclusively from a certain time period during which the listeners grew up, and it keeps a fast, upbeat pace like the Top 40 stations did back during the Eighties. It is not as hard-edged as hard rock/AOR stations or as soft-edged as Adult Contemporary stations. It doesn't have the quirkiness of the Alternative format that tests new (and sometimes odd) music constantly, nor does it have the calm soberness of the MOR format. The format is involved with the community like the Urban Contemporary and the Country formats are, and loves to have fun and interact with listeners like many formats do. The "All 80's Format" is like other formats, but yet is like no other. It does not have to be better than any other format--it just has to be different and it has to be enjoyed and needed by its listeners.

The purpose of this format is to entertain those who appreciate the 1980's; that is,

those who grew up during the decade and remember the songs, events, people, fashions, and fads that surrounded them and helped to shape who they are today. The format is the soundtrack to their years making their way through school into adulthood. The goal is for the listeners to be drawn together in a community and to feel enthusiasm, pleasure, optimism, and pride for having grown up during such a charismatic decade. In addition, listeners should experience pleasant surprises when they hear 80's tunes that they haven't heard in a long time and maybe have forgotten, but somehow remember the lyrics.

Listeners should be able to link these songs with memories and events from the decade that influenced them so significantly. These events and experiences hold unique and special meanings to each person, as these are the experiences from which people learned. These experiences should be shared within the 80's community, and the "All 80's Format" is the place where these memories can be collectively exchanged and enjoyed. This format is the voice for the 80's community. Those in this community are the leaders for the next decade--the next millennium. The "All 80's Format" will be their home where their identity can be celebrated and understood by those in the community and those outside of the community. The Eighties fever has already begun with radio specialty shows, flashback tracks, record companies releasing 80's collections, and dance clubs featuring Retro nights. The next step is to formally introduce this "All 80's" niche format--the demand and desire is there for the taking. The comedy included within this niche format would be to provide extra variety and entertainment. After all, listeners use radio for entertainment above everything else and desire variety in the entertainment.

True, the 1980's ended just under a decade ago. But as "Future Shock" author

Alvin Toffler stated, “Nostalgia comes faster every year.”

Footnotes

¹Emily D. Edwards and Michael W. Singletary, "Life's Soundtracks: Relationships Between Radio Music Subcultures and Listeners' Belief Systems," Southern Communication Journal 54 (Winter 1989): 145.

²Ibid

³Ibid, 146.

⁴James Carey, Communication as Culture: Essays on Media and Society, (1992)

⁵Ibid

⁶Ibid

⁷Ibid

⁸Eric G. Norberg, Radio Programming Tactics and Strategy, (Boston: Focal Press, 1996), 1.

⁹Peter Fornatale and Joshua E. Mills, Radio in the Television Age, (Woodstock: The Overlook Press, 1980), 13.

¹⁰Ibid

¹¹Ibid, 17.

¹²David T. MacFarland, Contemporary Radio Programming Strategies, (Hillsdale: Lawrence Erlbaum Associates, 1990), 57.

¹³Philip K. Eberly, Music in the Air, (New York: Hastings House, 1982), 200

¹⁴Ibid, 225.

¹⁵MacFarland, 59.

¹⁶Fornatale and Mills, 74.

¹⁷MacFarland, 59.

¹⁸Eberly, 238.

¹⁹Fornatale and Mills, 141.

²⁰Cheryl Heuton, "Too Old to Rock and Roll? (Phasing Out Classic Rock Radio Stations)," Media Week, February 5 1996, 12.

²¹Carrie Borzillo, "New Oldies Format Mines '70's Gold," Billboard, October 9 1993, 104.

²²Edward Pease and Everette E. Dennis, Radio--The Forgotten Medium, (London: Transaction Publishers, 1995), 98.

²³Austin J. Mclean, ed., Radio Outlook II: New Forces Shaping the Industry, (Washington DC: National Association of Broadcasters, 1991), 67.

²⁴Ibid, 77.

²⁵Ibid, 37.

²⁶Ibid

²⁷Jennifer Cheeseman-Day, "Population Projections of the U.S. by Age, Sex, Race, and Hispanic Origin 1993-2050," U.S. Bureau of the Census, Current Population Reports, P25-1104 (Washington D.C.: U.S. Government Printing Office, 1993), 165.

²⁸Ibid, 179.

²⁹McLean, 34

³⁰U.S. Department of Labor Bureau of Labor Statistics, Consumer Expenditures in 1994, Report 902, February 1996.

³¹McLean, 30.

³²Ibid, 31.

³³Ibid, 36..

³⁴Ibid, 38.

³⁵Eric G. Norberg, Radio Programming Tactics and Strategy, (Boston: Focal Press, 1996), 13.

³⁶Ibid, 14.

³⁷MacFarland, 125.

³⁸Ibid, 126.

³⁹Norberg, 13.

⁴⁰Ibid, 15.

⁴¹Ibid, 17.

⁴²Ibid

⁴³Norberg, 19.

⁴⁴MacFarland, 122.

⁴⁵Ibid, 123.

⁴⁶Ibid

⁴⁷Raymond L. Carroll and Donald M. Davis, Electronic Media Programming, (New York: McGraw-Hill, Inc., 1993), 229.

⁴⁸Ibid, 230.

⁴⁹Ibid

⁵⁰Ibid, 232.

⁵¹Norberg, 20.

⁵²Ibid, 21.

⁵³Carroll and Davis, 230.

⁵⁴Norberg, 108.

⁵⁵Ibid, 110.

⁵⁶Norm N. Nite, Rock On Almanac, (New York: HarperCollins Publishers, 1992), 417.

⁵⁷Ibid, 407.

⁵⁸Norberg, 98.

⁵⁹Nite 367.

⁶⁰Ibid, 389.

⁶¹Ibid, 5.

⁶²MacFarland, 193.

⁶³Ibid, 195.

⁶⁴Carroll and Davis, 230.

⁶⁵MacFarland, 142.

⁶⁶Ibid, 145.

⁶⁷Ibid

⁶⁸Fred MacDonald, Don't Touch That Dial! Radio Programming in American Life, 1920-1960, (Chicago: Nelson-Hall, 1979), 91.

⁶⁹Carroll and Davis, 212.

⁷⁰MacDonald, 124.

⁷¹Ibid

⁷²Ibid, 93.

⁷³Ibid, 94.

⁷⁴Michael C. Keith, Radio Programming: Consultancy and Formatics, (Boston: Focal Press, 1987), 29.

⁷⁵Carroll and Davis, 140.

⁷⁶Ibid, 141.

⁷⁷Ibid

⁷⁸Ibid

⁷⁹Peter Fornatale and Joshua E. Mills, Radio in the Television Age, (Woodstock: The Overlook Press, 1980), 27.

⁸⁰Ketih, 23.

⁸¹Norberg, 78.

⁸²Ibid, 79.

⁸³Ibid, 86.

⁸⁴Carroll and Davis, 496.

⁸⁵Robert E. Balon, Radio in the 90's: Audience, Promotion and Marketing Strategies, (Washington D.C.: National Association of Broadcasters, 1990), 98.

⁸⁶Carroll and Davis, 87.

⁸⁷Balon, 100.

⁸⁸John Parikhhal and David Oakes, Programming Radio to Win the New America, (Washington D.C.: National Association of Broadcasters, 1989), 26.

⁸⁹Norberg, 108.

⁹⁰Balon, 82.

⁹¹Ibid, 54.

⁹²Keith, 140.

⁹³Balon, 105.

⁹⁴Ibid

⁹⁵Ibid, 110.

⁹⁶Keith, 35.

⁹⁷Balon, 113.

⁹⁸Ibid

⁹⁹Ibid, 116.

¹⁰⁰Keith, 35.

¹⁰¹Ibid, 40.

¹⁰²Peter K. Pringle, Michael F. Starr, William E. McCavitt, Electronic Media Management, (Boston: Focal Press, 1995), 121.

¹⁰³Ibid, 124.

¹⁰⁴Norberg, 118.

¹⁰⁵Michigan Census Data CD ROM

APPENDICES

APPENDIX A

APPENDIX A
QUESTIONS FOR LISTENERS

QUESTIONS TO THINK ABOUT!

Jot down any responses that come to mind.

A discussion about your comments will be held after the listening session.

Thank you.

I. THE MUSIC

Were you familiar with a majority of the 80's songs featured?

Are they songs that you enjoy and would like to hear more of?

Does the music mix work? Does it need more variety? If it does need more variety, how might this be accomplished?

Do the music categories make sense to you? If not, why and how would you change the categorizing system?

Do you think mixing comedy in with the music adds to the variety and makes the station more enjoyable to listen to? Or does the comedy act as a deterrent from the rest of the music programming? Explain your answer.

Do you think the music flows well? That is, does it move well from one song to another? Is the pace too fast or too slow?

What do you think of the specialty programs (The Big Hair Blox, Then and Now, The Top 10, Soundtrack Sunday)? Are they enjoyable? Would you add any? If so, what?

II. NEWS

Look at Table 1 and Figure 3 and note how the news is scheduled. Is the scheduling appropriate? Do you think it is scheduled too often? Not often enough? Explain.

Do you think it is a good idea to name the newscasts to distinguish between them? (I.e. The Morning Edition, Evening Edition, etc) Why or why not?

Do you like the ideas of the Smile Story and the Back in the Day segment of the news? Why or why not?

III. BUMPERS, SWEEPERS, PROMOS

Do you think the bumpers, sweepers and promos project a positive, fun image for WMAX? What kind of station image do you think they project? Explain.

Do the bumpers, sweepers and promos work to make the station memorable? Do they make the station's personality stand out?

IV. CONTESTS AND PROMOTIONS

From what you have heard in the demo and from what you have read in the materials given you, do you like the contests and promotion ideas given? Are the prizes ones you would enjoy receiving? Would the contests be fun for you to participate in? Would they be fun to listen to?

What other contests and prizes would you like to see, if any?

V. THE BREAKFAST CLUB

What was your favorite part about the Breakfast Club?

What was your least favorite part about the Breakfast Club?

Was the show fun to listen to? Do you think it would wake you up in the morning?

VI. OVERALL IMPRESSIONS

What was your overall impression of WMAX 98.5 The Max? What would you change? What would you keep the same? Would you tune in to this station if it were to be on the air?

APPENDIX B

APPENDIX B

QUESTIONS FOR PROGRAM DIRECTORS

QUESTIONS TO THINK ABOUT!

**You can write your responses in the space provided
and/or on the back of the papers. Thank you!**

- 1) How would this format fare in the ratings system?**
- 2) How well would this format work with external promotions?**
- 3) How well would this format do with the targeted audience (women 22-40)? What about other audiences (men, teens)?**
- 4) Is the method of scheduling news effective for this format and its audience?**
- 5) What type of market would be best for this format? Is Lansing a good example market?**
- 6) What type of audience research would be best for this format?**

7) Are the music categories and music scheduling effective for the target audience?

8) Is the image of the station clearly portrayed by internal promotion (promos, bumpers, etc)?

9) What would be the best method(s) for advertising this station/format?

10) What is the most effective way of measuring audience size and loyalty? Which is more important: Audience size or loyalty?

APPENDIX C

APPENDIX C

LISTENER QUESTIONNAIRE

INTRODUCTION

Hello, I'm Traci, a Telecommunication--Media Arts Masters student here at Michigan State University. Currently, I am working on my production thesis. I am designing a new radio format, and I need your input in this design. This questionnaire will measure your radio listening habits, your opinions about radio, and what is important to you concerning radio programming. This survey will take a half hour or less to complete, and most of the questions are quite interesting. Your participation is voluntary and your answers will be kept confidential. Your responses will not be associated with you in the final written report. You indicate your voluntary agreement to participate by completing and returning this questionnaire. You can feel free to skip any question you prefer not to answer. To insure anonymity, please **DO NOT** put your name on the questionnaire. Your participation would be greatly appreciated. In addition, if you complete and return this questionnaire, you are eligible to **WIN a \$10 GIFT CERTIFICATE** to Tower Records. More information about this drawing is on the last page of this questionnaire. Your answers to the questions in this survey will have significant impact on the design of the radio format I am creating. Please consider your answers carefully. Thank you.

RADIO SURVEY

PART ONE: LISTENING

1) Did you listen to music on the radio during the 1980's?

YES NO

--IF NO ---->Please SKIP to Question 3 AND SKIP PART FOUR (page 7) of this questionnaire.

--IF YES ---->Please continue with the next question.

2) Rank the top *three* (3) kinds of music you listened to MOST frequently during the 1980's (1 being MOST frequent)

___ TOP 40/POP ROCK ___ HARD ROCK/HEAVY METAL ___ COUNTRY
 ___ PUNK/ALTERNATIVE ROCK ___ RAP ___ RHYTHM AND BLUES
 ___ OTHER (PLEASE SPECIFY) _____

3) Do you *currently* listen to the radio?

YES NO

--If NO---->Please SKIP to PART FIVE (page 8) of this questionnaire.

--If YES---->Please continue with the next question.

4) How many hours *per weekday* (Monday through Friday) do you listen to the radio? (Circle one)

ONE-HALF HOUR 1HR 2HRS 3HRS 4HRS 5HRS 6HRS
 7HRS 8HRS OR MORE

5) Do you listen to the radio during the weekend (Saturday and/or Sunday)?

YES NO

--If NO---->Please SKIP to Question 9 on the next page.

--If YES---->Please continue with the next question.

6) How many hours do you listen to the radio on a typical Saturday? (Circle one)

ONE-HALF HOUR 1HR 2HRS 3HRS 4HRS 5HRS 6HRS
 7HRS 8HRS OR MORE

7) How many hours do you listen to the radio on a typical Sunday? (Circle one)

ONE-HALF HOUR 1HR 2HRS 3HRS 4HRS 5HRS 6HRS
 7HRS 8HRS OR MORE

8) Rank the *times of day* during which you are most likely to be listening to the radio on a typical *weekend* (Sat. and Sun.)? (1 being the MOST likely time)

___ 6-10AM ___ 10AM-3PM ___ 3-7PM ___ 7PM-12AM ___ 12-6AM

9) Rank the *times of day* during which you are most likely to be listening to the radio on a typical *weekday* (Mon.-Fri.)? (1 being the MOST likely time)

___ 6-10AM ___ 10AM-3PM ___ 3-7PM ___ 7PM-12AM ___ 12-6AM

10) When listening, are you MOST likely to:

___ LISTEN EXCLUSIVELY TO ONE STATION

___ SWITCH BACK AND FORTH BETWEEN TWO OR MORE STATIONS

___ NO PREFERENCE--I JUST LEAVE THE RADIO DIAL WHERE IT IS AT

11) Rank the reasons (1-5) why you listen to the radio (1 being MOST important)

___ ENTERTAINMENT ___ BACKGROUND MUSIC/ACCOMPANIMENT

___ GET INFORMATION (NEWS, WEATHER, ETC.)

___ RELAX AFTER SCHOOL AND/OR WORK ___ WAKE MYSELF UP

___ OTHER (PLEASE SPECIFY) _____

PART TWO: RADIO PREFERENCES AND OPINIONS

12) List *three* (3) radio stations that you listen to MOST frequently (list either the frequency, such as 99.7 FM, or the station's call letters, such as WZYX):

13) Rank the reasons (1-5) why you listen to these stations (1 being MOST important)

___ THE MUSIC ___ THE DISC JOCKEYS/HOSTS ___ CONTESTS

___ UPDATED NEWS/WEATHER ___ SPORTSCASTS

___ OTHER (PLEASE SPECIFY) _____

14) If there is anything you *dislike* about the radio stations you listed above, please describe here.

*For the next several questions, after reading the statements, circle the ONE response that is closest to your opinion about the statement.

15) What is on the radio in the morning is more enjoyable to listen to than what is on in the afternoon.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

16) What is on the radio in the morning is more enjoyable to listen to than what is on in the evening.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

17) What is on the radio in the afternoon is more enjoyable than what is on in the evening.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

18) What is on the radio in the afternoon is more enjoyable than what is on during the morning.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

19) What is on the radio in the evening is more enjoyable than what is on during the afternoon.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

20) What is on the radio in the evening is more enjoyable than what is on during the morning.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

21) Do you have a favorite radio morning show?

YES NO

--If NO---->Please SKIP to Question 27 on the next page.

--If YES---->Please continue with the next question.

22) What is your favorite radio morning show? (List either station call letters, frequency and/or the morning show personalities)

23) Why do you listen to this morning show?

24) If there is something you dislike about this morning show, please describe here.

Consider what is in the morning show you listen to the most. Now answer the following questions.

25) Do you think that something similar to what is in this morning show should be offered in the afternoon?

YES NO

26) Do you think that something similar to what is in this morning show should be offered in the evening?

YES NO

PART THREE: RADIO PROGRAMMING: NEWS SPORTS, CONTESTS

27) How important is RADIO news to you? (Circle one)

VERY IMPORTANT IMPORTANT SOMEWHAT IMPORTANT
NOT IMPORTANT

28) Rank (1-4) the kinds of RADIO news you are interested in (1 being MOST interested in)

___ LOCAL NEWS ___ REGIONAL/STATE NEWS ___ NATIONAL NEWS
___ INTERNATIONAL NEWS

29) Rank the top *three* (3) times of the day that you desire RADIO newscasts (1 being the MOST desired time)

___ 6AM ___ 7AM ___ 8AM ___ 9AM ___ 12PM ___ 3PM ___ 5PM
___ 6PM ___ 7PM ___ 11PM ___ OTHER (PLEASE SPECIFY) _____

30) How important are RADIO sportscasts to you? (Circle one)

VERY IMPORTANT IMPORTANT SOMEWHAT IMPORTANT
NOT IMPORTANT

31) Rank (1-3) the kinds of sportscasts you are interested in (1 being MOST interested in)

___ HIGH SCHOOL ___ COLLEGE ___ PROFESSIONAL

32) How many times a *year* do you enter RADIO contests (either by calling in or filling out entry forms)

0 1 2 3 4 5 6 7 8 OR MORE

33) Describe the most memorable radio contest that you either won a prize in or heard about on the radio (describe the prize[s] and what one had to do to win)

PART FOUR

RADIO PROGRAMMING: MUSIC AND COMEDY

34) Are you familiar with Top 40 artists who were on the radio in the 1980's?

YES NO

--If NO---->Please SKIP to Question 36.

--If YES---->Please continue with the next question.

35) List the *five* (5) 1980's musical artists (groups and/or soloists) that you like the MOST.

36) Imagine turning on the radio and hearing a station that plays music *exclusively* from the 1980's. Would you want to hear the following kinds of music on that station? (Circle YES or NO for each kind of music listed.)

COUNTRY MUSIC FROM THE 1980'S	YES	NO
HEAVY METAL/HARD ROCK FROM THE 1980'S	YES	NO
PUNK/ALTERNATIVE ROCK FROM THE 1980'S	YES	NO
RAP MUSIC FROM THE 1980'S	YES	NO
EASY LISTENING MUSIC FROM THE 1980'S	YES	NO
RHYTHM AND BLUES MUSIC FROM THE 1980'S	YES	NO

37) Are you familiar with comedians? (Ex: Adam Sandler, Jeff Foxworthy, Ellen DeGenres)

YES NO

--If NO---->Please SKIP to the next page.

--If YES---->Please answer the next question.

38) List *five* (5) comedians that you like the MOST (note: they do NOT have to be currently popular comedians.)

PART FIVE

DEMOGRAPHIC AND LIFESTYLE INFORMATION (optional)

39) What is your age? ____

40) Are you MALE FEMALE

41) Do you like to travel? YES NO

42) How many times do you travel out of state in a typical year?

NEVER ONCE TWICE THREE TIMES FOUR TIMES
FIVE TIMES OR MORE

43) How many times have you traveled out of the country *in your lifetime*?

NEVER ONCE TWICE THREE TIMES FOUR TIMES
FIVE TIMES OR MORE

44) How many hours *per day* do you spend watching television?

ONE-HALF HOUR 1HR 2HRS 3HRS 4HRS 5HRS OR MORE

45) Do you read any newspapers? YES NO

--If YES---->How many do you read *per week*? ____

46) Do you subscribe to any magazines? YES NO

--If YES---->Please list them here.

47) Do you use the Internet? YES NO

--If YES---->How many hours *per week* are you on the Internet? ____

48) Do you rent movies? YES NO

--If YES---->How many movies do you rent in a typical *month*? ____

49) Do you buy compact discs? YES NO

--If YES---->How many CDS do you buy in a typical *month*? ____

50) Are you a member of a music club? YES NO

51) Are you a member of a movie club? YES NO

*For the next several questions, after reading the statements, circle the ONE response that is closest to your opinion about the statement.

52) My peers are currently living in a troubled economy.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

53) I feel my daily life is filled with a significant amount of stress.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

54) Ten years ago, I felt more optimistic about life than I do now.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

55) The lyrics to most of the popular songs these days are depressing.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

56) I prefer songs with lyrics that are optimistic.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

57) I highly value the support of my peers.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

58) In general, I am willing to take risks.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

59) To me, being successful means having a lot of money.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

60) To me, being successful means having a satisfying career that I enjoy.

STRONGLY AGREE AGREE NEUTRAL DISAGREE
STRONGLY DISAGREE

Thank you for your time and cooperation. Your input is greatly appreciated. Again, your responses will be kept confidential. If you wish to enter the contest, please fill out the entry form attached to this questionnaire. After you have filled it out, DETACH it and place it in the envelope that was provided with the questionnaires (your professor should have the envelope). This is to insure anonymity of your responses. Your entry form will be entered in a drawing. If your name is drawn, you will receive a \$10 gift certificate to Tower Records through the mail. Good luck, and thank you again.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Balon, Robert E. Radio in the 90's: Audience, Promotion, and Marketing Strategies. Washington: National Association of Broadcasters, 1990.
- Borzillo, Carrie. "New Oldies Format Mines '70's Gold." Billboard, Oct. 9 1993.
- Carey, James. Communication as Culture: Essays on Media and Society, 1992.
- Carroll, Raymond L., and Davis, Donald M. Electronic Media Programming: Strategies and Decision Making. New York: McGraw-Hill, Inc., 1993.
- Cheeseman-Day, Jennifer. Population Projections of the U.S. by Age, Sex, Race, and Hispanic Origin 1993-2050, U.S. Bureau of the Census, Current Population Reports P25-1104, U.S. Government Printing Office, Washington DC, 1993.
- Eberly, Philip. Music in the Air: America's Changing Tastes in Popular Music, 1920-1980. New York: Hastings House, 1982.
- Edwards, Emily D. and Singletary, Michael W. "Life's Soundtracks: Relationships Between Radio Music Subcultures and Listener's Belief Systems." Southern Communication Journal, 54 (Winter 1989): 144-158.
- Fornatale, Peter, and Mills, Joshua E. Radio in the Television Age. Woodstock: The Overlook Press, 1980.
- Heuton, Cheryl. "Too Old to Rock and Roll? (Phasing Out Classic Rock Radio Stations)." Media Week, February 5 1996, 12-14.
- "Internet and Its Use for Broadcast Facilities," <http://www.lns.com/nab95/>
- Keith, Michael C. Radio Programming: Consultancy and Formatics. Boston: Focal Press, 1987.
- MacDonald, J. Fred. Don't Touch That Dial! Radio Programming in American Life, 1920-1960. Chicago: Nelson-Hall, 1979.

- MacFarland, David T. Contemporary Radio Programming Strategies. Hillsdale: Lawrence Erlbaum Associates, 1990.
- McLean, Austin J., ed. Radioutlook II: New Forces Shaping the Industry. Washington: National Association of Broadcasters, 1991.
- Michigan Census Data, CD ROM
- Nite, Norm N. Rock on Almanac. New York: HarperCollins Publishers, 1992.
- Norberg, Eric G. Radio Programming Tactics and Strategy. Boston: Focal Press, 1996.
- O'Donnell, Lewis B., Benoit, Philip, and Hausman, Carl. Modern Radio Production, 2nd ed. Belmont: Wadsworth Publishing Company, 1990.
- Parikhal, John and Oakes, David. Programming Radio to Win the New America. Washington: National Association of Broadcasters, 1989.
- Pease, Edward C., and Dennis, Everette E., ed. Radio: The Forgotten Medium. New Brunswick: Transaction Publishers, 1995.
- Pringle, Peter K., Starr, Michael F., and McCavitt, William E. Electronic Media Management, 3rd ed. Boston: Focal Press, 1995.
- U.S. Department of Labor--Bureau of Labor Statistics. Consumer Expenditures in 1994, Report 902, February 1996.