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Academics and Extracurriculars: A National Study of College Radio

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ACADEMICS AND EXTRACURRICULARS:
A NATIONAL STUDY OF COLLEGE RADIO

by

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B.A., Southern Illinois University Carbondale, 2010

A Research Paper
Submitted in Partial Fulfillment of the Requirements for
Master of Science

Department of Mass Communications and Media Arts
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RESEARCH PAPER APPROVAL

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Master of Science

in the field of Media Media Management

Approved by:

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Introduction

Since the early days of its development, universities and students have played a major part in the development of radio as a technology and a medium. Over the years, the stations affiliated with universities have developed along a variety of different paths, changing shape and function to suit the needs of the college of their affiliation and the surrounding area. In 1969, a study was conducted for the Corporation for Public Broadcasting, seeking to understand better the environment that university affiliated stations were in and to look for funding opportunities. One of the most relevant observations of the study was difference between extracurricular stations and academic stations. The researcher recognized that the two face different financial structures, as well as different organizational issues (Badger, 1969).

More than 40 years later, there has yet to have been a study following up on this research. This study is designed to do exactly that. A survey was issued through an email listserv affiliated with a national college radio organization, and received 50 responses.

Literature Review

The Developmental Paths of College Radio

Starting as short Morse code weather reports, and developing into classical music and adult education programs, radio has been a part of the American University system since its early days. Credit for the “first college radio station” has been disputed for quite some time. Generally, credit for being the “first” university-affiliated radio station is generally given to WHA at the University of Wisconsin in Madison (Sauls, 2000). However, the distinction of ‘station’ is rarely defined in those early days – a number of colleges were experimenting with broadcasts during the early years of radio. WHA gets credit due to being the longest continual station (Mitchell, 2004). While there may have been stations before it, many of them lapsed on

licensing in the rocky early decades of radio. Many of these early stations were at first founded as experiments by Engineering departments, and then later transferred into the hands of Speech Communications and Journalism departments as radio developed as a medium (Christiansen, 1949; Rinks, 2002).

Slotten (2009) writes that in the early explorations of radio, universities, students, and amateur radio clubs worked in collaboration. It was not uncommon for students and faculty to own their own amateur licenses under the Radio Act of 1912. Students worked alongside their professors to build studios, and often acted as engineers and announcers at the station.

While the history of radio and universities goes back further, the 1920s is about the time that the modern approaches to college radio began to take definition. It appears that stations developed along three general paths. These paths have definite differences in mission and structure, but at the same time, they are not entirely separate, either. Radio grew differently in different places, as it was used to suit the circumstances and needs of the universities that were behind them. The paths are not absolute – there are overlaps and crisscrosses of activity, but the general development can be viewed as following paths of educational, training, and extracurricular paths.

The stations on the educational path are those that saw the opportunities of radio for education to the masses. Agricultural extension services, such as those teaching animal husbandry or plant pathology, were common in rural areas. Others attempted to bring the classroom into the home, and provide adult educational services. Some colleges even experimented with providing courses with college credit (Bianchi, 2008; Christiansen, 1949; Slotten, 2009). A common assumption is that these stations focused entirely on this mission, and only broadcast lectures or classroom programming. In reality, many of these stations also

focused on providing cultural enrichment through music, often from the university's music departments or students. Those that saw the most success were generally land-grant universities that had a collective attitude strongly oriented towards cultural enrichment (Slotten, 2009; Wall, 2007).

These educational radio stations, at least in their original vision, are rare or nonexistent in the United States today. Instead, many went through a series of changes that rendered them into something very different today. Though individual efforts go back further, momentum started with the National Association of Educational Broadcasters, founded in 1925 (then called the Association of College and University Stations). The NAEB worked to create a system for the exchange of educational broadcast programs and materials. They also worked to lobby changing governmental radio regulators for broadcast bandwidth for educational use. In the 1950s, the NAEB merged with the Association for Education by Radio-Television, and despite some structural struggle, the group remained somewhat successful until, ironically, the Public Broadcasting Act of 1967, which they had lobbied for. This policy brought about National Public Radio, The Corporation for Public Broadcasting, and the Public Broadcasting Service. These three organizations eventually eclipsed NAEB and led to its demise in 1981 as they carried out the missions and functions it had previously focused on (Avery, 1994).

A decade or so after the founding of National Public Radio, Leidman and Lamberski (1986) note the major differences between stations that operate as NPR affiliates and those that do not. NPR affiliated stations show a marked lack of student involvement, larger budgets, continuous operation, and tended to broadcast classical music or jazz. Today, two thirds of NPR member stations are university-affiliated (NPR, 2012). NPR affiliates are also likely to syndicate content from other sources as well, such as Public Radio International (Hatch, 1997; Sauls,

2000). In any case, they are decidedly different from the idea of college radio as referred to in college radio literature (Sauls, 2000; Wall, 2007). College radio, as written about by others, developed mostly along the other two developmental paths.

This is for a simple reason: college radio, to most, has a very definitive image. This image usually includes student-managed and operated broadcasts, and an alternative format. (Sauls, 2000; Waits, 2007). In order to preserve the term's intention, the term "university-affiliated" when referring to radio associated with universities in general. Wall (2007) makes a similar distinction in his study of the development of 'alternative' as a format for radio.

One of the development paths generally accepted as college radio is the station made for training students in preparation for professional broadcasting. Though early education in radio developed "haphazardly at best" (Lindop, 1953, page 1), there were some early course integrations that did well, very similar to those seen today – social aspects of mass communication, radio production, sales, and management. Universities back then and today will sometimes then include the radio station as a laboratory where students can practice and develop skills for a career after graduation (Lindop, 1953; Sauls, 2000).

There has been tension on the role of these stations as facilities for broadcast training, and the role of the university in mass communication education in general. In 1947, the National Association of Broadcasters held a meeting between industry and educational leaders, which agreed, " (1) that an overemphasis on the trade, or skill, aspect of broadcasting was undesirable; (2) that a sound liberal arts program should constitute the heart of the degree program" (Head & Martin 1956-57, quoted in Christ 1990, page 7). In spite of this, there has been a constant push from the commercial radio industry for universities to focus more on practical aspects than theoretical issues. Common skill requests are general business skills,

communication, and of course, sales (Parcells, 1983; Dorman, 1989; Bailey, 1993; Weiss, 2000). McCall (1991) argues instead that the position of the university is not to create a job pool of candidates, but to educate in a broader sense. Furthermore, there are other opportunities for cooperation between universities and industry professionals besides curriculum dictation or adjustment. McCall suggests options such as internships, residencies, or assisting with graduate level theoretical study.

The president of the National Association of Educational Broadcasters in 1964 condemned the use of university stations as primary tools for teaching or student involvement. Radio owned by educators, he argued, should primarily be used for education of the population, rather than as a "...laboratory or student plaything" (quoted in Rashidpour, 1965, page 2). The "student plaything" referred to here is the third general path of university radio development. It is also most likely the birthplace of alternative-ness as an essential part of college radio.

As far back as 1920, there is evidence of stations being built by students – without the direct involvement or efforts of the university's faculty or administration. Information on these efforts is sparse, but college radio scholar Jennifer Waits has written twice about the development of a student radio station at Haverford College. Her study of archival materials and the station history, titled "From Wireless Experiments to Podcasts: The Secret History and Changing Role of College Radio at Haverford College 1923-2010," will be in the upcoming fourth issue of *Interactions: Studies in Communication and Culture* (personal communication, March 20, 2012).

According to Waits, in 1923, the student Radio Club of Haverford College developed its own station, WABQ. They conducted experiments on their own and managed to communicate with places as far away as England and Puerto Rico. They played classical and dance music, and

featured lectures by faculty members of the university. WABQ also used radio to conduct a chess tournament with a college in New York. WABQ became a member of some early collegiate radio groups, and was lauded as being featured in the newspaper more often than the college sports teams (Waits, 2009a; 2009b).

Similarly, in the 1930s Brown University saw the birth of a student-developed series of radio experiments. The radio club started with inter-dorm communications, which in turn developed into a complicated system of 30,000 feet of wire strung around campus buildings transmitting at 2 watts. Dubbed the “Brown Network,” they featured regular programming of music, interviews, and sports programs, all completely student developed. The Brown Network became the model of reference for a number of other colleges – Wesleyan, Kent, Cornell, Harvard, and many others developed their own student-run extracurricular radio stations. Famed radio enterpriser David Sarnoff (whose son was a student at Brown, and station member) remarked in a visit that one day, stations such as Brown’s would be the premier training grounds for broadcasters of the future. The Brown Network and its emulators eventually organized the Intercollegiate Broadcasting System (Bloch, 1980).

These final two development paths, the Academic and Extracurricular, have some major differences. These differences are important, and will be reviewed further in the following section on the structure of college radio. At the same time, these stations have many similarities - in general, literature on college radio tends to group the extracurricular stations and those made for training broadcasters together. This is not an entirely unreasonable assumption. In regards to the general nonprofit sector, Teegarden, Hinden, and Sturm (2011) argue,

“...there are commonalities across many nonprofit organizations’ cultures that arise from the theoretical, legal, and situational boundaries that distinguish nonprofit organizations

from other types of organizational structures. Although these commonalities do not quite bubble up to the level of constituting a singular nonprofit sector culture, they come close.” (page 3)

Teegarden et al’s (2011) view that the massively diverse world of nonprofits can be generalized in discussion helps along the idea that college radio can be discussed as a whole. While no two college radio stations have the exact same histories or missions, there are commonalities that arise when looking at college radio as a whole, due to their common origins and struggles. Stations are generally founded as either student activities, training labs, or community/student services. Both types of stations deal with member and staff turnover (a college radio station usually will have an entirely new staff every 4 years), volunteer management and training, FCC licensing and policies (if they have a traditional signal), and funding issues (either dealing with administrative budgets or developing outside sources) [Sauls, 2000]. Stations may also use similar equipment and facilities (Lindop, 1953; Sauls, 2000).

College Radio Organizations

Today, IBS is the oldest organization of college radio stations. In the past, they played an important role in lobbying for the preservation of FM bandwidth for noncommercial stations, as well as establishment of low power licenses (Cox, 1996). There is one other major organization dedicated specifically to college radio, known as College Broadcasters, Inc. Founded in the late 1990s after the dissolution of the National Association of College Broadcasters (founded in 1988), CBI has played a major part in defending college radio as it moves into internet broadcasting, as will be discussed in detail a little later (Carter, 2009; Sauls, 2000; Taylor & Fletcher, 2004).

There are other organizations that play a role in the support of college radio as well, such as the Broadcast Education Association and College Media Advisors. The National Broadcast Society is sometimes included in this list as well. The National Federation of Community Broadcasters, while primarily oriented towards community stations, is sometimes also considered a good resource for support on college radio (Sauls, 2000).

The Troubles of University Radio Stations

Though all three developmental paths have different issues and struggles, university stations in general all faced some major struggles, especially prior to the passing of the Public Broadcasting Act of 1967. When World War I hit, radio became a military priority, and the government took up many stations for training purposes. Radio researchers moved their operations into cooperation with the government, and amateurs turned over their equipment. After the war, the going was still not easy. At the time, radio frequency regulation was under the authority of the U.S. Department of Commerce, which greatly limited the available bandwidth for radio in the early 1920s, which in turn drastically limited the potential number of existing stations.

In general, early efforts for noncommercial radio were often greatly hindered by legislation that favored commercial broadcasting interests (Rinks, 2002; Wall 2007). The number of allocated station licenses to universities dramatically declined between 1922 and 1929. There are multiple reasons for this. The third National Radio Conference in 1924 limited the frequencies available to educational and religious broadcasters, first through a system of categorization that pushed the two into a limited wavelength. In 1925, the Fourth National Radio Conference wanted to cut down broadcast interference by limiting the number of stations, and so the small amount of bandwidth became even more difficult to acquire. “As a result, some

educational stations lost the right to broadcast at night; others were forced to share time with commercial stations” (Rinks, 2002, page 307).

Issues were further complicated as many stations struggled to keep up with newer technical standards (now by the Federal Radio Commission, rather than the Department of Commerce) during the financial woes of the Great Depression. Further struggles came when the American Society of Artists, Composers, and Performers began demanding fees of noncommercial stations – even at reduced rates, these fees could be up to 10 percent of a station’s operating budget. Those stations that did survive – those at land grant universities in particular – seem to have done so by working as resources for agriculture around them, providing weather, news, and market reports. In 1938 and 1939, some pressure was relived as the Federal Communications Commission allocated bandwidth specifically for educational broadcasters (Rinks, 2002). The development of FM as a new method of broadcasting, as well as the popularization of low power broadcasting such as carrier current also assisted in the proliferation of stations. Radio legislation of the 1940s and 1960s would eventually lead to more and more university affiliate stations as noncommercial frequencies were set aside (Wall, 2007).

In recent years, college radio, particularly student-run stations, have faced some tense times. The recent selling of student-run station licenses by administrations have shown that universities don’t necessarily value the efforts of these stations (Monaghan, 2001; Waits, 2011). Meanwhile, professionals and universities tend not to take this type of station as a serious enterprise, and may just simply see it as “playing radio” without any real benefit (Brant, 1981)

The “New” College Radio

In the last two decades, the development of streaming audio through the Internet has brought interesting twists to the radio paradigm. For a fairly low initial cost, a person can setup a

server and be accessible to audiences worldwide. Traditional radio stations often rebroadcast their terrestrial signal on the Internet as well (Ren & Chan-Olmstead, 2004). Most radio listeners consider streaming radio the same as traditional radio (Arbitron, 2004). Similarly, it has been addressed as a valid form of broadcasting by college radio studies and writing such as those by Baker (2010), Sauls (2000), and Wallace (2008).

The unusual thing about streaming radio is its adoption rate was slowed quite quickly early in its lifecycle. Legislation such as the Digital Performance Right in Sound Recordings Act in 1995, the 1998 Digital Millennium Copyrights Act, and subsequent policies thereafter established that webcasters would have to pay fees for music just as their terrestrial broadcasting predecessors did. This seems to have had a chilling effect on initial reaches into the streaming radio frontier, as many broadcasters went bankrupt, or simply dissolved, fearing legal action and financial woes (McClung, Mims, & Hong, 2003).

In spite of the legal chaff and confusion, colleges continued to adopt streaming radio as a new way of broadcasting. As McClung et al (2003) wrote at the time, “Despite pending laws and regulations, college radio station managers seem to want to forge ahead until someone forces them to pull the plug” (page 168). Streaming college radio finally faced some certainty and relief when College Broadcasters, Inc. managed to secure an agreement for lower fees for noncommercial broadcasters. As long as college stations maintain a number of listener hours below a threshold, they are allowed to pay a reduced fee (Carter, 2009; Robedee, 2009). While this fee is still sizeable to those who may operate on an extremely low budget, (IBS in particular was not completely satisfied with the settlement) it is seen as a definite victory in the protection of college radio (Waits, 2010).

Streaming radio has grown increasingly popular since the copyright fee issue's dust has settled, but it does face some complications. First, while streaming is cheaper and less restrictive to set up, it becomes much more expensive to maintain a large audience. As the audience grows, the station must pay to have more bandwidth available. Second, it generally isn't as available to the population at large. Wider availability of broadband, 3G networks, and mobile phone applications are lessening this gap (Pizzi, 2011).

It is also worth noting that internet-only stations show some difference from those that have a terrestrial signal coupled with an online stream. In a case study of an internet only station, Baker (2010) observes the medium allows students to experiment with niche genres, freeform formats, and challenge existing models of media production. The students within the observed Internet-only station viewed the station as an opportunity to expose their peers to niche genres and musical alternatives that would not be played on terrestrial stations. They also leveraged the interactivity of the Internet through blogs, polls, and email to meet the needs of their users, something that terrestrial radio was viewed by the students as unlikely to do.

As noted before, the ability to stream audio has lowered the boundaries for entry into broadcasting. In theory, a single student or a small group could operate a streaming radio operation from their dorm room for very little initial cost. Or, a student group could organize and stream specific events or concerts. Are these college radio? While this example contains many of the components, in the case of this study, it is not. In much of the research of college radio, the term is used without really identifying what exactly a college radio station is. In a sense, it is a bit like indecency – ill defined, but supposed known when it is observed. This is unacceptable for a study concerning how college radio stations are organized and run. So, College radio, as defined for this study, requires that a station meet the following criteria:

- 1) It must be affiliated with a university, even in a loose fashion. Associations by ownership, curriculum inclusion, official extracurricular status (sometimes referred to as Registered Student Organizations), or similar connections apply.
- 2) It must have some form of organization – a set of common goals, a system of training or developing members and producing content, and boundaries that set it as a specific entity separate from others (such as branding, rules, or specific physical location).
- 3) It must broadcast audio continually¹ to an audience of perceivable size. FM, AM, Carrier Current, and Streaming Operations all apply in this case. If music is being played through a closed-circuit system with little public access, it is not broadcasting. Similarly, creating pieces of content that then are downloaded as separate pieces, or podcasting, does not signify broadcasting in this sense – though some stations may do this as well.
- 4) It must have a high level of student involvement. The majority (over 51 percent) of station participants must be enrolled students. Students must be able to participate in on air-broadcast, production, and program development at the very least. Student-run management tiers show high student involvement. Program content should be generated or programmed by the station and students within it, as opposed to being mostly syndicated from an outside source.

¹ Continual refers to the process as a constant stream of audio over an extended period of time, which is not stored on the end user's computer, unlike podcasting. Stations of the past, at least, would sometimes shut down overnight or during breaks because of frequency regulation. This is still "continual."

General Organizational Culture and Structure of College Radio

In 2007, the now-defunct quadphonic.com stated that there were over 1400 college radio stations in the United States (as cited in Wall, 2007). The number is likely much higher today, especially with the ease of entrance that streaming has brought. But what do these stations look like?

College radio might be best known for its culture. The classic image of college radio is that of a student-run enterprise scraping by on a tiny budget to bring their campus exclusive cutting-edge music. Tim Wall (2007) cites the 1960s as the birth point of college stations' alternative image as they started playing rock music. The slow adoption of FM at the time meant stations tinkering with low-power licenses could experiment with programming and delivery and not risk offending a large audience.

Today, college radio is still well associated with playing music in opposition to the mainstream trends. It is worth noting though, that college radio may be considered a restrained form of independent music. Music directors must maintain relationships with record promoters in order to maintain their access to artists and music (Desztich & McClung, 2007). Additionally, the notion of alternative as a format is very broad. It includes more than the typical indie and alternative rock, and can extend into jazz, world, and Americana (Wall, 2007).

College radio is also an alternative medium in the sense of providing media power. Couldry and Curran (2003) define alternative media as "media production that challenges, at least implicitly, actual concentrations of media power" (p. 7). The presence of a student-controlled or produced medium on campus provides an opportunity for challenging the image of the university administration and its policies, image, and politics.

There is not much research completed on college-affiliated radio organizations or their management. Early texts, such as those by Quaal and Martin (1968) and Brant (1981) only really address station structure beyond referring to it as mimicking commercial broadcasters in general, mentioning operations staff hierarchy and outlining the responsibilities of those within it. Sauls (2000) does this as well. The general consensus, with some variation, is the following:

First, there is a Faculty advisor. This is usually an instructor or college staff member who guides the station staff on big issues or day-to-day decisions. Depending on the university, the station, or even the year, this advisor may be heavily involved or not. The faculty advisor may even fill the role of the General Manager, making direct decisions on the stations activities and orientation. Sauls (2000) and Thompsen (1991) point out that the station advisor plays a crucial role in station stability. Since most members graduate within 4 years of entering the college, the advisor is a resource for giving long-term thought and guidance to the station, as well as providing mentorship and continuity for station members.

At the helm of the station sits a General Manager, whom guides the overall direction of the station. Directly reporting to the General Manager is usually a set of executive managers – Marketing, Programming or Operations, and a Chief Engineer. Each of these executives then has other staff working below them. Marketing oversees underwriting or sales, Public Relations, and promotions officers. Programming looks over music, news, production, and sports directors. The Chief Engineer may look over additional engineers for the station operations. At the tail end are the DJs, show hosts, and street teams. Students may hold all or some of these positions depending on the station.

There are also occasionally college stations that allow non-student community members to join their ranks. Wallace (2008) outlines some of the interesting issues this dynamic can bring.

Community members tend to be long-term members of a station, and see it as a community resource, as opposed to the common short-term student view of it being a stepping-stone to a professional career. There can even be some tensions over control of the station due to this, since student managers are a shifting presence compared to the community members who have long-term stakes in the station.

In 1969, Vincent Badger conducted a study for the Corporation for Public Broadcasting and the Ford Foundation in order to better determine funding opportunities. Conducting a survey of over 400 stations, Badger observed that there was a noticeable difference between stations affiliated with academic departments, and those that were not, which tended to operate as extracurricular activities.

The academic stations, since they are part of an academic department in most cases, have a synergetic relationship with their university. In most cases, these stations have more broadcast majors, likely because their colleges have well-developed broadcasting education programs. Academic stations tend to have larger budgets, and also tend to pay at least small stipends to their staffs for their work. However, they tend to lack engineering majors, which is likely due to the higher budgets and power (Badger, 1969), which puts more pressure on their operations to have professional engineering staff (which they can pay for with the larger budget).

Extracurricular stations, on the other hand, face a completely different world. They tend to be lower power broadcasters, such as carrier current, which restricts their capability to reach any sizeable audience outside of campus (see also Broadcast Institute of North America, 1972). At the same time, they are also able to operate commercially, since there are no restrictions on commercial operation of carrier current or very low power operations. However, it is difficult to accumulate high amounts of advertising revenue when the broadcast audience is so limited.

Complicating the funding issue is that extracurricular stations develop higher-powered broadcasts, they often face noncommercial restrictions, which prevent them from generating significant income on their own – instead, their budget is even more reliant on student fee allocations. They also face more pressure to become Academic stations.

The major issue facing extracurricular stations is stagnation. As stated, many may rely primarily on the set budgets of student government allocations, without the ability to garner funding through commercial activity. This may create a lack of commitment in members, since their situation may feel unchanging no matter what their actions. Also, it is common for extracurricular stations to act as social clubs for their members. They also face much higher staff turnover – in some cases, over 50 percent of members are freshman. Without leadership-type members, or the popularity on campus to motivate those in leadership roles, these stations will struggle to keep focus or develop further.

One might suggest that these stations attempt to integrate into broadcasting departments within their colleges. However, Badger observes that these stations have little interest in becoming a part of the university proper like an academic station. They enjoy their independence from administrative restrictions. While Badger gives no direct reasoning for why this is, it could be fairly easily inferred from the alternative culture of college radio. Since many college stations enjoy the distinction of being ‘alternative’ or counter to the mainstream music of radio (Waits, 2007; Wall, 2007) it is easy to see that there would be some concern of losing that cultural focus on independence. If the station becomes more closely associated with the university, which likely has different ideas of how a radio station should be run, the authenticity of student voice could be lost.

Mattingly (2011) has made similar observations on the structural variations of Christian College Newspapers. Mattingly divides college newspapers into a spectrum of six major types in regard to their purposes and news orientations. He writes,

“(1) The purpose of the newspaper is public relations. The school expects to somehow approve, in advance, all content.

“(2) The purpose of the newspaper is public relations. The specific person appointed to screen content in advance is the newspaper advisor (or Jprof in my terminology), who answers to the president or someone in the administration. The advisor is expected to think with the mind of the public relations office.

“(3) The purpose of the newspaper is educational -- educational for both the readers and the writers. Still, the Jprof screens all texts in advance of publication and he or she is still considered to be responsible for the contents.

“(4) The purpose of the newspaper is educational. The Jprof helps guide the news process and is consulted by the editors. Some news copy flows out of classes, but not all. The editors make almost all of the calls about what ends up in print. There may be a publications review board that holds the ultimate authority.

“(5) The purpose of the newspaper is educational. The Jprof is an advisor, but the editors originate all story assignments and select all of what goes in the newspaper. Ultimately, the students answer to a publications review board, which includes the Jprof.

“(6) The newspaper is totally independent. Students run it and answer only to the publications board that hires them and their newspaper advisor/Jprof.” (2011, n.p.)

Mattingly goes on that there may be many variants inbetween, and that while the written purpose of a newspaper may be somewhere mid-spectrum, the truth is that the college may see it more as being at the top of the list of purposes, especially when it comes to a “hot” issues (imaginably, drugs, campus sex life, or other controversial topics). The tension lies in the fact the “generals” are signing the paychecks for the journalists and publishers. The publishers may want to voice their own opinions, make noise, and otherwise cause havoc in the eyes of the university administration. Meanwhile, the university just wants a respectable newspaper and to avoid controversy.

While Mattingly’s work is primarily on newspapers and news reporting, the spectrum of model goals and realities he puts forth is highly compatible with the two models put forth by Badger. Numbers two and three on Mattingly’s spectrum are most like Badger’s Educational Model, with numbers five and six being closest to the Extracurricular model. Mattingly’s observation of the difference between written goals and operational truths is also an important reflection in the world of student-run media. Just as a student newspaper may not be able to actually report on some items, even though its principal documents state that it can, a student-run radio station’s training or student voice values may differ between real life and the written goals.

The GBAS Model

In analyzing the stations of this survey a theoretical framework called the GBAS Model developed by Nelson (1997) will also be applied. It is a simple, practical model that can be

described in very basic terms, derived from work by Howard Aldritch and other organizational theorists. It also meshes well with other organizational theories such as Max Weber's types of authority and Miles and Snow's strategic types (R. Nelson, personal communication, July 2011).

In the GBAS model, all organizations may be defined by three basic principles: Goals, Boundaries, and Activity Systems. "A goal is that portion of the environment that the organization selects as its domain or turf" (Nelson, 1997, page 8). Goals have two defining factors: breadth and stability. Breadth mines how wide of a range of customers will be served. Stability is how often the needs of those customers will change, and how often products will need to be adjusted for those needs.

Boundaries are what separate an organization from its environment. Boundaries may be permeable or impermeable – they determine the ease of flow that new ideas, people, materials, or other items have in entering or leaving the organizations. Boundaries may come in the form of written rules or requirements for employees or materials, or they may be more subtle. For Nelson, organizational culture is classified as "...an organizational boundary that helps determine what ideas and values will be entertained in the organization and which will be excluded" (page 55). Organizational culture is an "invisible boundary" that can be hard to see at first glance, especially since it usually heavily formed during founding, and is highly affected by founders or those who help the organization through pivotal points in its life (Nelson, 1997; see also Teegarden et al., 2011)

The activity system is how work is completed, or how the customer is served. "The activity system includes all mechanisms regulating and directing the internal affairs of the organization. Organization structure, internal boundaries, physical layout, and production methods are all components of the activity system" (page 10). Activity systems have two

properties – flexibility and complexity. These two directly relate to each other. A highly complex system will have many different parts (jobs) that are very different. A simple system will have fewer positions, with more similarity between the positions and cross-duty functions. The tradeoff is that simple systems will tend to be more flexible – they can adapt much faster to the market or consumer demands. However, complex systems will tend to be more efficient, but will not be able to change as quickly (Nelson 1997).

An easy example that Nelson uses to display the basic properties is a comparison of the McDonalds and Burger King fast food chains. McDonalds offers a wide variety of menu items to a general base of customers. They use heat lamps to keep unsold food warm, have lots of seating, play facilities, and very fast service for standard orders, which means the customer doesn't have to wait long at the counter. Their food is made in an assembly-line fashion, with lots of people having small tasks. Burger King, in contrast, makes food to order, has generally has less seating, fewer play areas for children, and brings the order to the customer. Burger King's marketing is oriented towards teenagers and college students. It will generally be a little more expensive. Burger King's food preparation process usually involves the same person assembling the food and packaging it, and fewer cash registers.

The list for the differences between these two go on, but it is easy to begin to see how the GBAS model will typify these as different. Burger King has less permeable boundaries – children aren't as catered to (kid's meals being a recent addition in 1997 compared to McDonalds which built their business on the Happy Meal), there are fewer seats, and slightly higher prices. McDonald's higher permeability allows it to serve more customers, and so it needs a more efficient operation – standard items can be made very fast, cheaply, and the customer can get in and out quickly. So, McDonalds has a broad domain, permeable boundaries, and complex,

efficient activity system. Burger King has a narrower domain (not seeking kids and parents as much), less permeable boundaries, and a simpler, but more flexible, activity system. So, while these two have very similar domains, and offer the same basic idea – a hot burger at a low price – they operate on different principles.

Nelson points out four observable tendencies when applying the GBAS model. First, organizational elements fit together – the rapid efficiency of McDonald’s is well suited for the target market of parents. Second is the tendency for elements to be grouped together - what Nelson refers to as ‘packages.’ Looking at McDonalds again, nearly all of the boundaries are more permeable. “Think of a McDonald’s with only two cash registers, or think of a Wal-Mart downtown with no parking. Or think of a fancy restaurant with ketchup in little packages instead of bottles. It just does not work” (p. 21). Nelson writes that arrangements of mixed permeability in boundaries as generally a poor choice, without a well-developed strategy to back it up.

The third observable common trend is opposites. Think back to the fast food example – one is complex, permeable, efficient, and broader, while the other is simpler, with higher boundaries, and a narrower domain. Nelson reflects, “Fairly few organizations compete head to head and live to tell about it. This does not mean they do not have comparable models and serve comparable markets: firms in the same industry must all look to the same finite population of customers in choosing a domain. But surviving firms typically compete by capitalizing on areas where their main competitor is weak” (p. 22). Nelson points out examples of this such as FedEx and UPS, Ford and General Motors, and the militaries of the United States and the former Soviet Union.

The fourth trend is tradeoffs. An efficient organization generally cannot be very flexible, because it is very difficult to re-organize a large group of specialized people, as an efficient

operation would likely have. A highly permeable customer boundary requires a complex activity system to manage the large number of customers efficiently. A flexible company, which will have a simpler activity system, cannot be as efficient, as it's workers will be more generalized and adaptable, with the tradeoff that they cannot handle workloads as quickly. And for a classic example, a company that makes a very high quality product cannot offer it at a very low price, because it must pay for higher quality materials and labor. (Nelson 1997)

Preliminary Application of GBAS to College Radio

While most of the examples provided are from manufacturing or service industries, it is easy to apply the GBAS model toward a media organization such as college radio. A comparison of two college radio stations using the framework was conducted as a preliminary study for this paper to see the viability for the application for the GBAS model. One station falls under Badger's (1969) Academic model – a curricular-oriented station at a community college in a fair-sized Midwestern town, referred to in this paper as Station A. The other station is a student-run extracurricular webcast only station at a four year state university in a smaller college town, much like Badger's Extracurricular designation. It will be referred to as Station E.

Station A's primary founding reason in the 1980s was for teaching students – to this day, it is a part of the community college's curricula for radio-television degrees. It receives its funding as a part of the departmental budget for the radio-television program. The station operates with at about 10,000 watts – fairly powerful for a small community college station. It also streams online.

In order to participate, students must take a course and pass a test. They go through a training process that teaches them how to do transmitter readings, properly talk on air, read news and promotions, and produce on air content like liners, underwriting, and promotional spots.

They are trained in using a modern broadcast automation system common to commercial radio stations. They then can do regular pre-programmed shifts with airbreaks, until they pass about 20 hours of on-air experience. After this, they may apply to have a specialty show where they may choose their own programming. There are generally about 40 students involved with Station A at any given time.

The offices of Station A are near the center of the college, but off the beaten path. To access, one must know a key-code on the doors. It also has a closed-circuit camera system to monitor the studios. The station has been recently re-painted and re-furnished, and has professional photo prints of some recent acts hung up. A full-time General Manager, who is also the course instructor, oversees all operations. There is also a part-time Engineer (shared with the TV station) and a production instructor, and sometimes an intern or two. The General Manager gives the station a general format, and takes input from students on how it should be developed. Station A's format could be described as alternative. The station manager keeps track of how the station is doing in the market by looking at the station's Arbitron ratings about once a year.

Station A has been doing very well in recent years as new management has come in. Courses for station activity have been active, and the station has becoming increasingly involved in community concerts and events. Station A continues to use its alumni ties to provide air-checks and reviews of student's work by broadcast professionals.

Station E was founded in the early 1970s at a teacher's university as a student-formed initiative in opposition to the perceived authoritarian use of the existing college station, which was seen by the students at the time as having little room for student voice. It is currently webcast only – in the past, it broadcast through carrier current and Cable FM. To participate in Station E, one must be a student and complete a basic test and training session, which are at most

a few hours long. After signing a basic contract and a small membership fee, Station E then lets students participate as format DJ's, with the requirement of only a few weeks on air before being allowed to propose a specialty show. All Station E members have to attend the majority of the 4 meetings held each month.

Station E is located in a building in the center of campus, but in an obscure location that not many students are aware of. Staff members have access to the station through an assigned key given to them at the beginning of their term. Non-staff members are on a key list, and they must check one out at a desk elsewhere in the building. Staff members wedge the door open when they are in the office for ease of use. Station E's offices have worn-out carpet, and damaged walls are covered with band posters and old flyers. The equipment at Station E is a hodgepodge of equipment old and new - much of it over years of slow acquisition. This is primarily because Station E receives its funds from student government requests, in which it must compete against other organizations to keep its funding secure. Station E tends to operate on a very low budget. Only recently, it acquired automation software, but uses an program set that isn't very common in commercial systems. However, it is easy to use with a very minimal amount of training, and is extremely cheap compared to any professionally licensed system.

Students fill all the major roles at Station E. It has a supervisory main staff of about 14 members, and 60-80 DJs that have shows on a weekly basis. Most of the staff is unpaid volunteers, with only the 4 highest positions earning a stipend of no more than \$1000. Many of the staff positions may go unfilled year to year, and so staff members have to be willing to fill in for positions on occasion – for example, one GM also acted as engineer while the station went without one. Station E does sometimes employ a student worker. Staff Heads are selected by an interview process headed by a Board of Directors which meeting once a month with the General

Manager and loosely oversees the station. Staff members must have a 2.0 minimum Grade Point Average, and while it isn't required outright, it is usually expected that the applicant have some experience with the station for at least a year, so that they understand how it operates. A student under these requirements may fill any position, even if their major is not broadcasting or is entirely unrelated to the position. For example, the marketing director could be a botany major, as long as they show firm grasp of the station and the position's required abilities. Station E staff members have the right to change the rules, processes, and format of the station however they please, as long as it follows the paperwork that they set forth, which must be approved by the Board of Directors. The format of station E is a mix of Hip Hop and Alternative/Indie music, though the exact composition changes year-to-year due to different music directors coming in and out of staff.

Station E has had recent struggles with keeping members interested long-term, as well as having some issues with training on more technical equipment. At times, there has been tension over station direction – some hip-hop DJs felt that the station overtly focused too much on its alt rock side, and took conflict with the station management. Finally, while Station E used to produce many students who later went into broadcasting, it has not had as good of a record with this in recent years. There are positive signs though. Station E has doubled membership in the last year of existence, which the previous struggles may be related to as the station had to work with more members than it has before. Furthermore, Station E recently executed a large and successful campus event, of the size which it had trouble doing for many years. Station E considers itself very alternative to the traditional radio stations around it, and those within it strongly believe that they have an attractive format, but they lack the technology and expertise to be able to look at their long-term listenership. This has been a source of frustration for

management for years, and there is an ongoing project within the station to try and find a solution.

Nelson's note of opposites strikes remarkably true in this example. While both stations have similar formats, and both are affiliated with a teaching institution, they have very different operations. These differences stem at the goals – one is made to instruct, one is made for student voice. Of course, both list both of these goals as central in their working papers and attitudes of the managers. But it is in the details that differences, and thus their priorities, begin to appear.

First, it is important to consider that these stations have two end products of their activity system, rather than just one. The obvious first product is the content put on air. The second product is the student – after going through the station, he or she come out with a new set of abilities, experiences, and beliefs.

Looking at Station A, one can see a simple activity system that consists of two to three central staff members that personally work with each person and review their work. This system has worked well to develop students who are competent in the skills they need on air, as the instructor/manager is able to keep a close eye on progress and individual needs. Station A also generally has higher boundaries, as exemplified by its security and requirements for being able to become a DJ (by passing course materials) and for getting special privilege (by spending a decent amount of time in the station before being allowed a specialty show). These items coordinate well with Station A's goal of creating students that are ready to enter into the broadcast profession, while also allowing them to reach a secondary goal of student empowerment.

Station E has a complex activity system with many different positions. While this makes coordination and training more difficult, it allows students to move up into higher ranks and

further control the direction of the station. This complex activity system is also surrounded by lower boundaries – the very simple training procedure, and the easy automation system. This activity system works well for allowing student voice, but not as well for creating broadcasting professionals. It is worth noting, though, that the changes that Station E recently began implementing were focused on creating better training processes so that later problems would not happen. This involves creating higher boundaries such as harder tests or lengthier periods of activity with the station before being granted specialty programming. This will be difficult to implement with the complex system, though.

While these two stations do fit well in the sense of Nelson's opposites, some caveats must be observed. First, and probably most important, is that Station A is at a community college, where the typical degree is earned in only two years. This means that if Station A were to be completely student run, it would face very rapid staff turnover every 2 years. This is too fast to allow almost any student to become fully acclimated with the responsibilities of governing full FM station. Thus, the central management by an instructor makes more sense here. Second, Station E is an online-only station. This means it is not required to follow FCC regulations on obscenity or indecency. While it does have light enforcement of these policies, it is not a major concern if the rule is broken – there are no harsh penalties to be had by outside forces. Thus, Station E's system can stand to be somewhat less coordinated.

These two factors may have a major part in establishing the difference between these stations. Part of the focus of this project will be to look at stations through the lens of the GBAS model to better understand how the model may be applied, and to see if the current example has validity.

Methodology

Strategy and Tactics

The study was conducted with a combination of surveys, observations, and interviews. First, a survey was developed based on Badger's survey from 1969. Questions were put into sections of general station information (such as name, location, affiliated university), student participation, programming and equipment use, and budgetary sections. Open-ended questions were put in so that more qualitative data could be found. At the end of the survey, respondents were given the option to be contacted for an interview to discuss questions more in depth. The survey research request letter that all respondents received also invited respondents to share the survey link with other college stations, so that a greater number of respondents may be able to be reached.

Design of the survey had to consider a number of factors. First, having filled the role of a General Manager at a college radio station, experience dictated that time would be a major issue for the respondents. So, the survey had to be easy to fill out, without too many arrays of choices and questions that would become tedious. Thus, a number of questions were simplified into expected common answers, with a check for 'other' with a fill in the blank option for those that did not fit the categories. This also made the data easier to analyze, as much of it could be put into simple quantitative measurement tools.

As a result of this attempt to make questions simpler, there was a loss of some specificity – for example, the respondents were asked to select the three goals that most fit their station on a list. Because of this grouping, there is no way to tell what the most important goal of each station is. Other questions, such as the one asking about sports talk programs, lack specific numbers.

Instead, the respondent may choose ‘a few’ ‘some’ or other generic terms that only give a general subjective impression.

The survey was distributed online through an email listserv affiliated with College Broadcasters, Inc. CBI was willing to cooperate and provide access to their membership on the grounds that data would be shared with them after the report was made. The Intercollegiate Broadcasting System was also contacted through email in an attempt to allow a greater number of stations to participate. IBS flatly rejected participation, on the grounds that they would only work with IBS-affiliated colleges.

The 2011 National Student Media Convention in Orlando was attended prior to the survey. The sponsoring organizations of the convention were College Broadcasters, Inc, College Media Advisors, and the Associated College Press (a national organization of higher education newspapers, magazines, and yearbooks). During the convention, there were a wide variety of workshops and roundtables discussing the issues facing college radio stations and college media in general. Some events were cross-applicable – for example, some meetings, such as those on staff management, could be useful to both college radio stations and newspapers. Conversations about the project and college radio were held with a number of participants, ranging from station managers to DJs, as well as a few CBI board members and radio journalists and activists.

Shortly after the convention, in December, the survey was distributed with a deadline of January 31st. At the time of mailing, the listserv indicated that 350 accounts would receive the message. This does not necessarily mean that 350 stations received the email – the CBI listserv is open to public access. Members then may or may not be current CBI members, or even be active at a college radio station. Two reminder emails were sent during this period as well, which added a number to indicate how many had participated in the survey at the time. The survey was closed

on February 1st, around 12:10 AM CST. Shortly after, a message was received from a station manager who had been filling out the survey at the last minute. The survey was re-opened for this participant and closed after their entry was complete.

Microsoft Excel was used to analyze the data by converting the data to a table. The first step was a look over general statistics, and then pivot tables were used to query for comparative data. Using work from Badger (1969) and the preliminary study using the GBAS model by Nelson (1997), predictions of key difference areas were made and studied, including whether a station listed training in its top 3 goals, affiliation with a university, and sources of funding. Though results were limited, streaming only stations and stations with a terrestrial signal were compared in a similar fashion.

In going over the data, it was found that three stations had dual entries of data, one due to the respondent filling the survey out twice, and the other two due to two different members of the station filling out the survey. Contacting these stations was easy, as they had offered to participate in interviews. They were sent their data entries (separate from all of the others) and asked to either negotiate a combination of entries, or simply clarify which one was ‘more correct’. These duplicate entries were then simplified. 50 unique responses were collected in total.

Another problem encountered was a mistake in the expected station budget estimates. The highest possible answer was simply “over \$25,000”. This was an absent-minded mistake. Past experience clearly demonstrated that many stations could have far greater budgets than this. Over 30 of the 50 respondents had a budget in the highest option. This was remedied by emailing all participants who had responded with the highest budget, asking for a second answer. They were given a choice of 5 increments, starting with \$20,000-40,001, and going in \$20,000

increments up to the final listing, “Over \$100,001”. All but six of those emailed were able to respond, and the data was added in a new section on the data table.

Data adjustments were then made to allow Microsoft Excel to be able to interpret the data. Many questions had been ‘checkbox’ style, where the respondent could check all that apply. There is no way for Excel to interpret this data raw, and so simple functions were used to find which phrases were used, and then mark in additional columns ‘1’ for true or ‘0’ for false on individual items. “Other” answers had to be checked and indicated individually.

Another data adjustment done was changing verbal style responses into numerical responses on non-long answer questions. For example, in the question, “How many full time paid staff work at your station”, the answer given was “none”. This would be changed to 0. Sometimes, a range, such as “7-10” was given. In these cases, the mean value of the given range was used. Another circumstance that needed consideration is that some stations only hire during certain periods, such as during the summer break. In these cases the circumstance was ignored and the raw number was used. The station budget and commentary could be noted elsewhere for notation in results, but rough information was the focus for quantitative study.

During this data analysis, interviews were conducted with willing participants. Ten interviews were conducted, lasting about 45 minutes on average. Almost all of the survey participants were willing to conduct an interview, but time required that certain stations be selected. The selection of stations for interview was intuitive – some respondents were far more talkative in the final open-ended questions, and thus would likely be good interview candidates. Others were selected because of interesting “typical” problems or successes being listed, or because their station seemed to correspond well (or did not) with previous literature.

Research Questions

- 1) Do Badger's extracurricular and academic models apply today? How may they be updated?
- 2) Similarly, do my observations of two stations using the GBAS model paired with Badger's work reflect college radio at large?
- 3) Could the GBAS model be used to further analyze stations and create useful insights?
- 4) What are the habits of successful college radio stations?

Results

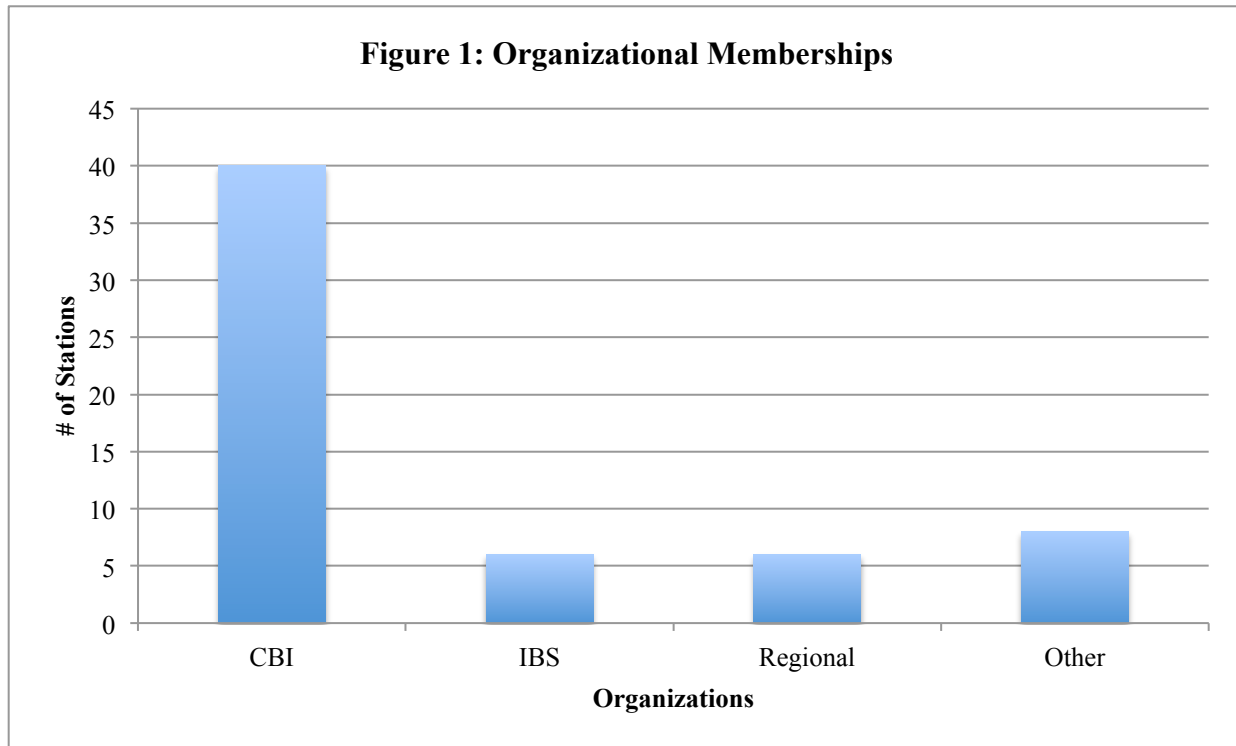
By the end of the survey, 50 unique stations responded. In most of these cases, results are complete. But there are some cases where some subjects skipped questions or provided incomplete answers. In these cases, the data analysis through pivot tables automatically ignores incomplete responses for purposes of the grand total. This will be reflected in the data tables and charts presented.

Section 1: Overall Summary of Data

Memberships.

Of these 50 reporting stations, 47, or 94 percent, are CBI members. Six of the CBI stations belonged to IBS as well. In the "other" field, six stations claimed membership with a regional or state radio group. There are also a smattering of other memberships, including the National Federation of Community Broadcasters, the National Association of Broadcasters, PRX (Public Radio Exchange, an online platform for the exchange of community radio programming), and others. All stations that reported membership of organizations other than CBI are also CBI Members. Three stations reported no memberships. Keep in mind that the statistics for membership are likely highly skewed towards CBI, since it was distributed through their listserv.

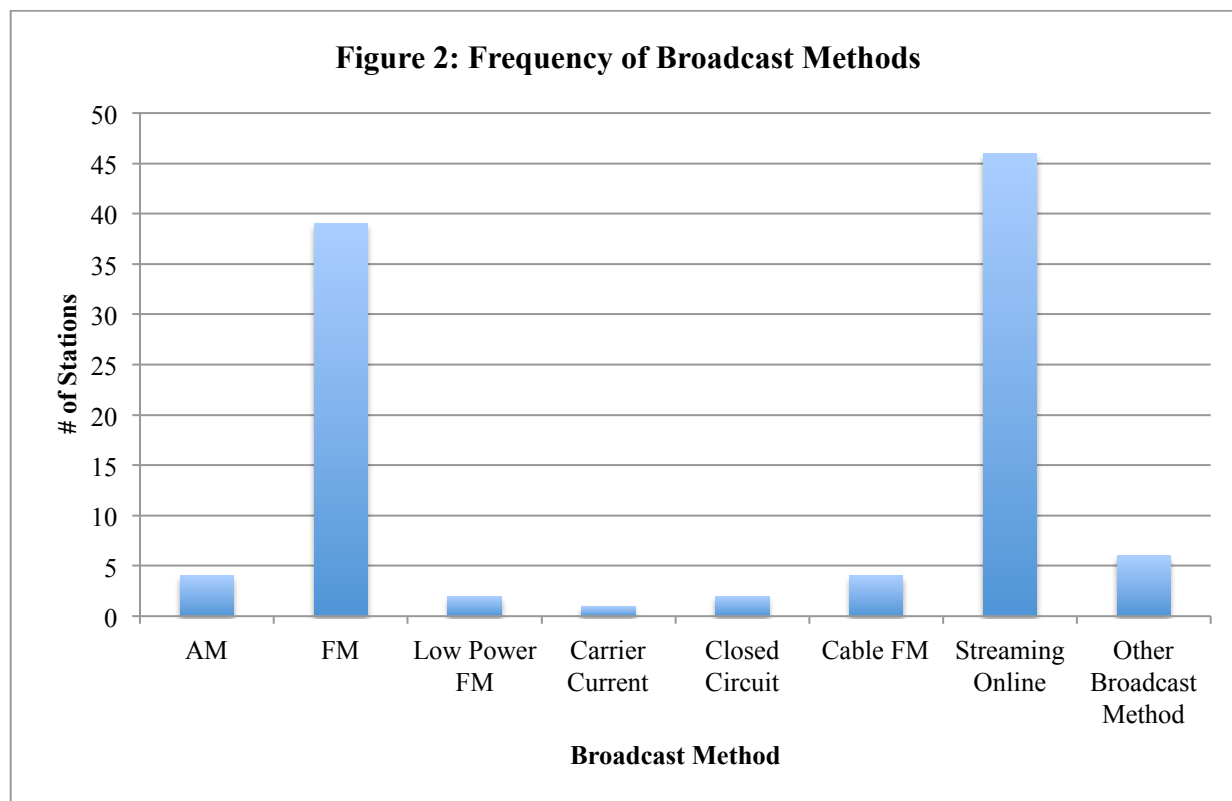
It is highly unlikely these membership statistics are reflective of college radio at large.



Many stations spoke highly of their memberships. They are seen as a valuable resource for ongoing trends in radio. When possible, most stations try to send members to conventions, as they are good for inspiring vigor and enthusiasm in students. Conventions were also reported as useful for helping to widen the perspective of student attendees, who may come to see that their station can play a wider role than just simply being a part of their own campus microcosm.

Commercial status.

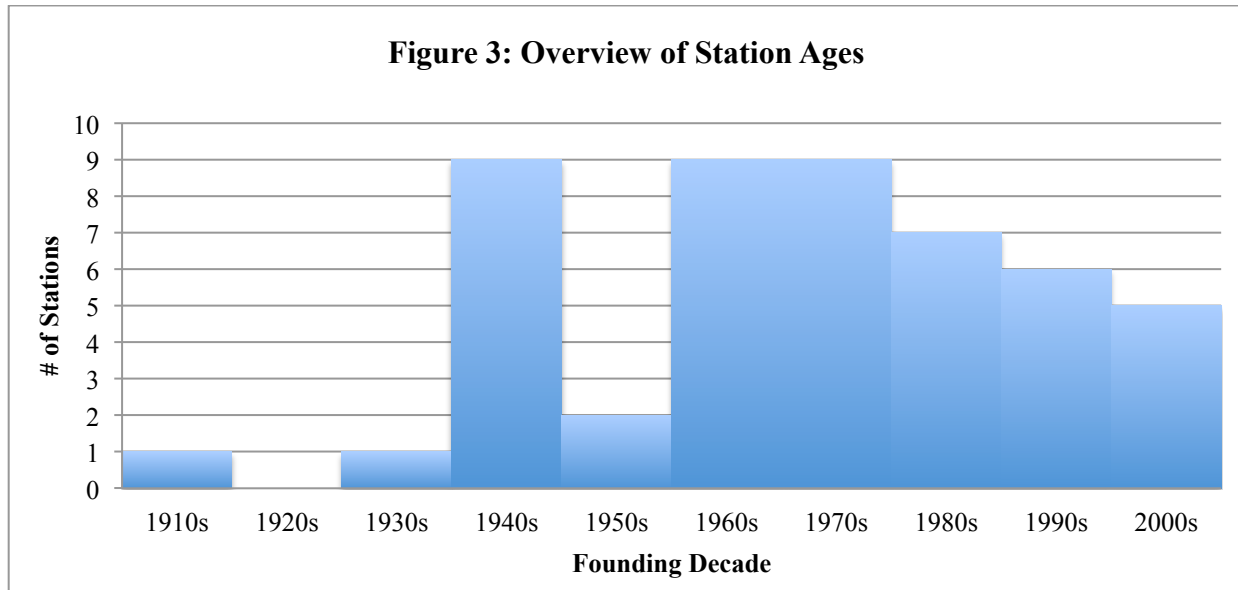
88 percent of reporting stations are noncommercial, with only six stations reporting having commercial status. Of those six, two held FM licenses. The other four stations are streaming only with the exception of one, which also had access to a closed circuit TV channel which carried their audio. This generally makes sense, as streaming audio had no classification restrictions, so those who are only on the internet have the advantage of escaping the restrictions of underwriting requirements.



Broadcast methods.

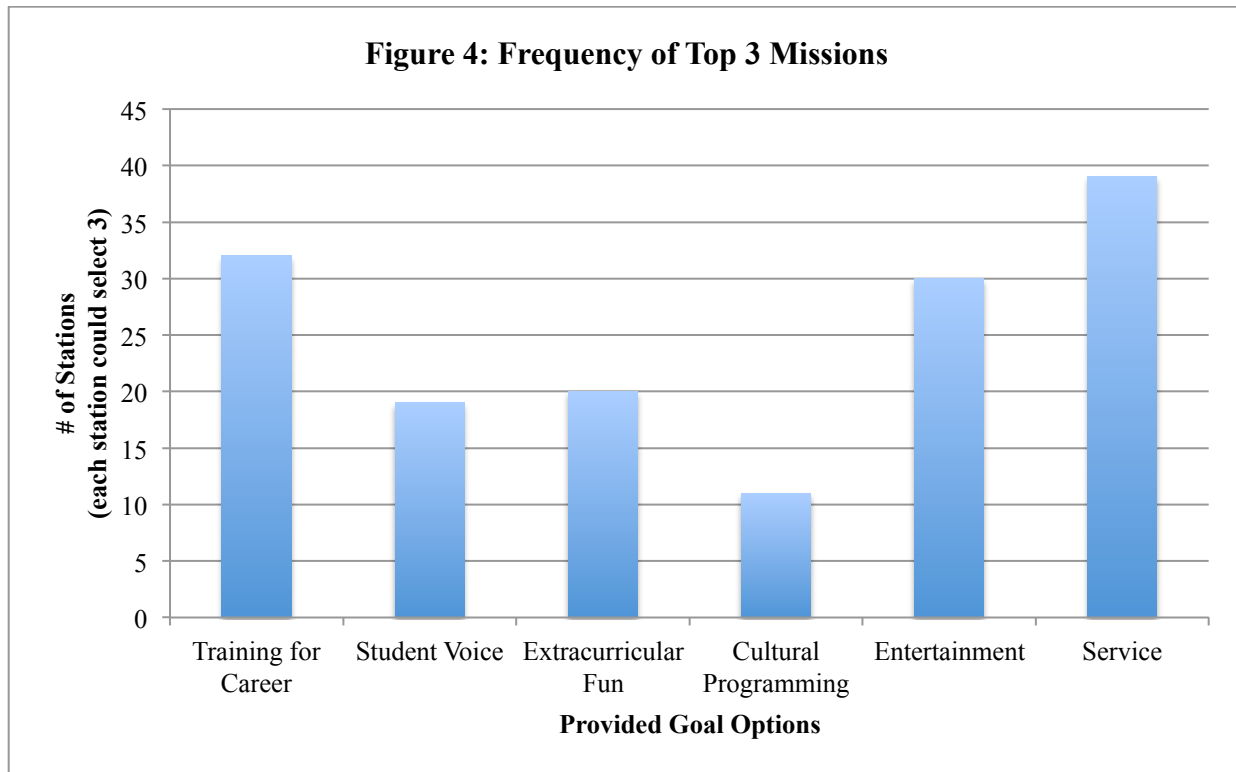
The majority of reporting broadcasters had an FM license. Nearly all respondents with a licensed operation (either AM or FM) also participated in streaming content online. Only four stations reported not participating in streaming. During interviews, it was discovered that two stations had made mistakes in filling the form, and indeed did stream their broadcast as well. Six stations reported being streaming only. One station listed having a closed circuit channel in combination with its main streaming platform, and one more reported having a Low Power FM license in addition to streaming. Other broadcast methods are primarily seen by FM licensed stations, and included two stations broadcasting in HD, two with mobile phone applications, and two with broadcasts being sent through a channel on a cable TV. This was listed as other, though it should be noted that generally, streaming apps connect to the same stream as going through a web browser. Streaming apps are listed as being other, because having a station-specific app

gives the ability to tie in text, photo, and video from the internet along with the stream all in one location. Furthermore, the individual nature of having an app may create ease of use for the end listener, and may be used as a marketing tool.



Founding dates.

Many stations traced their roots back to the 1960s and 1970s, with a slight tapering off going towards the present. There are a surprising number of stations that also traced their roots back to the 1940s. As would be expected, very few traced their roots completely back to the earliest college radio stations. It should also be understood that many of these stations have changed over time, and may not be the same as when they are originally founded. Furthermore, these dates have some variance. For example, one station listed that it had roots as far back as the 1940s, but its current FM incarnation started in the 1960s. Two stations, during interviews, traced their roots as far back as the 1970s, but changed their broadcast method multiple times in the last 40 years.



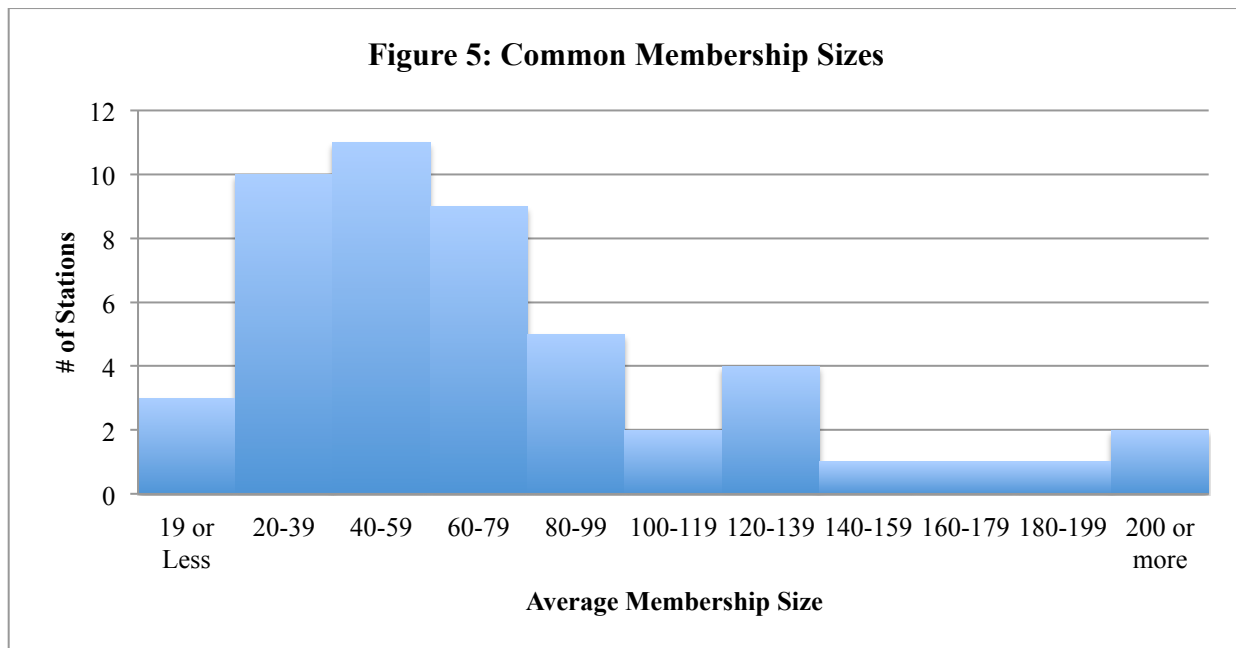
Station missions.

The most popular station missions included Service to the community/campus, training students for a career in broadcasting, and entertainment for the community/campus. No station used an “other” mission option. In general, there was little observable difference in mission choices between those that selected training and those that did not. Eleven stations reported both career training and extra curricular fun in their top 3 missions. Badger (1969) made similar observations in his report, stating that the difference between the two in mission was not as great as one might guess. Reviewing the short answer portion of the survey on station mission revealed no overall distinct differences between station missions in comparison to their selected goals.

College radio relationships with the university.

The overwhelming majority of stations identified themselves as extracurricular groups (44 percent) or parts of academic departments (52 percent). The two that listed themselves in the

other two categories are very much like extracurricular in terms of their relationship with the university. The categories provided in the survey seem to be accurate choices overall, as commentary in the open section for affiliation very much correlated with the four provided options.



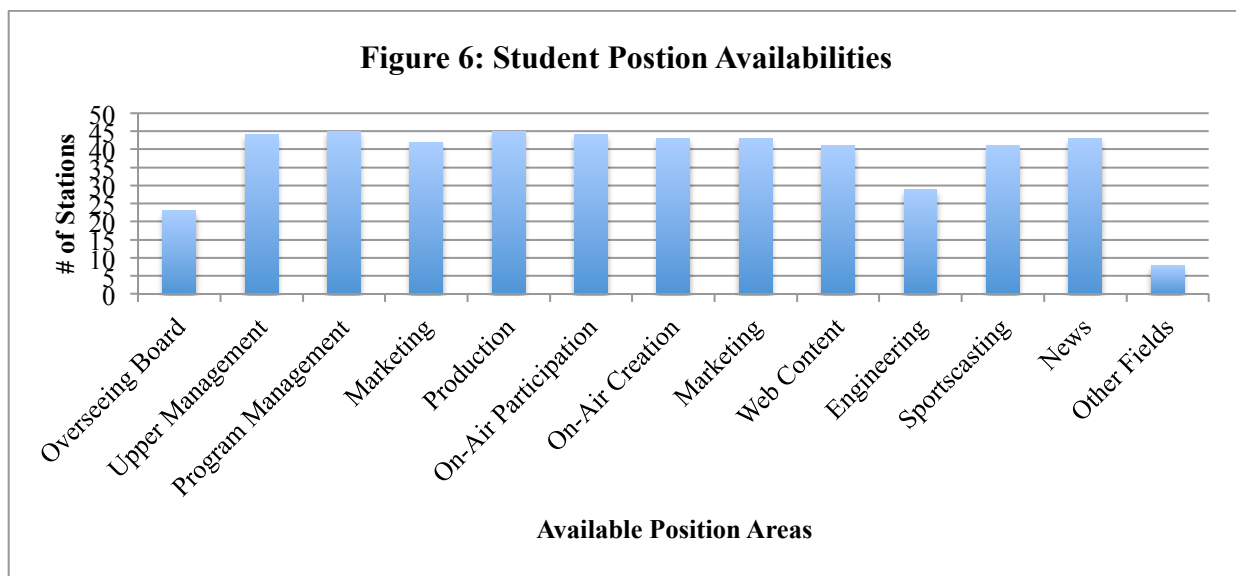
Membership.

The mean average of all 50 stations comes out to about 71 members. Looking at frequency, however, it is more likely for stations to generally have between 20 to just under 80 members. Of course, some stations did list membership ranges, and in this case, the mean of the given range was used.

Joining college radio stations.

There are many different ways to join college radio stations, and nearly every station has a different method. In the majority of cases, the general process that subjects outlined involved first attending an orientation meeting, and the going through a basic training process, which may be anywhere from two to six weeks to a semester. Many require that members not only pass a

written test and practicum, but also shadow current members for a period of time. Some stations have members join as supportive staff, such as production or marketing, where they are acquainted with the station procedures in a slower manner before they are allowed to apply for an on air position. Very few stations had a process that involved an application and interview screening prior to testing and training. Almost all stations appeared welcoming to any student who wished to participate, as long they are willing to abide by the rules and procedures of the station.



Station Management.

The descriptions of management structure provided by stations generally matched what was expected based upon the literature review. Nearly all stations allowed students into positions of nearly any field. In the case of the few who did not list “on air participation” as an option, the “on air creation” option was selected. One exception for common student participation is engineering, in which it is probable that stations have professional engineers on staff, or use contract engineers to complete needed tasks.

Another common exception for station activity is the Overseeing Board. It was fairly common for stations to not have an overseeing board, but instead be completely supervised by the advisor, who may report to another organization, such as a student media or academic department. Those that did have boards most often did have student participation within them. The term “Overseeing Board” may be inaccurate in some cases as well. Some stations consider their executive management staff (by my standards, considered “upper management” for survey purposes) as an overseeing board.

Other fields listed included sales or underwriting acquirement positions. Record library management, automation scheduling, and traffic (ad placement) management are also sometimes listed. Alumni and PR relations also appeared in this category.

Full time employees.

26 of applicable station respondents listed having a full-time employee at the station. In most cases, there was only one full time employee, likely the advisor or non-student general manager. One station listed as many as six, which may be a reflection of faculty being very active within the station.

Part time employees.

19 stations listed having paid part time non-student staff. Once again, generally it was only a single person in most cases. 11 of the stations with part time employees also had full time employees. Combining this with impressions from the conducted interviews leads me believe that in these cases, it the professional engineer was the part-time employee, as many stations are good with day-to-day operations, and only need technical staff there for a few days a week. Two stations listed having around 10 non-student part time employees, but also listed having the same

number of paid students and student management positions. It is likely this was a mistake, and these stations do not have paid part-time non-student employees.

Paid student positions.

The mean average for paid student positions was about 7 per station. Some had as many as 30. However, it was much more common to see either no paid student positions at all, or around 1-10. Based upon interviews and descriptions provided in open answer questions, it was most often executive staff such as upper management that received payment in some form. Stipends and actual part-time pay are the two most common forms of payment.

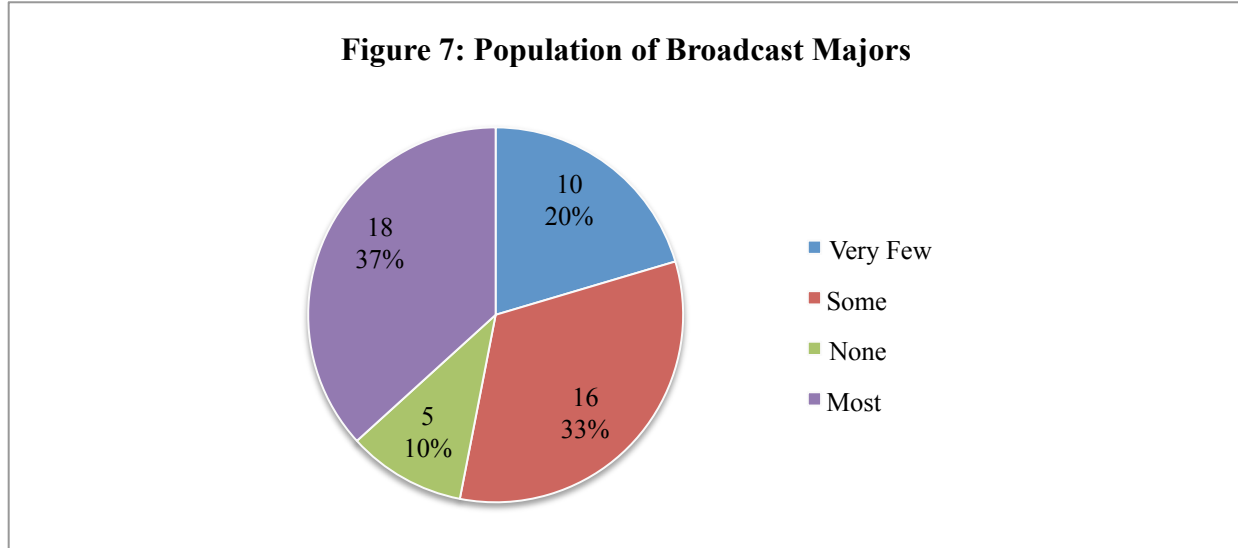
Student management positions.

The mean average of student management positions is about 8 positions. It was common to see responses within the 10-15 range of available positions. This metric may be difficult to pin down as to its real value. In some cases, stations consider positions such as a production director to be a management position, even if this position does not have any members directly below it. In the opposite direction, some respondents may only consider their general manager to be a management position, with marketing and programming being more direct action-based positions.

Number of students working both at college stations and in local radio.

The mean average of students working both for their college station and in local radio is about two. Looking over the provided answers, one to two is a fairly accurate number. Some

have as many as six to eight, but these are exceptions in the grand scheme of answers.



Broadcasting majors at college radio stations.

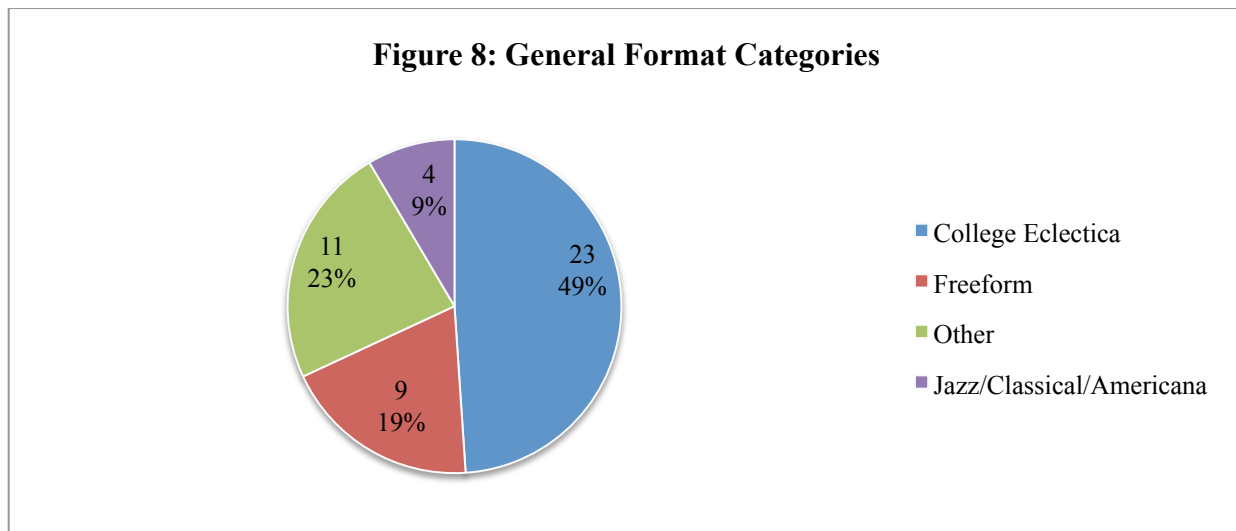
As would be expected, the majority of responding stations indicated that their membership was composed either of mostly or at least some broadcast majors. Four of the five stations that indicated that they had no broadcast majors identified themselves as extracurricular stations. It is likely that in the cases of having none or only a few broadcast majors that the universities they are affiliated with have either a very small or nonexistent radio-oriented curriculum.

Historical likelihood of members to enter professional broadcasting.

50 percent of responding stations indicated that their members would “occasionally” go into professional broadcasting. Roughly a fourth of stations indicated that it was somewhat common, and another rough fourth very common.

Station programming formats.

There are many station formats listed, and it is difficult to summarize them accurately. In an attempt to quantify the data, formats are read over in search for patterns. Three general format types are identified, with a fourth “other” category.



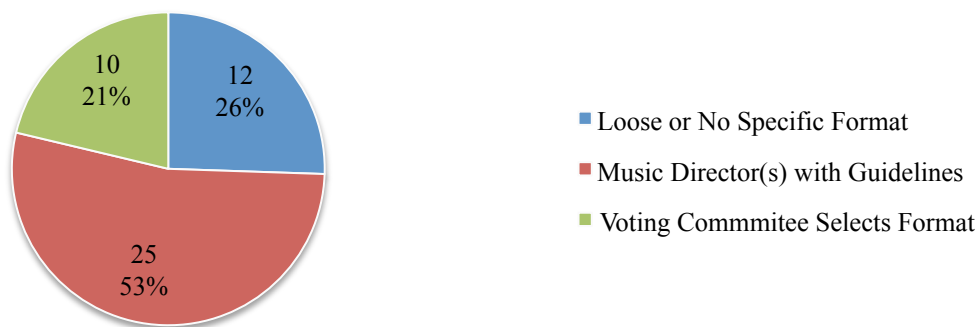
The most popular category was “College Eclectica.” This format consists of the expected indie and alternative rock formats, but also includes underground and alternative hip-hop and rap, punk, and sometimes, even folk. This format may even include some music on the edge of the pop genre. This format is extremely generic, which may be part of its size. Many of the stations using this format also use block programming scheduling to daypart it. 9 stations descriptions indicated a freeform schedule, which may best be described as “if you don’t like it, wait an hour”. Four stations seemed to be primarily focused on dayparts of jazz and classical, with provisions for Americana such as folk and bluegrass as well. Stations in the “other” category either did not provide enough information to base a decision, or had a format that fell outside of these categories. Some formats in the other category seemed to be a mix of College Eclectica and pop-heavier formats. One listed hard rock and metal. Some indicated syndicated talk programming as having an important role.

A common trend in formatting was “specialty shows”, or programs outside of the format. The general concept is that a station has a set of format guidelines which are followed most of the day, but during evening and weekend hours (usually) it allows for shows that are outside of this format. These shows may be drastically different (i.e., jazz on an indie rock format) or may be an niche of the regular format (such as a folk on the same). The decision of how far those shows may vary from the format depends on the station in question.

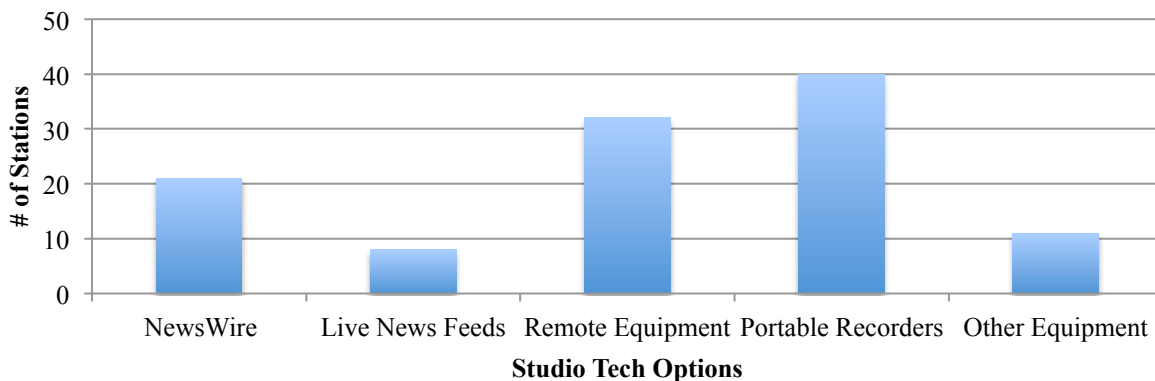
How the format and music is selected.

In the survey, stations are asked how they selected their programming. They are given four options: 1) a music or programming director making all decisions, 2) all station members vote upon music additions, 3) no format guidelines, and 4) other, with the choice to fill in their own description. 18 stations selected the ‘other’ option, 13 selected the “Music Director” option, 9 selected the voting option, and 8 selected the non-guideline format option. One station did not answer. Due to the large number of “other” options, the concept of format selection was generalized a little more, and input from the “other” category was used to re-categorize the options.

The new categories are similar to the old ones. They are, “Loose or no specific format”, “Music Directors with Guidelines”, and “Voting Committee”. These options were developed because many stations felt that specialty programming was important enough to be classified outside of the given categories. Others note that music was democratically decided, but not by all station staff, but by a music review committee or perhaps the executive staff. Some stations seem to be fairly loose with format guidelines, but not enough so to have none.

Figure 9: How Formats are Selected

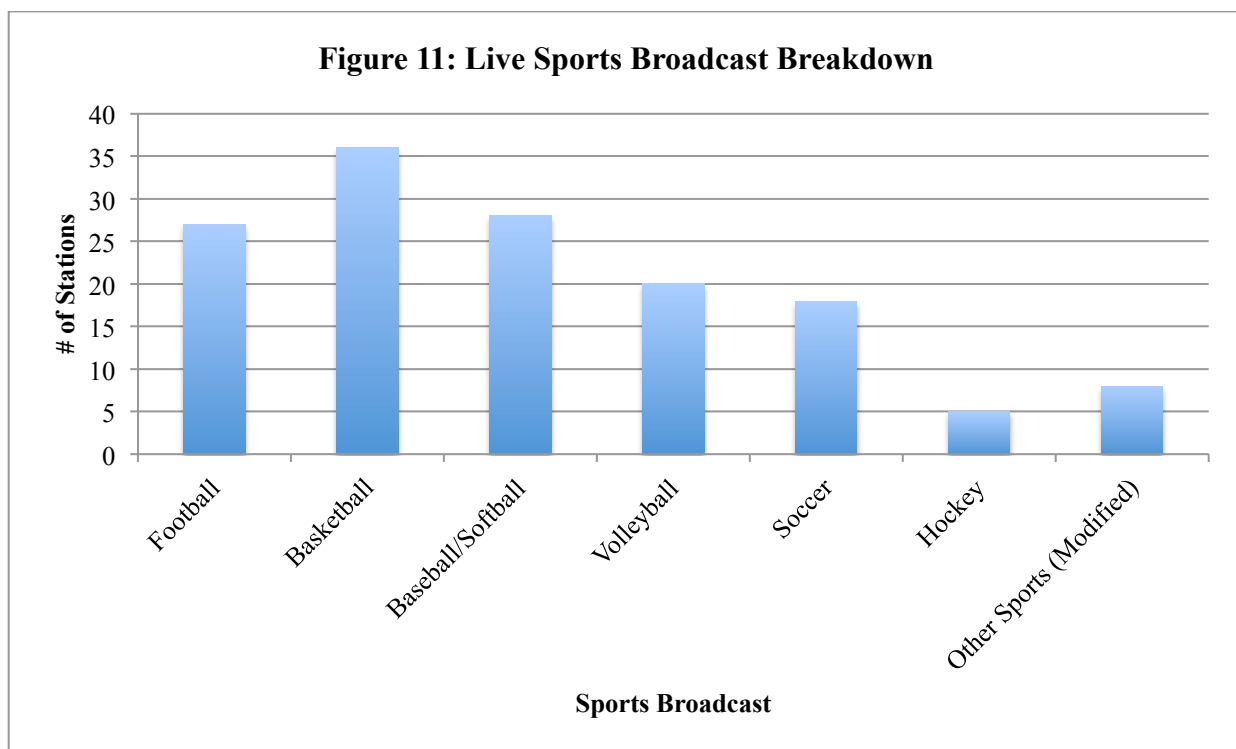
With adjustments, the results come out to just above half of stations using music directors, with loose formatting taking up just over a fourth, and voting committees being just under a fourth of stations. Many stations seek to emulate the hierarchy of “real world” radio stations, and so music directors make sense as a leading choice. At the same time, the re-categorization of these options is subjective, and based only upon impressions from the short responses given in the ‘other’ category, as well as music and format open-ended questions. Just as with music formats, there is a wide spectrum of options, and each station has probably adapted their methods over time to suit their members and inner culture. These results are generalizations of patterns observed, and certainly the truth is far more fluid than can be presented statistically.

Figure 10: Broadcast Technology

Broadcast technology and college radio.

Portable recorders are the most popular equipment used among the survey stations, with remote equipment (such as codecs by Marti or Comrex). Only six stations indicated that they do not use any special broadcast equipment. Live news feeds are not particularly popular, but stations that have them tend to use almost every other equipment option. Equipment listed in the “other” category included a few public radio syndication services, an ISDN line (for sending high quality audio remotely), and direct loops with campus sports facilities for remotes.

Some stations listed their automation systems and production tools as “other” equipment. This pointed out an interesting assumption made in the survey –that every station would be using an automation system. This is not the case, as was found out in one of the interviews done after the survey. It would be an interesting study to see the adoption of automation by college radio, as some new programs have entered the market at much lower price points compared to traditionally used commercial systems.

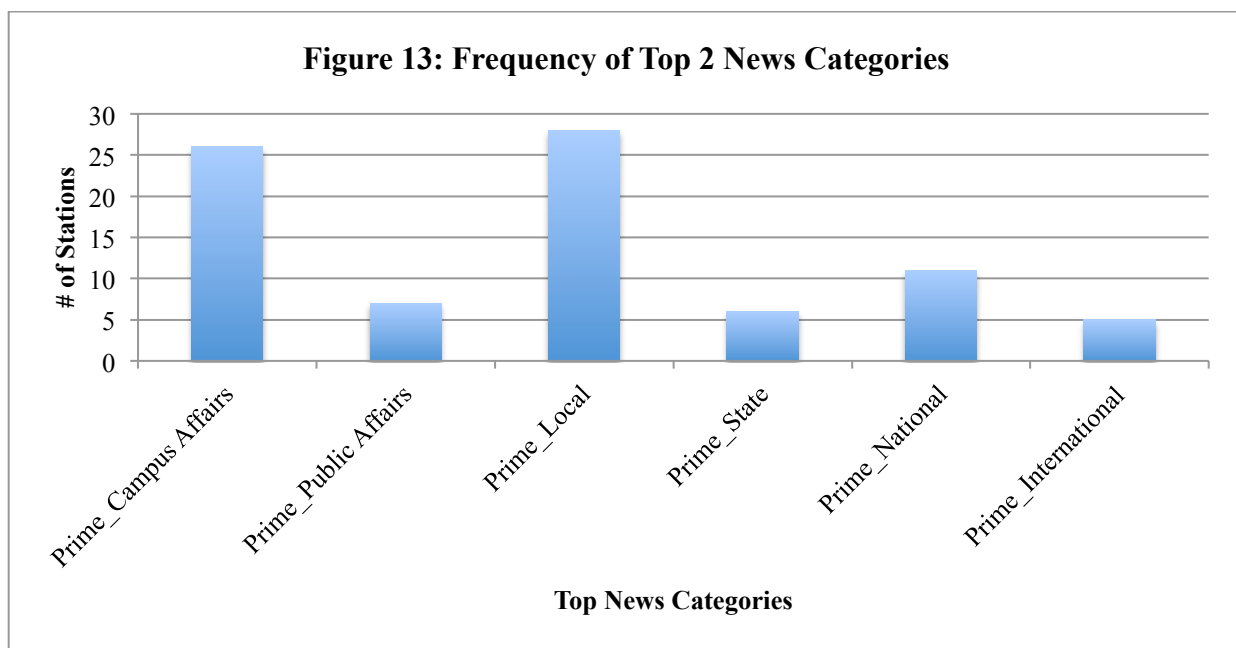
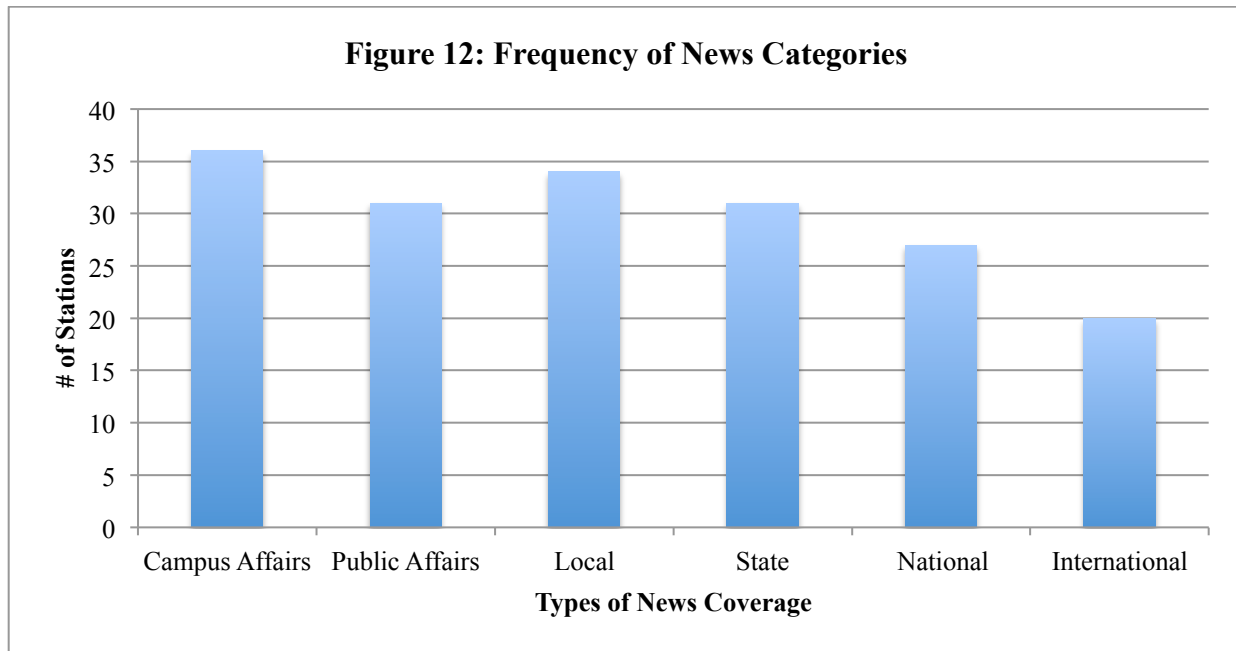


Sports and college radio.

74 percent of stations indicated that they broadcast live sports. Basketball, Baseball, and Football are the three most popular sports for broadcast. Golf and rugby, included in the original survey, are fairly unpopular, with only a few stations each, and so they are grouped in with the “other” category. Hockey and (and for one station, field hockey) actually seemed to be fairly popular, with 5 stations reporting coverage. To paraphrase of one of the station advisors, “if [a student] can do play-by-play for hockey, [they] can do it for anything.” Hockey was a good distinction for aspiring broadcasters to have under their belt, as it is unusual and not often covered, and shows potential skill and enthusiasm. Other sports broadcasted included lacrosse, a yearly boxing match, and high school sports.

Sports talk programming is also popular among college radio stations. Only 11 stations reported not having any sports talk programming. 20 stations, or 40 percent, indicated they had one or two regular sports talk programs. 7 stated that they had some, and 12 reported having several regular sports talk programs.

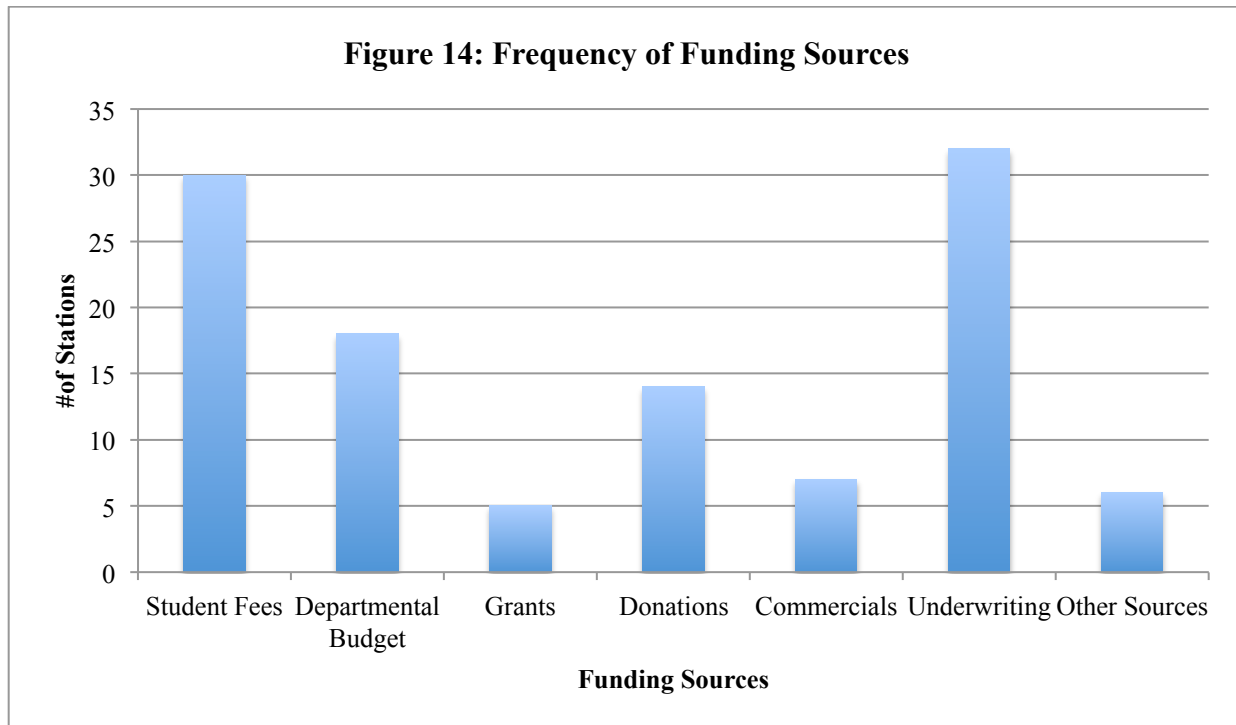
Of stations that did not broadcast live sports, about 50 percent did not carry any sports talk programming, and those that did carry it had only one or two programs. In discussion with some stations that did not carry sports, different reasons explained the lack of coverage. For some, the college did not have a sports program. For others, sports coverage for the university was already under exclusive license with another local station.



News broadcasts.

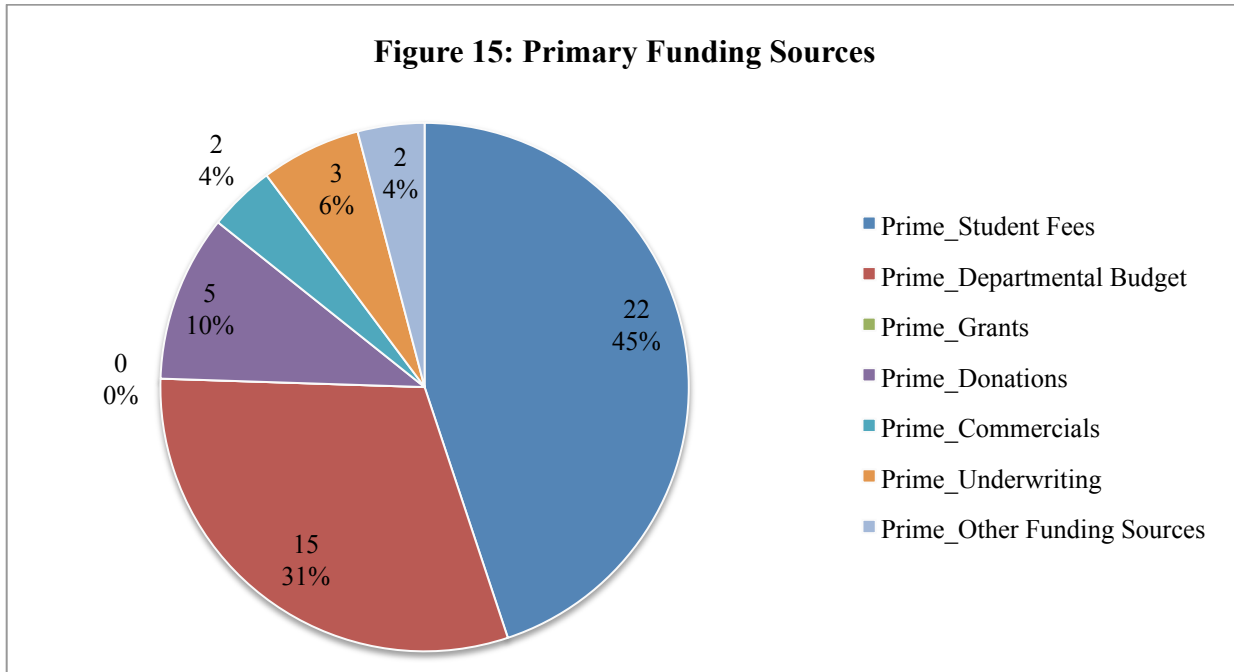
Regular news is broadcast by 74 percent of responding stations. The survey asked first for all news categories that were broadcast (represented in chart 1.12) and then what the top 2 categories were for news (represented in chart 1.13). It appears that most stations tend to focus on their local area for news, with campus and local affairs making up the majority of content.

State, National, and International news do see some more coverage, but generally are not of prime concern amongst stations covering news. In looking at those stations that reported International news as being in their top two categories, they most often focus on national news as well. It may be that these stations choose not to compete with local news stations, or perhaps they leave it to their college newspaper.

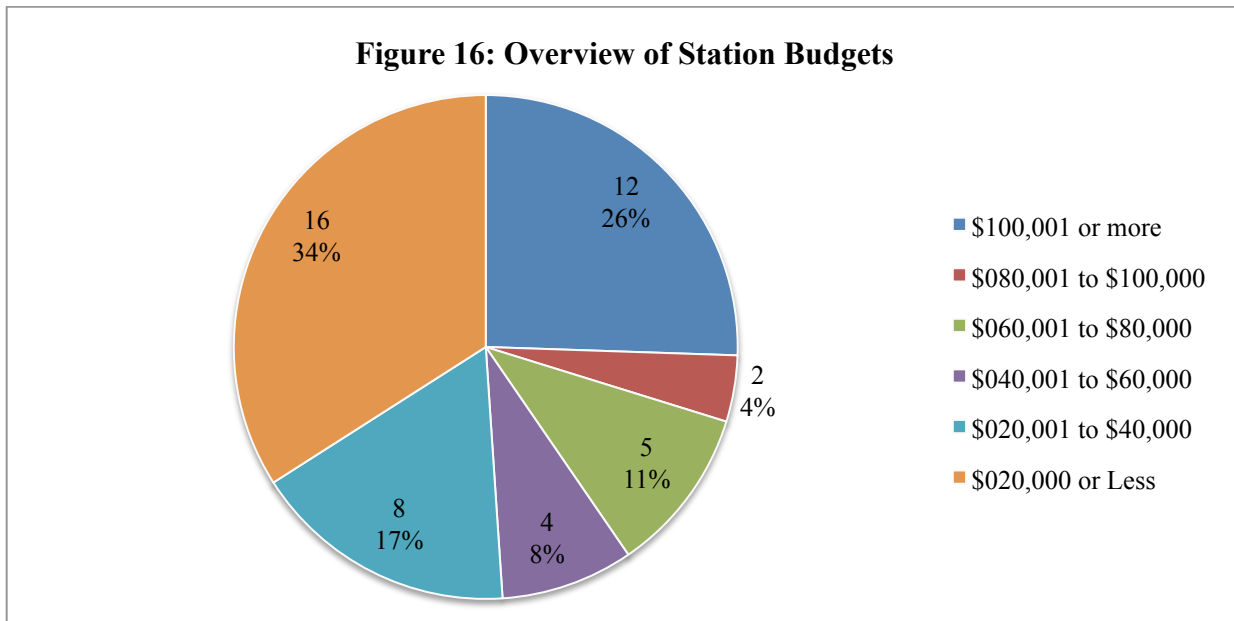


Funding sources.

Student fees, departmental budgets, and underwriting are all common sources for funding. Since only six stations reported being commercial only six stations could sell commercials. As one might expect from Badger's observation that it would be difficult to fund college radio through grants, grants are a relatively uncommon funding source. Other funding sources included alumni fundraising, providing mobile DJ services, and having direct funding from the university with a separate budget line.



The majority of reporting stations received most of their funding from student fees. Departmental budgets are the second most common funding source. Very few stations are able to support themselves primarily through underwriting, donations, or sales efforts. No stations receive their primary funding from grants. The two stations that reported other primary funding sources had direct line budgets in the university funding process.



Station budget sizes.

There is a wide berth of station budget sizes. The two main brackets for station budget size are \$20,000 and below, with nearly a third of the sample, and over \$100,001, which contained about a fourth of respondents. Remaining stations generally fall in-between these two brackets, with the majority leaning towards the lower end at a max budget of \$60,000. For the third of stations that operate at under \$20,000, most operate with a budget between \$5,000 and \$15,000. Only two reported budgets of less than \$5,000.

Part of the cause for this split may have to do with location. In an interview, one student station manager remarked that they, “cannot imagine a station having a budget less than \$100,000 in [large metropolitan area]. That is just enough to cover rent for our area.” (personal communication, March 22 2012) It is likely that stations in more rural areas may be able to operate on lower budgets overall, as the expense of operations may be reduced in these areas.

Comparison of Stations by University Affiliation

In his 1969 report, Badger states that there is a notable difference between stations affiliated with Academic Departments and stations that are not. The primary differences come down to finances, staffing, and operations. Pivot tables were used to do comparisons of station properties. In this section, the comparison is based upon on how the respondent marked their University Affiliation. With the exception of a few incomplete answers in some questions, the general sample groups are composed of 22 extracurricular stations, and 26 academic stations.

Comparison of staffing.

In terms of staffing, academically affiliated stations are far more likely to have both full time and part time non-student employees. The mean average is around one each at an academic station in comparison to an extracurricular, which has a media average of .5 for full time, and .77

for part time. . This is likely a paid advisor and engineer in most cases. At the same time, Academic stations are also only slightly more likely to pay their students, with a mean average of 7.6 paid staff members compared to extracurriculars' 6.7.

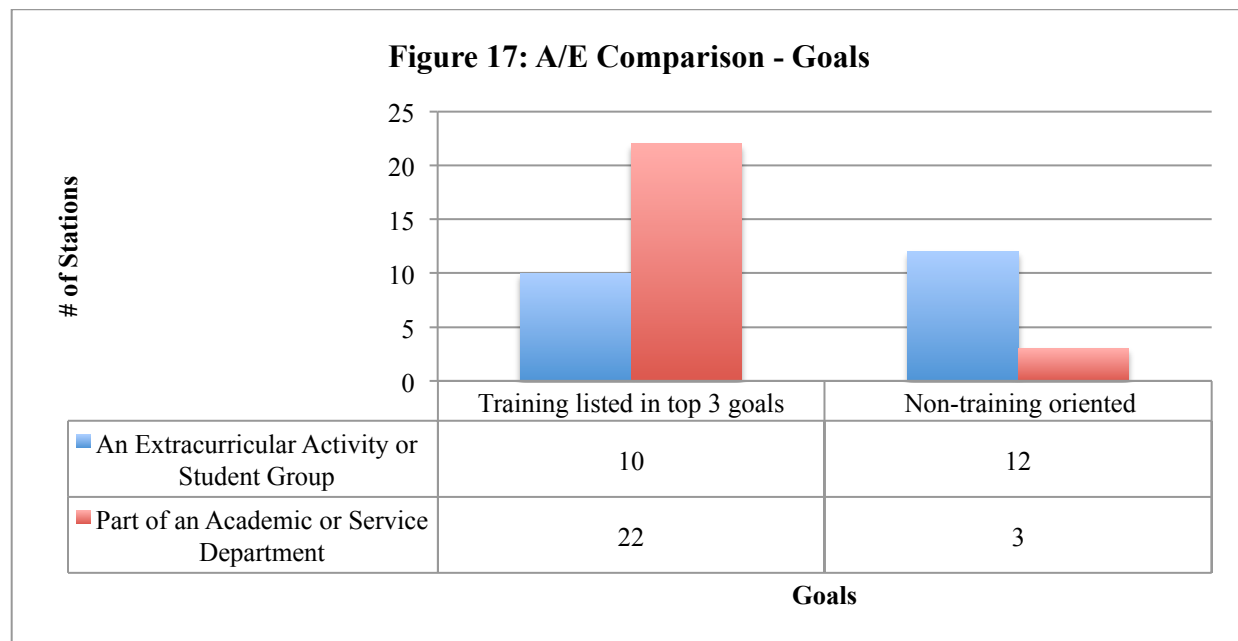
Academic stations, to no surprise, are also far more likely to have more broadcast majors within them than extracurricular stations, which are more spread out between the “most”, “some”, “very few”, and “none” options. Logically following, academic stations are also far more likely to have more previous members in the broadcast industry. Extracurricular stations are much more likely to have only occasional graduates entering into media.

On the other hand, extracurricular stations are more likely to offer student management positions, with a mean average of 10 positions per station, whereas academic stations average at 7. Extracurricular stations also tend to have far more members, with an average of about 20 more members than academic stations.

By taking converting the question of where students may be involved in station operations into Boolean values for each position area, it is possible to calculate the average likelihood that a station will have that field open for students. In most cases both academic and extracurricular stations have plentiful and equal opportunity for students to get into almost any facet of station operations, from management to marketing, production, and on air participation and creation. The difference between probabilities of these positions at and both types of stations is no more than 5-10 percent in most cases.

There are two cases, however, where academic and extracurricular stations differ. The first is position availability on an overseeing board. 42 percent of academic affiliated stations are likely to have this positions, whereas extracurriculars are 64 percent likely to have it available. The difference in this case most likely comes from many academic stations not having an

observing board at all. This makes sense in terms of Terry Mattingly's spectrum of models, where students report directly to a supervising professor, who is directly responsible to an administrator or department. The other case of major difference is in the engineering field. Extracurricular stations have a 77 percent likelihood to offer positions in this area to students, compared to academics 46 percent. This supports the theory that academic stations are more likely to have professionals handle their engineering needs.



Comparison of operations.

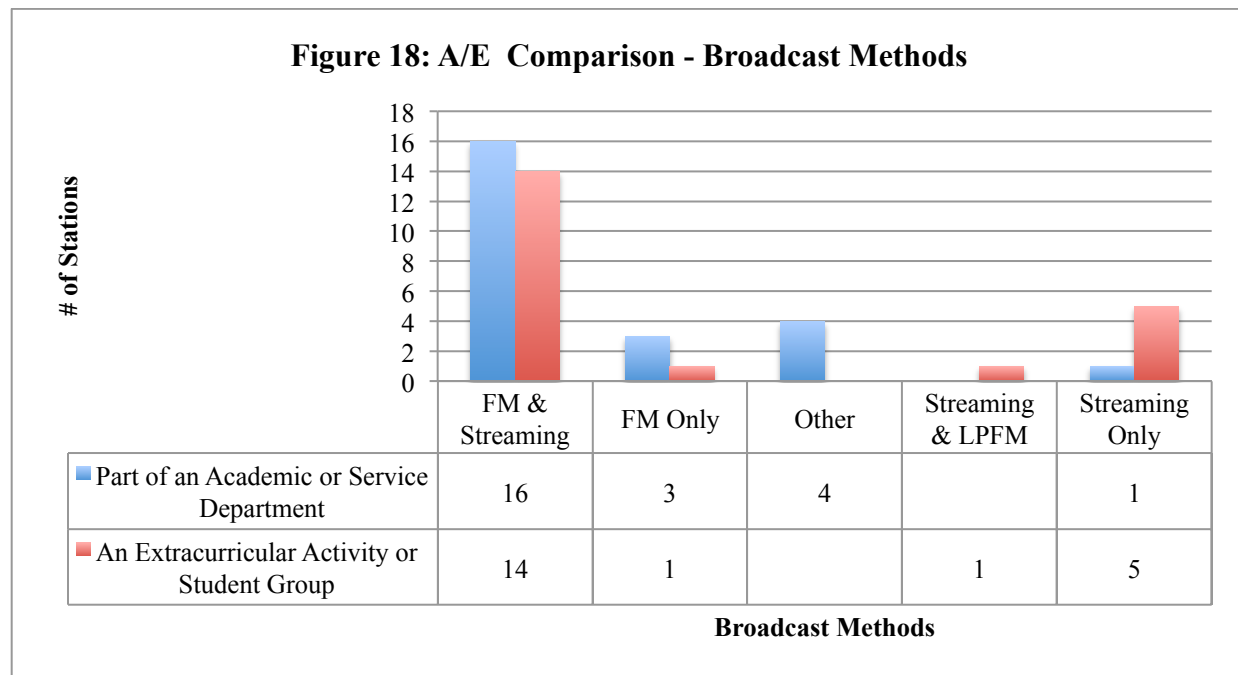
Stations that identified themselves as being part of an academic department are far more likely to list Training future broadcasters as one of their top 3 goals, as might be expected.

Proximity and access to skilled educators is an important part of the training process.

Extracurricular stations are nearly split 50/50 between listing training in their top 3 goals and not.

This is not of major surprise, as some stations may list this goal as a way to protect themselves as extracurricular ventures when the time for budget scrutiny comes around. It is also important to

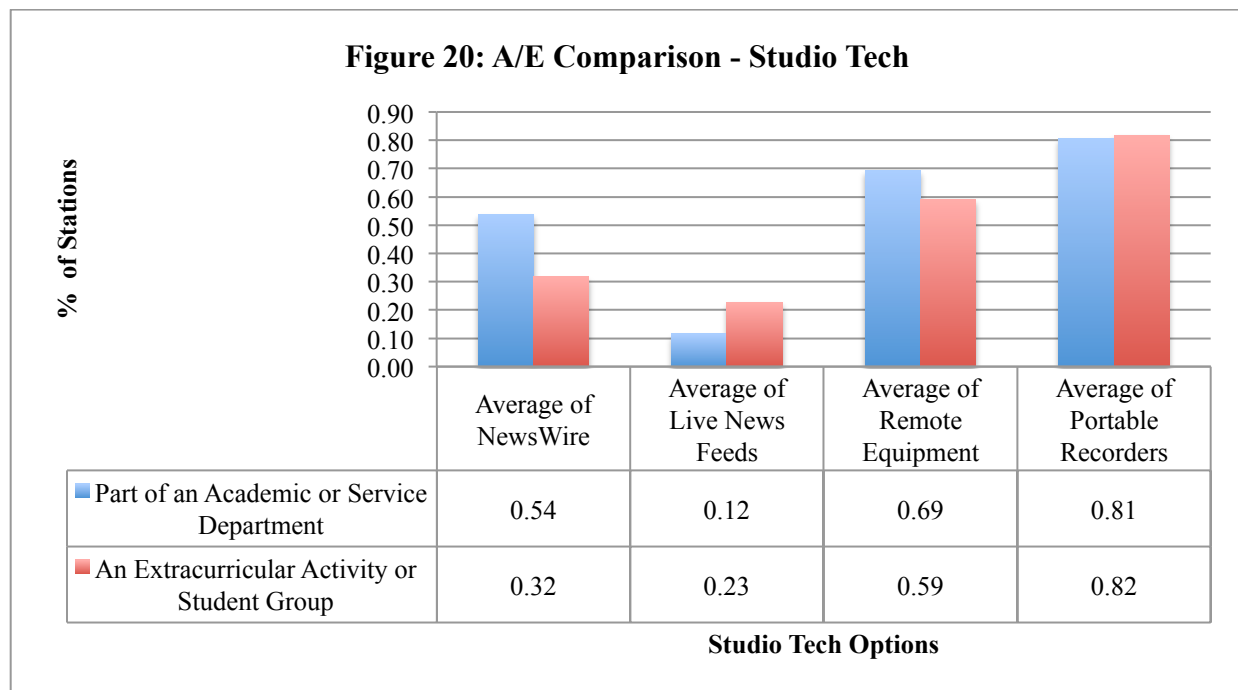
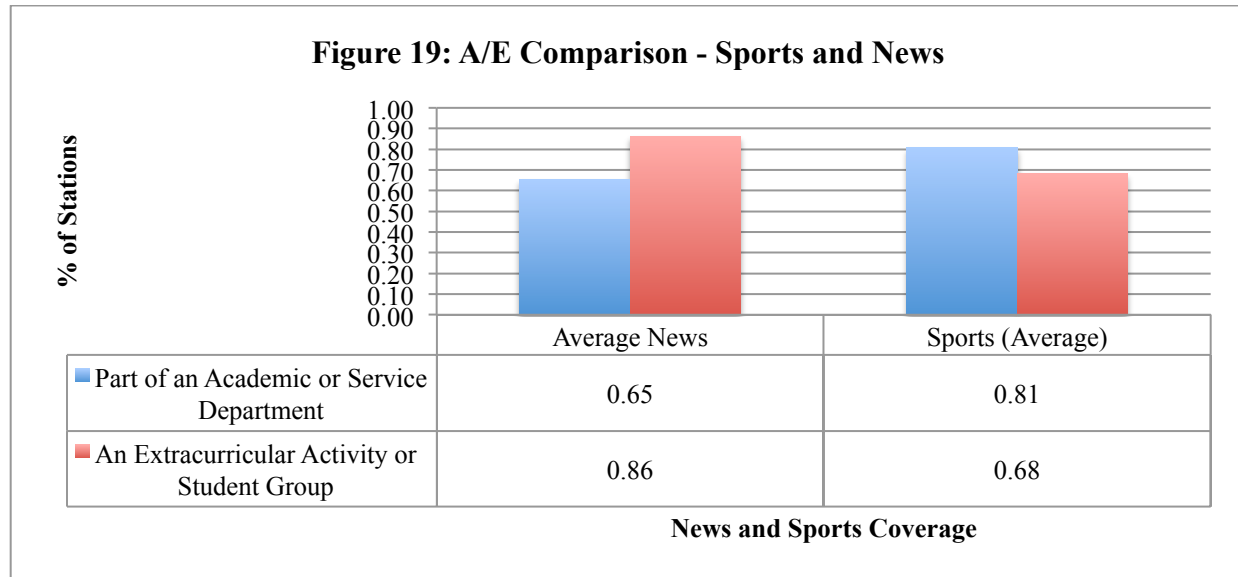
note that because of the question and answer structure, there is no way to know if training is indeed the topmost priority at these stations, or a second, or even tertiary goal.



In comparing broadcast methods, there is some difference between academic and extracurricular stations. For this analysis, stations were grouped into general categories reflective of their broadcasting methods. “Streaming only” stations include one station that also has a closed-circuit broadcast, as a short conversation with the GM of the station indicated that streaming was their primary access method. The “other” category includes AM stations, some of which also have FM or LPFM licenses. Streaming only stations in the sample were much more likely to be extracurricular stations rather than academic stations. This is somewhat unsurprising, as carrier current has become less popular and LPFM has become difficult to secure, which are both operations that would be more typical of student stations during Badger’s study.

In a strange twist, extracurricular stations were more likely to have regular news broadcasts in comparison to academic stations. In considering this, the only thing that comes to my imagination is that perhaps journalism majors at universities see print and television as more

marketable news skills, or perhaps their departments orient them in those directions. This is pure speculation, however, and it would be interesting to follow up.

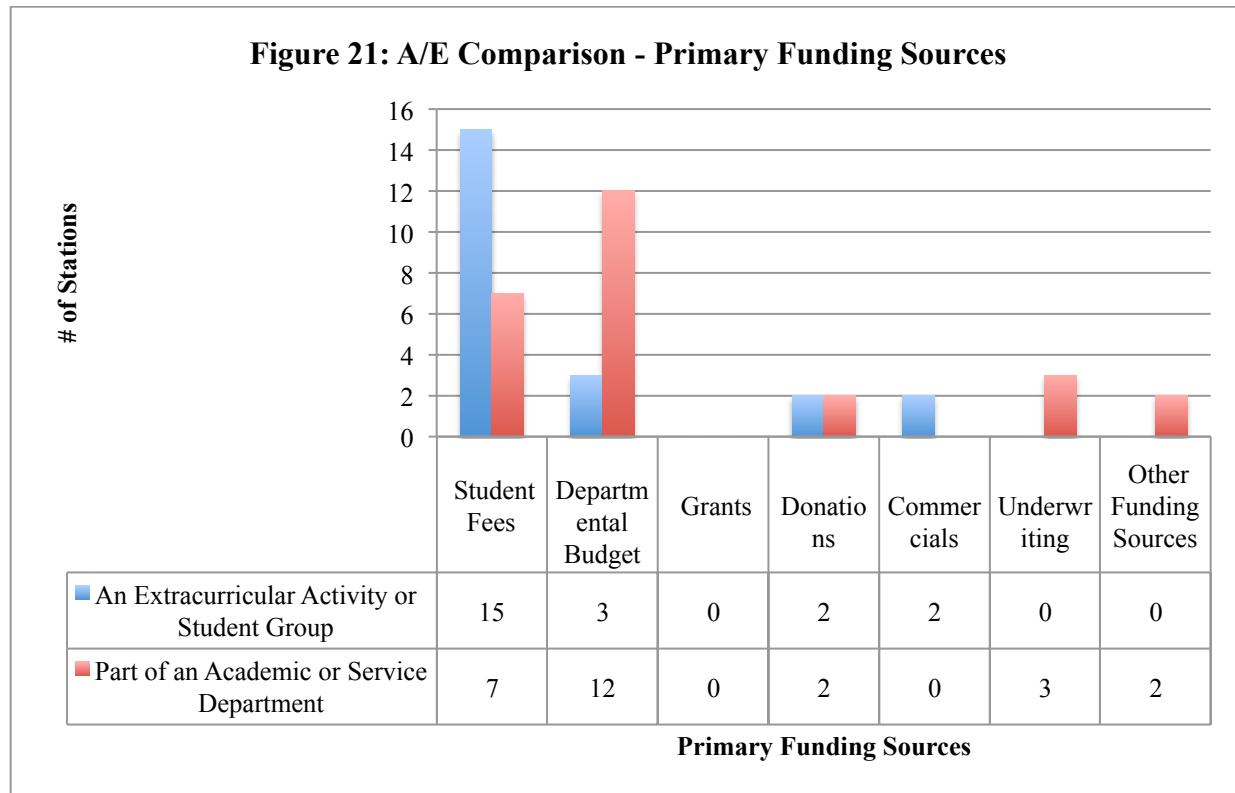


In his original study, Badger says there is no major difference in station facilities between his two categories. “A surprising number of carrier current stations have such facilities as beeper

phones, remote units, and news wires, especially since many noncommercial stations have complained about the lack of such facilities.” (1969, page 12). This still holds remarkably true – adoption is still quite high on both sides for extra studio equipment. Newswires and remote equipment have higher adoption in academic departments. However, live news feeds are more popular with extracurricular stations. In conversation with some extracurricular model stations, some advisors stated that they had some participation with non-student community members. Use of live public news feeds makes sense in these cases, as the station may be operating as a light hybrid of community station models like WMUA as written by Wallace (2008).

Due to the simplicity of answers provided for the question on how students become involved in stations, it is difficult to assess whether the training processes at academic stations are harder or easier than extracurricular stations. The training processes in the previous section on membership outlines the process well enough, and without direct observance or more detailed information, any conclusions drawn on major differences based upon this data would likely be inaccurate.

In comparing stations based upon their affiliation with the college, there is very little observable statistical difference in station formats and how they are selected. This was surprising at first, but considering that since Badger’s study “college rock” has become a legitimate and popular genre, it has probably gained acceptance as a marketable format, and one that is appropriate for stations to use. Of course, this is also a case where the descriptions given were rather short, and assumptions were put into very broad categories. There may be a realistic difference in the formats and the way they are selected, but the survey data is too generic to determine with much basis.

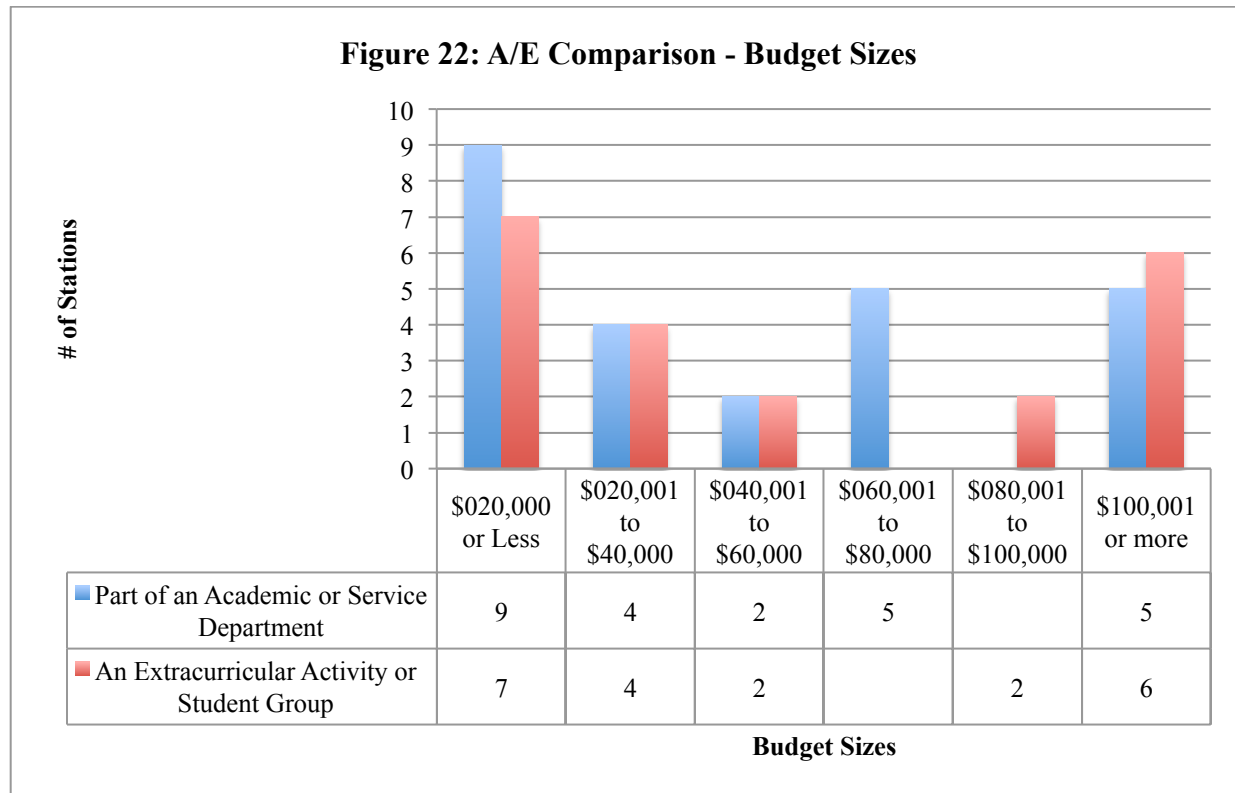
Figure 21: A/E Comparison - Primary Funding Sources**Funding.**

As would be expected by Badgers Report, most extracurricular stations receive their funding through student fees, and most Academic identifying-stations receive their funds through departmental budgets (or, in the case of two academic stations, direct line budgets). Academic stations are slightly more likely to gain funding through underwriting. At the same time, the difference is not completely clear cut.

Roughly a third of stations who operate as academics state they receive their primary funding through student fees. Interviews were held with three stations that identified this as part of their system. Part of the case for this may be a mistake in wording – some universities have a department under a name such as student affairs or student media. So, these stations are indeed “part of a department” in truth, but may be closer to an extracurricular. One of the stations was purposefully set this way even as part of a communications/media college. The advisor in this

case stated that their primary purpose was service and open opportunity for student participation, and that training was not an important focus. That does not necessarily mean that it wasn't used by many media majors – in fact, media majors did tend to be the ones who sought to move into the upper ranks of the station. Training at this station did not seem to be any less thorough than a training station either – students were expected to meet a standard of professionalism in work and behavior in order to participate. Similar information was heard through others whose stations operate in a similar fashion or circumstance.

A few stations were interviewed that received a majority of their funding from outside the university – one through underwriting, one with commercials. Both stations were in top radio markets in the US. In the words of an advisor, “We wouldn't be able to support ourselves the way we do if it weren't for our location. We could be working just as hard, and doing everything we do now, but in rural Iowa, it wouldn't work.” So, stations in major metropolitan areas do have an advantage in that they may have many more potential supportive sources outside the university, whereas those in more rural areas may not. Also of note is a streaming-only station which had been carrier-current in its earlier days. It received much of its funding from outside sources – almost as much as student fee funding. In this case, the station had worked very hard to integrate itself with the community, and became a source for local music culture. The station had student event bookers and promoters, and also sold advertising packages that worked with their live events. This creative approach requires a lot of effort, but could possibly be pulled off by other stations which need more external sources of income.



Comparing budgets of the academic and extra curricular stations, there is no obvious benefit in either case for being an academic or extracurricular station. Two stations in the survey did not respond to the updated question regarding budget range. Again, location likely plays a key role in station funds, so affiliation may have less to do with funding than one might presume.

Streaming Only Stations

Though the sample of streaming only stations is relatively small, there are some commonalities that can be determined. First, nearly all of the Internet-only stations that participated are in the lowest budget bracket – less than \$20,000. One station made it into \$20,000 to \$40,000 bracket. The streaming stations are also split 4 to 2 in goals, with the majority listing training in their top 3 goals. Five out of six of the stations also get their budgets from student fees. Newswire services were used by none of the Internet-only stations, but half used remote equipment, and portable recorders were used by nearly all of them.

Further Statistical Observations

A comparison was also made using stations that listed training in their top three goals in comparison to those that did not. This portion of study was of limited value, because the sample sizes differed greatly in size, with one “training” stations being nearly twice the size as “non-training”, likely making some of the response skewed. Differences were subtler in this metric, and in most cases, the data was very similar to that of the comparison of extracurricular and academic stations, which had a far more even split between them. However, it is notable that in looking at stations that listed training in their goals, the likelihood of graduates going into the media business was even greater. This is, of course, unsurprising, but it is good to know that stations are at least succeeding in at they set out to do.

As one might suspect, funding does have some affect on station equipment. In looking at the 16 lowest budget stations, only half have remote equipment. In comparison, the 19 highest budget stations have a 70 percent adoption rate for remote equipment. Use of news feeds also increases by 10 percent in this comparison. Use of portable audio recorders is nearly unaffected by budget size, most likely due to the relatively cheap cost of basic recording devices today.

Conclusions

Validity and Modernization of Badger's Models

This study rings very close to Badger's original study in 1969. In multiple comparisons, affiliation with the university is a key element to correlation of differences. In fact, affiliation is still a battleground in some situations. Multiple interview regaled stories of extracurricular stations having battles over freedom for students to use the airwaves. In some cases, the students eventually lost their traditional signal, and moved to the internet. For one station, it was "the best thing that could have happened", as students started participating more as they had more freedom to produce content. In another, it was an ongoing struggle seen as part of the territory.

Adapting most of Badger's writing would be quite appropriate today, with some exceptions. First, carrier current is a nearly dead delivery system for broadcasting. In its place is now streaming radio, and possibly low power FM. A recent decision by the FCC, one of the first steps of implementing the Community Radio Act of 2010, will be clearing the path for new LPFM broadcasters to apply for licenses (Prometheus Radio Project, 2012). There could be an increase in new community and student stations as a result of this legislation, but only time will tell.

Second, and related to the first, in the majority of cases the threat of stagnation and depreciation at extracurricular stations is no greater than it is in academic stations in terms of terrestrial broadcasting. This may be partially due to the death of carrier current. Now, if a student radio station wants to have an on-air signal, they almost must have an FCC license. This means that those running the station have a great amount of pressure and responsibility to serve their community and prove their value.

There may still be a higher risk of stagnation at extracurricular streaming stations. In the session “Yes, we’re a real radio station – the stigma of webcasting” at the CBI convention, there was some indication that web radio may have some difficulty in capturing the “feel” of traditional broadcasting. Students in the studio may question who is really listening, and why. There of course is no perfect solution to this, but being able to gather listenership statistics for the station, and being able to create programming that cannot be found anywhere else may help.

Fourth, Mattingly’s spectrum of consent and advisement originally intended for newspapers can be easily adapted over into college radio. It appears that the majority of student stations would fall along the latter half of his spectrum, where students are generating most content, and the supervising advisor has some oversight of content, or very little at all. Similarly, Academic stations appear in the middle area of the spectrum, with varying amounts of content control over station orientation and practice. The NPR/Educational model discussed earlier in this paper could be placed at the beginning, where it is primarily a public relations utility for the university, though these stations may disagree.

Finally, musical format trends between extracurricular and academic stations are nearly nonexistent. “College radio” and “alternative” have become genre terms, even listed in the iTunes streaming radio station categories. College radio has become an expected part of the cutting edge music process, and academic stations have adopted it as well.

Randall Davidson, Director of Radio Services at University of Wisconsin Oshkosh, had some interesting input in regard to the station format issue. He concurred with Badger’s concepts of different stations, and added a poignant comment in regard to formatting. To Davidson, there are two distinctions of format approach, “inward looking” and “outward looking”. This has some

reference to Badger's reflection on academic and extracurricular format differences. In his words:

"...In many cases, the extracurricular stations are characterized by being what I call "inward looking," in that they are populated by students doing shows for themselves and their friends, with little regard for the wider audience in their listening area. They likely have a "patchwork" program schedule that's constantly changing, which stymies any possibility of building an audience. Except for personally knowing the announcer, why would anyone listen?"

"That's not to say that a station with this organizational structure is necessarily a poor one. In Wisconsin, college station WRNC at Northland College in Ashland is a terrific station, despite no associated curriculum.

"I urge my students to be "listener-focused" in their approach to radio (or "outward looking"). Part of this is having format stability. That is to say the basic framework of the program schedule doesn't change much from semester to semester and year to year. The result is that the audience has an expectation of what the station will provide. For example, we've had jazz on weekday afternoons for nearly 30 years. We've also had a long-standing tradition of being a radio alternative, and avoid playing any music available on commercial radio; this helps define our niche in the market" (personal communication, March 20, 2012).

Davidson adds that academic stations can become inward looking as well. For example, emulation of commercial station formats for the sake of providing "real life experience" can end up putting the station in a position where it is not providing anything new to its community.

While the data in the survey does not indicate well whether stations behave as inward or outward looking, it is an interesting proposition. Certainly, there are stations that indicated using blocks or strips to define programming times. In terms of outward thinking programming, this is likely a good choice, as it provides at least some expected consistency at times of the day. Then again, those stations that indicated freeform programming or seemed to have loose schedules did not complain of listenership issues directly, and were quite pleased to report support from their community. For some, there could be attractiveness to the freeform format – some music lovers likely may want to be surprised when they tune in.

The issue of format and approach boils down to a bigger issue, regardless of whether the station is attempting to teach pre-professional students or simply provide an activity. Is the station serving someone? Service to the campus or community was an exceedingly common goal for both major types of station affiliation. For those with an FCC license, it becomes a question of proper use of the limited broadcast space. For those without, it equally becomes a question of who is listening. We send our signal into the infinite expanse of the Internet, all over the globe – is anybody listening? We should be giving them reason to.

Utilization of GBAS Method in Station Analysis

In looking at the stations that responded to the survey, the assumption that part of the major differences between the two stations of my preliminary study stemmed from their college environment, i.e., length of typical student enrollment proved to have some merit. In spite of this, some minor differences are observable in operations.

For example, extracurricular stations more commonly allowed engineering majors. This is an indicator of a lower technical boundary for station participation. Extracurricular stations also have slightly larger staffs and members on average, which correlates with the expectation

regarding boundaries. In reality, the most definite area to study boundary and activity system differences would be in training processes, which would require direct observation. After all, while nearly all stations involve the same elements of training, they may be stressed differently, or have different requirements for being allowed into the organization. Tests may differ in difficulty from station to station. The short answers given, even combined with interview discussions, are far from reaching any sort of conclusion on differences in training processes.

It was also expected that goals would have a far greater effect in station differences than the sample and data demonstrated. Again, part of this may be due to the limited understanding that a quantitative study can grant on such a complicated task as training. The need for vigilance to keep a licensed frequency also plays a role here. Even ignoring broadcasting power, stations with a signal reaching beyond their campus and into the community have to have a minimum quality standard against which to judge their members, for they cannot risk losing their signal.

Another expected difference that did not surface was in the area of problems and successes. While there were some hints of struggles with administration, student involvement, and funding, there was no great observable pattern to where these problems were coming from, aside from the expected struggle of student-run stations to keep themselves student-run. Truly though, stations of all shapes and sizes deal with these issues, regardless of their orientation of training and type of affiliation with the university.

While the results of trying to use a survey to do GBAS analysis has done little to add on to Badger's original study and conclusions, it is not a tool without merit. Applied through a series of case studies, it would likely indicate much clearer results. As anecdotal evidence, application of the theory opened this researcher's perspective on station operation when reflecting on previous management experience in college radio. Understanding the dynamic

between boundaries and the complexity of activity systems revealed a great deal about the flaws of the previous training system that were causing issues later in the membership process. Applied with a SWOT analysis, some station managers or advisors may find it to be a useful tool.

Common Trends and Observations

Rising importance of streaming technology.

Streaming radio is an increasingly popular choice among college students, according to nearly every advisor interviewed. Many were also instructors in media colleges, and reported that when asking their classes who owned a radio, it was becoming increasingly more rare. HD Radio, once touted as being a changer to the industry, has little adoption among college students. Not a single interviewee suggested that their students listened at all to HD radio, and one even commented that a student who had won an HD radio system through a contest simply did not know what to do with it. Instead, the computer has supplanted the role of the radio in many college students' media consumption.

It was somewhat surprising to see so few streaming only stations appear in the list. The general impression at the convention had been that there were several more. There are a few reasons that this may have happened. First, in speaking with members at the convention, some student managers knew nothing about the listserv. Furthermore, some streaming stations may be on very low budgets, and would rather not have the expenditure of a membership if they cannot attend events.

In spite of this, there is still a stigma surrounding streaming as being “not real radio” – in fact, there was even a dedicated session at the National Student Media Convention focused entirely on this issue. Some streaming station advisors, echoing previous experiences, spoke of their student station management and members bemoaning their lack of a terrestrial signal. One

response was to simply ask where they were getting their music – and point out how little the radio was playing in their current lives. On a minor note, streaming is also somewhat exciting for students – many stations reported having listeners all over the world. In an interview, one station spoke of keeping a world map in their studio with a pin in every location they had had a listener.

Another note of interest is that every station interviewed that was actively covering live sports with play-by-play and color commentary reported having major traffic spikes with their online stream during games. The student radio that streams sports is providing access to sporting events for alumni, parents of players, and college sports fans who many not have access to the game due to expensive pay walls, broadcast blockage, or lack of coverage entirely. While the average simultaneous listener count may be around 20-50, during games it can spike into the hundreds, and even thousands. Of course, this is somewhat reliant on whether the sports of the institution are particularly popular.

A very important thing to consider in adapting to streaming is the technical end of the issue. Some stations are lucky enough to have willing and able information technology staff and services within their university that can assist with setting up a proper streaming server. Those who have particularly well set up have reported it being incredibly useful, as they can see in very finite terms where and when their listeners are coming from – showing them that they had a large number of listeners in dorms and the library – definitive proof that *students* were listening! The stations can also see when their popular programs are, or see problem areas within the programming, and adapt to create more attractive programming options.

On the flipside, if a station does not have the technical means to setup a server and have accessible statistics from it, it becomes a concerning burden. The server is a black box – audio is going into it, but nobody knows if anybody is listening, and it becomes an expense that may have

no real known benefit. In these cases, it may be most advisable for the station to solicit the services of a third party, such as live365, or even services offered by some regular webhosts now. The station would be able to setup a cheap limited stream, and pay for more bandwidth as needed. If the service becomes incredibly popular, then the station maybe able to make a case with their university to get assistance moving the streaming in-house, where it will likely be cheaper. The disadvantage with this method is that the statistics provided by the server provider may not be specific – but at the very least, it is some information!

At the same time, streaming should not be too over-emphasized. Rural areas may still not have useful or affordable access to high-speed Internet nationwide, and in these areas, streaming radio will be of little use with connecting with the local population. One advisor in a northern Midwestern area mentioned that radio was still a common tool by most people for gathering information, and that most people did not have great internet service in the area to access streaming feeds.

Is it a website with a radio station, or a radio station with a website?

An alumnus of my college radio station (formerly carrier current, now a streaming station) sometimes asks this question of student managers, and it is an interesting question. With the ongoing level of media convergence, it is a very valid question for streaming-only stations, which may also keep regular updates on their website in regard to station activity including written news and reviews, downloadable interviews, photos, or even video.

When streaming station mangers were asked this question, by and large they considered themselves to be a radio station first and foremost. The website was seen as a front door and extension of the radio station, but definitely not their primary focus. There was one exception though. In this case, the station actively engaged with the community in multiple forms. Students

were actively booking bands for local venues and acting as a local DJ service, using both as a form of cross-promotion with their station. Advertising was sold packaged as radio rotation commercials with graphic ads on the station website, and even some advertising at the live events. To this station advisor, the station lay somewhere between the two options, as very close to half of their revenue came from these auxiliary services of the station.

Mark Maben, a station advisor and CBI board member, had an interesting insight into the issue of convergence, “There is a change coming in media that is inevitable, but we are not sure of what it is going to look like. Radio, though, has been very nimble in adjusting to the changes in comparison to some other media” (personal communication, March 20, 2011). His students no longer watch TV through their set – they watch it on their own schedule on the computer. However, they still listen to radio in the same habit, just through a different medium. At the same time, he also mentioned observing some radio stations attempts to become simply media content providers, moving beyond the term “radio”... but there is still an attachment to the audio realm, and a distinct “radioness” about their approach.

Concerns for college radio.

A consistent theme throughout this study – in the trip the Convention, the extra open ended questions at the end of the study, and in interviews, is the concern over funding. The economic climate of the last few years has been hard on college radio, which often is running on a limited budget already. As universities look for places to cut funds, college radio stations may be easily susceptible to the chopping block, as they have a limited ability to generate their own funding through underwriting. In extreme cases, like KTRU, WRVU, and KUSF mentioned earlier, the license might be seen as a liability, and completely sold.

In combination with the funding issue, there is some concern over radio as a field in general. While none of the interview subjects confided deeply about issue, there were several comments in the ending questions suggesting waning interest in the field of radio. While there is not an easy fix to the problem, perhaps these are the circumstances where experimentation with the concept of what radio is and what its format must be could be fruitful. The problem is that the work of maintaining stations consumes a lot of time. Innovation requires time, space, and other resources, and on increasingly tight budgets, opportunity to experiment may be extremely limited.

Successful habits of college radio stations.

Through conversations with station advisors and students, a set of common patterns began to emerge that seemed to have correlation with healthy station activity. While some of these may be obvious, they also are easier said than done.

#1 - A successful station has a well-defined structure, and cultivates its members.

A good college radio station has well-defined goals and systems to meet those goals. The staff within it has been cultivated slowly though it to appreciate it as a resource. Shadowing and thorough training ensure that members will know their roles in the station and the importance of them. The station structure does not necessarily have to be exactly the like the outside world, but it must make sense for what the desired accomplishments are. A well-defined mission statement, known by the staff, and reviewed in concern with station operations could make this process much easier.

#2 - A successful station does not fight its battles alone.

Every interviewed station saw some value to their memberships with radio organizations. Conventions, while expensive, are an excellent resource for giving perspective and inspiration to student members. For stations that can afford them, some might even stress it is a requirement.

Stations with low budgets may find membership and conventions prohibitively expensive, as may west coast stations, since many of the national-level conventions occur on the east coast. To administrators unfamiliar with radio, it will be hard to justify a trip across the country to talk about student run stations for a few days. In these circumstances, there are other options as well. Organizational listservs are often open and do not require membership status. These can be useful for gathering information and asking questions on training and use of new technology like social media in the station. Another option is local or regional radio groups. Some advisors have said their state-level radio organizations have been extremely supportive of student stations and have even added small sections within their conventions for student run stations. Other advisors mentioned arranging relatively inexpensive trips for their members, taking them to favorite local stations for tours. Creating a strong network of alumni for station assistance can also be a major benefit. The important point is that a student station looks beyond the borders of its own university.

#3 – A successful station works with its environment

At least two stations in major radio markets utilized their area to such a degree as to be able to support themselves with much less university assistance. Population can have a big effect on how much outside financial support is available. However, this does not mean that stations in lesser-populated areas cannot benefit as well. This is another case where it is important for stations to work with the community outside their university to foster support and cooperation. If the community sees the station as an important experience and resource for students, they will be

more willing to lend support though trades, or even some underwriting, even if there may be no obvious benefit to themselves.

#4 – A successful station thinks long term.

The three other successful habits all come down to this principle. It is easy for student managers to be caught up in the frustrating day-to-day operations, and focus only on what they can accomplish during their short tenure as station leaders. Active work between existing members and staff to cultivate new members into skilled successors, association with non-university groups, and community involvement all help toward this. An advisor who can motivate students and increase their awareness of their role as continuing the work of those before them for those that come after is a treasure. A station that is not paying attention to the trends at large and to their own environment and does not work hard to develop members each year is doomed to waste energy and time re-developing its processes and programming every year, and will struggle to innovate or have success beyond what it already has.

Final Thoughts

Again going back to the words of CBI board member Mark Maben, “All of us should be committed to preserving the opportunities that student training stations provide universities, regardless of whether they are streaming or traditional radio” (personal communication, March 20, 2011). There is much more to college radio than being a stepping-stone to the professional world of broadcasting. Advisors of all kinds reflected stories of non-majors working their way into upper positions of stations, or having them reflect that years later their experience with the station had made them better communicators or writers, or that it had really helped them become more outgoing. College radio is more than music, talk, and a way to broadcast it. It is a decades old experiment in what students can do when given the tools build something extraordinary.

Suggestions for further research

While part of the focus of this survey was to see if the results from a survey in 1969 were still applicable, it was also intended to provide some insight of where college radio is today. A study of this kind, repeated with a larger sample, or at least conducted every five to ten years, could assist with gaining a wider perspective of trends and issues.

Due to such a small sample of streaming-only stations responding, it would be erroneous to certify viewable the differences between streaming and terrestrial student stations, though it does closely match previous experience. A study with a greater sample of streaming-only stations could be of great use. There may be a difference in other online media usage between Internets only stations and those that have a terrestrial signal, and this may be a subject of interest in terms of media convergence.

Finally, a full case study of multiple stations using the GBAS model would be very interesting in terms of organizational theory. Survey results are not particularly useful in bringing about a good analysis, but seeing the operation of organizational culture and structure within different stations could be of great use to advisors or managers.

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APPENDICIES

Appendix A: List of Participating Stations²

Station Name	Affiliated University
ACRN.com	Ohio University
KAOR-FM, "91.1 Coyote Radio"	University of South Dakota
KCSU	Colorado State University
KDNE "The KiDNEy"	Doane College
KFJC 89.7 FM	Foothill College
KLSU	Louisiana State University
KNBU-FM	Baker University
KSBR-FM	Saddleback College
KSLC	Linfield College
KSU OWL Radio	Kennesaw State University
KSVM-FM	San Antonio College
KTSW	Texas State University-San Marcos
KUGS	Western Washington University
KUIW	University of the Incarnate Word
KUOM - Radio K - Real College Radio	University of Minnesota
KWSC-FM	Wayne State College
KWVA Eugene, 88.1 FM Campus Radio	University of Oregon
KZSU Stanford	Stanford University
Owl Radio	Florida Atlantic University
SCAD Atlanta Radio	Savannah College of Art and Design in Atlanta
WVVS BlazeFM	Valdosta State University
WBCX-FM	Brenau University
WBGU-FM	Bowling Green State University
WBSU	College at Brockport
WCVM, "The Vortex"	Morrisville State College
WGLS-FM	Rowan University
WHRB Harvard Radio Broadcasting	Harvard University
WICB - The Station For Innovation	Ithaca College
WIDB "The Revolution & The Remedy"	Southern Illinois University
WKNC-FM	North Carolina State University
WLOY Loyola Radio	Loyola University Maryland
WMCO The Orbit	Muskingum University
WMUL-FM, "The Cutting Edge"	Marshall University
WOBN The Wild Card	Otterbein
WONB	Ohio Northern University
WRCT Pittsburgh	Carnegie Mellon University
WRST-FM	University of Wisconsin Oshkosh
WRVG, Georgetown College Student Radio	Georgetown College
WSOU	Seton Hall University
WSUM	University of Wisconsin-Madison
WSWI - The Edge	University of Southern Indiana
WTUL	Tulane University
WUVT-FM	Virginia Tech
WVBR - Ithaca's Real Rock Radio	Cornell University
WVMM	Messiah College
WXDU	Duke University

² Four stations that participated in the study wished to remain anonymous.

Appendix B: Survey Form

The 2011 Survey of Campus Radio Stations

You were selected to participate in this study because of your membership with College Broadcasters Inc. The survey will take at least 10 minutes of your time, and possibly up to half an hour or more, depending on how detailed you choose to answer some questions. All your responses will be kept anonymous, unless you choose to provide contact information at the end of this form. In this case, it will be kept confidential within reasonable limits. Only people directly involved with this project will have access to the surveys, as well as College Broadcasters, Inc. You may choose not to answer any question, and may stop taking the survey at any time.

Page 2

After page 1

Are you college affiliated?

Is your station affiliated with a college campus?

If you are affiliated in any form with a 4 Year University, Community College, etc, you qualify. High School stations do not.

- Yes
 No

Page 3

After page 2

Note: "Go to page" selections will override this navigation. [Learn more.](#)

Do you "Broadcast"?

Do you broadcast/stream online to wide audience?

Carrier Current, LPFM, and Streaming Online count as 'yes' for this option. If you are only on a closed circuit channel, mark no.

- Yes
 No

Page 4

After page 3

Note: "Go to page" selections will override this navigation. [Learn more.](#)

That's all!

Sorry, you do not meet the dataset I'm looking for for this survey.
 Thank you for your time, and Best of Luck!

Page 5

After page 4

The Basics

What are your station Call Letters and Name?

What is your station's affiliated University/College?

Where is your station located?

Please provide a City and State (Example: Carbondale, IL)

With Which College Radio or Broadcasting Groups is your station affiliated?

Check all that apply

- CBI (College Broadcasters Inc.)
- IBS (Intercollegiate Broadcasting System)
- Other:

Is your station commercial or noncommercial?

- Commercial
- NonCommercial

In which ways is your station broadcasted?

Check all that apply.

- AM
- FM
- Low Power FM
- Carrier Current
- Closed Circuit
- Cable FM
- Streaming Online
- Other:

What year was your station founded?

In your own words, what is the general purpose of your station?

Please select the 3 goals in the following list that seem most relevant to your station's mission.

- Preparing students for a broadcasting career

- Providing a space for student voice on campus
- Providing a place for students to have fun as an extracurricular activity
- Bringing cultural programming to the campus/community
- Providing entertainment for the campus/community
- Acting as a service for the campus/community
- Other:

In your own words, how is the station related to its sponsoring University or College?

For example, a station could be integrated as a classroom lab.

Please select the single option that best describes your station and its relationship with the University.

- Part of an Academic or Service Department
- An Extracurricular Activity or Student Group
- An affiliated, but separate entity from the University
- A separate entity from the University

The People at your Station

We'll now be asking questions about the people involved with your station.

How might the typical student become involved in your station?

In other words, how does someone become an entry-level on air talent or assistant?

What is the average membership of your station during a given semester (Include Administrative staff)

In your own words, give a brief description of your station's management structure.

For example: We are governed by a board of directors, and our station's GM is faculty member. Some staff positions are paid students, and DJs are all volunteers.

Please Check all the areas that students may be involved.

Volunteer Positions and Paid positions may count on this list.

- Representation on a Board of Directors or similar position
- Upper Management (IE: General Manager, or Student Manager)
- Program Management (determining on air content and working with personnel)
- Marketing Management
- Production (creating content such as PSAs, station imaging, or other on air material)
- On-Air program participation (being a personality in pre-ordained content)
- On-Air program creation (organizing and creating their own content)
- Marketing (non-management, such as creating flyers or being involved in sales)
- Publishing Web Content
- Engineering (Either Computer or Audio systems maintenance)
- Sportscasting or Sports Talk
- News writing or production
- Other:

How many Full Time paid Staff work at your station?

How many Part Time paid staff (non student) work at your station?

How many paid student positions are at your station?

You may count Student positions paid through small stipends or hourly wages

How many management positions may students occupy at your station?

Any position in which a student may be managing their fellow students counts in this. i.e., a News Director may be a manager.

How many of your staff or members also currently work for local radio stations?

How many of your members are in broadcasting or related majors?

- None
- Very Few
- Some
- Most

Historically, how common is it for people from your station to go into broadcasting?

- Not at all
- Occasional
- Somewhat Common
- Very Common

Page 7

After page 6 [Go to page 7 \(The Programming You Play\)](#)

The Programming You Play

We'll now be asking questions about how content goes on air at your station.

Please give a brief description of your station format.

Example: We play a rotation of independent hip hop and R&B, with specialty programming such as gospel and funk on weekends. We also play news and do sportscasts.

How is your programming selected?

Please select the method closest to how your station operates, or fill in the "other"

- A music or programming director makes all rotation and programming choices
- All station members have a vote on the general direction of programming, with a few members acting as decision makers.
- We have no specific format guidelines; we allow DJs to select their own format for their timeslot
- Other:

What kind of broadcasting technology or services do you employ?

Please check all that apply.

- News Wire (Such as USA News Network, AP, etc)
- Live News Feeds
- Remote Equipment (Such as Comrex or Marti codecs)
- Portable Recorders
- Other:

Which of the following sports are covered live on your station?

Please check all sports that are regularly covered with play-by-play or commentary.

- Football
- Basketball
- Baseball/Softball
- Volleyball
- Soccer
- Golf
- Rugby
- Other:

Does your station air any sports talk shows?

- Yes, we have several regular sports talk programs.
- Yes, we have some regular sports talk programs.
- Yes, we have one or two sports talk programs.
- We do not have any sports talk programming.

Does your station cover any news regularly?

- Yes
- No

What types of News does your station cover?

Please select all that apply

- Campus Affairs
- Public Affairs
- Local
- State
- National
- International

What is the main type of news that your station covers?

Please select the two (2) that are most prominent in your news programming.

- Campus Affairs
- Public Affairs
- Local
- State
- National
- International

Your Radio Station and Money

This section will cover how your station budget is handled and arranged.

Which of the following are ways in which your station get funding?

Please check all that apply.

- Student Fee Allocations (often acquired through Student Government)
- Academic Departmental Budgets
- Grants from outside institutions
- Donations from Listeners
- Commercials
- Underwriting
- Other:

What is the primary source of your operational funding?

Please select one.

- Student Fee Allocations (often acquired through Student Government)
- Academic Departmental Budgets
- Grants from outside institutions
- Donations from Listeners
- Commercials
- Underwriting
- Other:

What is a rough estimate of your station's yearly operating budget?

Select the range that most closely fits your average yearly budget.

- Less that \$5,000
- \$5,000-\$10,000
- \$10,000-\$15,000
- \$15,000-\$20,000
- \$20,000-\$25,000
- Over \$25,000

Your Turn

Perhaps you could provide some information that is hard to give in only a few words. Answer these questions as long or short as you wish.

Are there any particular accomplishments or successes your station has that you would like to share?

For example: a big alumni network, awards or recognitions, or recent station improvements

Are there any particular problems your station is dealing with?

For example: Trouble acquiring funding or low student involvement

Anything else you would like to share?

A Few Last Questions

Thank you so much for filling this survey out. Before you go, there is just a little more.

If you answer yes to any of the questions below, please at least provide a contact email address that you may be reached at.

Would you like your station to be included at the end of this report as having participated in the survey?

Only your Station Name/Call Letters, University, and Location will be displayed.

- Yes, include my station in the list of participants.
- No, please keep my station's participation in this survey private.

Would you like to receive a copy of the written report?

If you would like to receive it, select below. Non-answers will be seen as an opt-out. If you would like to receive the report, please fill in your email below.

- Yes, please send me a copy of the report. I will fill out my email below.
- I would not like to receive a copy.

Would you be willing to participate in a post-survey interview?

The collection of responses from this survey are only a part of the study. I am also seeking to do some interviews and conversations with others involved in college radio, to provide a better picture than this simple survey can provide. If would be willing or interested in discussing your station and college radio further, please fill out the information below. Subjects will be contacted within a month after this survey has been completed if they will be interviewed for further study. This interview will have another release form, as it is a separate form of data collection. Once again, this is completely voluntary.

- Yes, I would be willing to participate in a follow-up interview. I will fill out my email below.

I do not wish to be interviewed.

Name

Email Address

Appendix C: Solicitation Materials

Solicitation Email:

From: Lucas McCallister

Subject: Research Request

Dear Recipient,

I am a Graduate Student in the Department of Mass Communications and Media Arts at Southern Illinois University Carbondale.

Your e-mail address was obtained through College Broadcasters, Inc, who have graciously agreed to help me with a study. Because this survey is being distributed through a listserv, your address will not be shared with the group unless you choose to do so.

The purpose of the hyperlinked survey below is to find out about your campus radio station. The survey covers a wide array of topics – membership, management structure, student participation, and programming. I'm seeking to find out a general picture of how your station operates on a day-to-day basis. Your assistance in providing station information is central to this study, as the more responses I receive, the better picture I will be able to see of how college radio sits today. (I currently have ___ Responses.)

You were selected to participate in this study because of your membership with College Broadcasters Inc. The survey will take at least 10 minutes of your time, and possibly up to half an hour or more, depending on how detailed you choose to answer some questions. All your responses will be kept anonymous, unless you choose to share identifying information for a later interview. Only people directly involved with this project will have access to the surveys, as well as College Broadcasters, Inc. You may choose not to answer any question, and may stop taking the survey at any time.

[SURVEY LINK]

Completion and return of this survey indicate voluntary consent to participate in this study. Questions about this study can be directed to me or to my supervising professor. If you wish for your question/comment in an email to be private, and not in the listserv, please send it to one of our personal email addresses below.

Dr. John Hochheimer,
Department of Mass Communications and Media Arts,
SIUC, Carbondale, IL 62901-6606.
Phone : (618) 453-4308
Email : hoch@siu.edu

To ensure this study gets maximum attention, the notice of this study will be sent 2 more times in the next 3 weeks. You do not need to fill out the survey multiple times.

Thank you for taking the time to assist me in this research.

Lucas McCallister
217-249-2565
lucas.mccallister@gmail.com

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Research Development and Administration, SIUC, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail: siuhsc@siu.edu

2011 Campus Radio Survey
CONSENT FORM

My name is Lucas McCallister. I am a graduate student at Southern Illinois University-Carbondale.

I am asking you to participate in my research study. The purpose of my study is to study the current models and structures of college radio stations. I am interested in how they are programmed, managed, and how they function in relation to their university.

Participation is voluntary. If you choose to participate in the study, it will take approximately two hours of your time. You will be interviewed about your campus radio station and how it operates. Topics will be covered such as programming methods, broadcasting, management approaches and structure, financial issues, and student participation.

All your responses will be kept confidential within reasonable limits. Only those directly involved with this project will have access to the data, as well as College Broadcasters, Inc.

I may also ask you if I may record the interview. You may choose to conduct the interview without it being recorded, if you wish. If you choose to let me record, I must let you know that the recordings will be kept for 120 days, on a CD in a locked file cabinet. The digital versions of these files will be deleted immediately after conversion to CD. After 120 days have passed, the CDs will be destroyed as well.

If you have any questions about the study, please contact me, or my advisor.

Lucas McCallister
217-249-2565
lucas.mccallister@gmail.com

Dr. John Hochheimer
618-453-4308
hoch@siu.edu

Thank you for taking the time to assist me in this research. Please mark your preferences below and sign if you wish to participate in this interview.

I agree _____ I disagree _____ to participate in an interview.

I agree _____ I disagree _____ to have my responses recorded on audio/video tape.

I agree _____ I disagree _____ that Lucas McCallister may quote me in his paper

Participant Signature and Date

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Research Development and Administration, SIUC, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail: siuhsc@siu.edu

2011 Campus Radio Survey
RELEASE OF INFORMATION

I, _____, understand that Lucas McCallister of Southern Illinois University Carbondale, is conducting a study on College Campus Radio Stations. The focus of the study is on management structure, programming, student participation, and other issues.

I agree that the information retrieved through interview, textual readings, and participant observation for a prior unpublished class report, titled "An Application of the GBAS Model To College Radio", may be used in this study. I understand that the identity of myself and my station will be kept confidential, shared only with those directly involved in the project, and College Broadcasters, Inc.

I understand that I may contact Lucas McCallister or his advisor at the following information if I have any questions.

Lucas McCallister
217-249-2565
lucas.mccallister@gmail.com

Dr. John Hochheimer
618-453-4308
hoch@siu.edu

Participant Signature and Date

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Research Development and Administration, SIUC, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail: siuhsc@siu.edu

Appendix D: Data Tables – Quantitative Data

ID Number	CEI	IBS	Regional	Other	Is your station commercial or noncommercial ?	AM	FM	Low Power FM	Carrier Current	Closed Circuit	Cable FM	Streaming Online	Other Broadcast Method	Founded	Training for Career	Student Voice	Extracurricular Fun	Cultural Programming	Entertainment	Service	Other Missions	Please select the single option that best describes your station and its relationship with the University.	Interpreted Involvement & Training Categories	What is the average membership of your station during a given semester (include Administrative staff)	Overseeing Board	Upper Management	Program Management
1	1	0	0	0	NonCommercial	0	1	0	0	0	1	1	0	1981	1	0	0	0	0	1	0	An Extracurricular Activity or Student Group	Longer Course Set	50	1	1	1
2	1	0	0	0	NonCommercial	1	0	1	0	0	0	1	0	1912	1	0	0	1	0	1	0	Part of an Academic or Service Department	Unclear	100	1	1	1
3	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	1	1959	0	0	0	0	0	0	0	Part of an Academic or Service Department	Short Course		0	1	1
4	1	0	0	0	Commercial	0	0	0	0	1	0	1	0	1970	0	1	0	0	1	1	0	An Extracurricular Activity or Student Group	Short Course	30	1	1	1
5	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	2002	0	1	0	0	1	1	0	Part of an Academic or Service Department	Short Course	200	1	1	1
6	1	0	0	1	NonCommercial	0	1	0	0	0	0	1	0	1966	1	0	0	1	0	1	0	Part of an Academic or Service Department	Mix	70	0	1	1
7	1	1	0	1	NonCommercial	0	1	0	0	0	0	1	0	1948	1	1	0	0	1	1	0	Part of an Academic or Service Department	Unclear	15	0	1	1
8	1	0	0	0	Commercial	0	0	0	0	0	0	1	0	1974	1	1	0	0	1	0	0	Part of an Academic or Service Department	Longer Course Set	30	1	1	1
9	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1991	1	0	0	0	1	1	0	Part of an Academic or Service Department	Short Course	30	0	1	1
10	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1949	1	0	1	0	0	1	0	An Extracurricular Activity or Student Group	Short Course	120	1	1	1
11	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1959	0	0	1	0	1	1	0	An Extracurricular Activity or Student Group	Short Course	190	1	1	1
12	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1968	0	0	0	1	1	1	0	an affiliated, but separate entity from the University	Short Course	95	0	1	1
13	0	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1949	0	0	1	0	1	1	0	An Extracurricular Activity or Student Group	Aquaintance into Operation	90	1	1	1
14	1	0	0	1	NonCommercial	1	0	0	0	0	0	1	1	2003	1	0	0	1	1	0	0	Part of an Academic or Service Department	Short Course	60	1	1	1
15	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1993	1	0	0	0	1	1	0	Part of an Academic or Service Department	Short Course	40	1	1	1
16	1	0	0	0	Commercial	0	0	0	0	0	0	1	0	1971	1	0	1	0	1	0	0	An Extracurricular Activity or Student Group	Aquaintance into Operation	50	1	1	1
17	1	0	1	0	NonCommercial	0	1	0	0	0	0	1	0	1964	0	1	1	0	0	1	0	A separate entity from the University	Short Course	65	0	1	1
18	1	0	0	0	NonCommercial	0	0	1	0	0	0	1	0	1963	1	1	0	0	0	1	0	An Extracurricular Activity or Student Group	Unclear	15	0	1	1
19	1	0	0	0	NonCommercial	0	1	0	0	0	1	1	0	1971	1	0	0	0	1	1	0	Part of an Academic or Service Department	Short Course	15	0	1	1
20	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	1	1983	0	1	1	0	0	1	0	An Extracurricular Activity or Student Group	Unclear	25	0	1	1
21	1	0	1	1	NonCommercial	0	1	0	0	0	0	1	1	1948	1	0	0	0	1	1	0	Part of an Academic or Service Department	Short Course	90	1	1	1
22	1	1	0	0	Commercial	0	1	0	0	0	0	1	0	1935	1	0	1	0	1	1	0	An Extracurricular Activity or Student Group	Unclear	75	0	1	1
23	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1983	0	0	1	1	1	0	0	An Extracurricular Activity or Student Group	Short Course	150	1	1	1
24	1	0	0	0	NonCommercial	0	0	0	0	0	0	1	0	2007	1	1	0	0	0	1	0	An Extracurricular Activity or Student Group	Aquaintance into Operation	40	1	1	1
25	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1948	0	1	0	0	1	1	0	An Extracurricular Activity or Student Group	Longer Course Set	90	0	1	1
26	1	1	1	1	NonCommercial	0	1	0	0	0	0	1	1	1991	0	1	0	1	0	1	0	An Extracurricular Activity or Student Group	Unclear	200	1	1	1
27	1	0	0	0	NonCommercial	0	0	0	0	0	0	1	0	2005	1	0	1	0	1	0	0	Part of an Academic or Service Department	Short Course	50	0	1	1
28	1	0	0	0	NonCommercial	0	1	0	0	0	0	0	0	1948	1	0	0	0	1	1	0	Part of an Academic or Service Department	Unclear	25	1	1	1

ID Number	CBI	IBS	Regional	Other	Is your station commercial or noncommercial ?	AM	FM	Low Power FM	Carrier Current	Closed Circuit	Cable FM	Streaming Online	Other Broadcast Method	Founded	Training for Career	Student Voice	Extracurricular Fun	Cultural Programming	Entertainment	Service	Other Missions	Please select the single option that best describes your station and its relationship with the University.	Interpreted Involvement & Training Categories	What is the average membership of your station during a given semester (Include Administrative staff)	Overseeing Board	Upper Management	Program Management
29	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1984	1	1	1	0	0	0	0	Part of an Academic or Service Department	Short Course	50	0	1	1
30	1	0	0	0	NonCommercial	0	1	0	0	0	1	1	0	1986	1	0	0	0	1	1	0	Part of an Academic or Service Department	Unclear	25	0	1	1
31	0	0	1	1	Commercial	0	1	0	0	0	0	1	0	1940	0	0	1	1	0	1	0	An Extracurricular Activity or Student Group	Longer Course Set	130	1	1	1
32	1	0	0	1	NonCommercial	0	1	0	0	0	0	1	0	1974	0	0	1	0	1	1	0	An Extracurricular Activity or Student Group	Aquaintance into Operation	120	0	1	1
33	1	0	0	0	NonCommercial	1	0	0	1	0	0	1	0	1970	1	0	1	0	0	0	0	Part of an Academic or Service Department	Unclear	40	0	1	1
34	0	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1982	1	1	1	1	1	1	0	Part of an Academic or Service Department	Unclear	60	0	1	1
35	1	0	0	0	NonCommercial	0	1	0	0	0	0	0	0		0	1	0	0	1	1	0	Part of an Academic or Service Department	Application & Interview	50	1	1	1
36	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1994	0	0	1	0	1	1	0	An Extracurricular Activity or Student Group	Unclear	25	0	1	1
37	1	0	1	0	NonCommercial	0	1	0	0	0	0	1	0	1966	1	0	0	1	1	0	0	Part of an Academic or Service Department	Short Course	120	1	1	1
38	1	0	0	0	NonCommercial	0	1	0	0	0	0	0	0	1961	1	0	1	0	1	0	0	Part of an Academic or Service Department	Short Course	40	0	1	1
39	1	0	0	0	NonCommercial	0	1	0	0	1	1	1	0	1974	1	0	0	1	0	1	0	Part of an Academic or Service Department	Unclear	25	0	1	1
40	1	0	0	0	NonCommercial	0	0	0	0	0	0	1	0	2005	0	1	0	0	1	1	0	An Extracurricular Activity or Student Group	Very Short Course	61	1	1	1
41	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1975	1	0	0	0	1	1	0	Part of an Academic or Service Department	Longer Course Set	45	0	0	1
42	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1964	1	0	1	0	0	1	0	An Extracurricular Activity or Student Group	Unclear	70	1	1	0
43	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1966	1	0	0	0	1	1	0	Part of an Academic or Service Department	Short Course	70	0	0	1
44	1	0	0	0	Commercial	0	0	0	0	0	0	1	0	1990	1	1	1	0	0	0	0	An Extracurricular Activity or Student Group	Unclear	80	0	1	1
45	1	1	0	0	NonCommercial	1	1	0	0	0	0	1	0	1982	1	0	0	0	1	1	0	Part of an Academic or Service Department	Short Course	28	0	1	1
46	1	0	1	0	NonCommercial	0	1	0	0	0	0	1	1	1992	1	0	1	0	0	1	0	Part of an Academic or Service Department	Application & Interview	160	1	1	1
47	1	0	0	0	NonCommercial	0	1	0	0	0	0	1	0	1947	1	1	0	0	0	1	0	An Extracurricular Activity or Student Group	Short Course	35	1	1	1
48	1	0	0	1	NonCommercial	0	1	0	0	0	0	0	0	1973	1	1	0	0	0	1	0	An Extracurricular Activity or Student Group	Unclear	42.5	0	1	1
49	1	1	0	1	NonCommercial	0	1	0	0	0	0	1	0	1961	0	1	1	0	0	1	0	Part of an Academic or Service Department	Unclear	107	1	1	1
50	1	1	0	0	NonCommercial	0	1	0	0	0	0	1	0	1947	0	1	0	1	0	1	0	An Extracurricular Activity or Student Group	Unclear	70	1	1	1
47	6	6	9			4	39	2	1	2	4	46	6		32	19	20	11	30	39	0		70.68367347	25	48	49	

ID Number	Marketing Management	Production	On-Air Participation	On-Air Creation	Marketing	Web Content	Engineering	Sportscasting	News	Other Fields	How many Full Time paid Staff work at your station?	How many Part Time paid staff (non student) work at your station?	How many paid student positions are at your station?	How many management positions may students occupy at your station?	How many of your staff or members also currently work for local radio stations?	How many of your members are in broadcasting or related majors?	Historically, how common is it for people from your station to go into broadcasting?	Interpreted Music Format Emphasis	A music or programming director	Station and Decision Makers	No Format Guidelines	Other Format Method	Interpreted Format Determination Options	News/Wire
1	1	1	1	0	1	1	1	1	1	1	1	1	10	10	4	Most	Very Common	Other	0	0	0	1	Music Director(s) with Guidelines	1
2	1	1	1	1	1	1	1	1	1	0	3	1	20	3	7	Most	Very Common	Freeform	0	1	0	0	Voting Committee Selects Format	0
3	1	1	1	1	1	1	1	1	1	1							Occasional	Freeform	0	0	0	1		0
4	1	1	1	1	1	1	1	1	1	0	0	0	4	15		Most	Somewhat Common	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	0
5	1	1	0	1	1	1	1	1	1	0	2	1	12	1	0	Very Few	Occasional	Freeform	0	0	1	0	Loose or No Specific Format	1
6	1	1	1	1	1	1	0	1	1	1	0	4	9	9	8	Most	Very Common	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	1
7	1	1	1	1	1	1	1	1	1	0	0	0	0	85	2	Most	Very Common	Other	0	0	1	0	Loose or No Specific Format	0
8	1	1	1	1	1	1	1	1	1	0	1	0	4	4	0	Most	Somewhat Common		0	0	1	0	Loose or No Specific Format	0
9	1	1	1	1	0	0	0	1	1	0	2	0		45	1	Some	Occasional	Other	1	0	0	0	Music Director(s) with Guidelines	1
10	1	1	1	1	1	1	0	1	1	0	1	0	21	16	2	Some	Somewhat Common	Jazz/Classical/An	1	0	0	0	Music Director(s) with Guidelines	1
11	1	1	1	1	1	1	1	1	1	1	0	0	2	19	1	Very Few	Occasional	College Eclectica	0	0	0	0		0
12	0	1	1	1	1	0	0	0	0	0	2	2	2	2	3	Very Few	Occasional	Jazz/Classical/An	0	1	0	0	Voting Committee Selects Format	0
13	1	1	1	1	1	1	1	1	1	0	0	0	0	0	7	None	Occasional	Freeform	0	0	0	1	Loose or No Specific Format	0
14	1	1	1	1	1	1	1	1	1	1	1	0	10	10	1	Some	Occasional	Other	0	0	0	1	Music Director(s) with Guidelines	1
15	1	1	1	1	1	1	0	1	1	0	1	0	5			Some	Somewhat Common	College Eclectica	1	0	0	0	Music Director(s) with Guidelines	1
16	1	1	1	1	1	1	1	1	1	1	0	0		13	2	Some	Occasional	College Eclectica	0	1	0	0	Voting Committee Selects Format	0
17	1	1	1	1	1	1	0	1	1	0	1	0	12	12	0	Some	Occasional	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	0
18	1	1	1	1	1	1	1	1	1	0	0	1	10		5	Some	Occasional	Other	0	1	0	0	Voting Committee Selects Format	1
19	1	1	1	1	1	1	0	1	1	0	0	0	0	6	4	Most	Very Common	College Eclectica	0	1	0	0	Voting Committee Selects Format	1
20	1	1	1	1	1	1	1	1	1	0	0	11	11	10	0	Most	Occasional	College Eclectica	1	0	0	0	Music Director(s) with Guidelines	0
21	1	1	1	1	1	1	1	1	1	0	2	0	8	7	2	Some	Very Common	Other	1	0	0	0	Music Director(s) with Guidelines	1
22	1	1	1	1	1	1	1	1	1	0	1	2	5	17	0	Very Few	Somewhat Common	Other	1	0	0	0	Music Director(s) with Guidelines	1
23	1	1	1	1	1	1	1	1	1	0	0	0	0	15		None	Occasional	Freeform	0	0	0	1	Loose or No Specific Format	0
24	1	1	1	1	1	1	1	1	1	0	0	0	11	15	8	Most	Somewhat Common	Other	0	1	0	0	Voting Committee Selects Format	0
25	1	1	1	1	1	1	1	1	1	0	0	0	4	15	0	Some	Occasional	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	0
26	1	1	1	1	1	1	1	1	1	0	1	1	20	3	1	Very Few	Occasional	College Eclectica	0	0	1	0	Loose or No Specific Format	0
27	1	1	1	1	1	1	1	1	1	0	6	1	6	6	0	None	Occasional		0	1	0	0	Voting Committee Selects Format	0
28	0	1	1	1	0	0	0	1	0	0	1	0	4	4	2	Most	Somewhat Common	College Eclectica	0	0	1	0	Loose or No Specific Format	0

ID Number	Marketing Management	Production	On-Air Participation	On-Air Creation	Marketing	Web Content	Engineering	Sportscasting	News	Other Fields	How many Full Time paid Staff work at your station?	How many Part Time paid staff (non student) work at your station?	How many paid student positions are at your station?	How many management positions may students occupy at your station?	How many of your staff or members also currently work for local radio stations?	How many of your members are in broadcasting or related majors?	Historically, how common is it for people from your station to go into broadcasting?	Interpreted Music Format Emphasis	A music or programming director	Veters and Decision Makers	No Format Guidelines	Other Format Method	Interpreted Format Determination Options	NewsWire
29	1	1	0	1	1	1	0	1	0	0	0	1	3	1	0	Some	Occasional	College Eclectica	0	0	1	0	Loose or No Specific Format	0
30	0	1	1	1	1	1	0	1	1	0	0	0	0	7	5	Most	Very Common	College Eclectica	0	1	0	0	Voting Commitee Selects Format	0
31	1	1	1	1	1	1	1	1	1	0	0	0	0	15	1	None	Occasional	Jazz/Classical/An	0	0	0	1	Music Director(s) with Guidelines	0
32	1	1	1	1	1	0	1	0	1	0	1	0	8	7	0	Very Few	Occasional	College Eclectica	1	0	0	0	Music Director(s) with Guidelines	1
33	1	1	1	0	1	1	1	1	1	0	0	0	7	10	0	Very Few	Very Common	College Eclectica	0	0	0	0		1
34	0	0	1	0	0	1	0	0	0	0	1	1	1	2	2	Very Few	Somewhat Common	Other	0	0	1	0	Loose or No Specific Format	0
35	1	1	1	1	1	1	0	1	1	0	0	1	12	10	0	Very Few	Occasional	College Eclectica	1	0	0	0	Music Director(s) with Guidelines	0
36	1	1	1	1	1	1	0	1	1	0	0	0	6	6	0	Some	Occasional	College Eclectica	0	0	0	1	Loose or No Specific Format	1
37	1	1	1	1	1	1	1	1	1	0	1	0	30	15	0	Some	Occasional	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	0
38	1	1	1	1	0	0	0	1	1	0	0	0	12	12	4	Most	Somewhat Common	College Eclectica	1	0	0	0	Music Director(s) with Guidelines	1
39	1	1	1	1	1	1	0	1	1	0	1	1	1	1	0	Most	Very Common	Other	0	0	0	1	Music Director(s) with Guidelines	1
40	1	1	1	1	1	1	0	0	1	0	1	1	5	5	0	None	Occasional	Freeform	0	0	0	1	Voting Commitee Selects Format	0
41	1	1	1	1	1	1	0	1	1	0	2	0	0	4	3	Some	Occasional	Jazz/Classical/An	1	0	0	0	Music Director(s) with Guidelines	1
42	0	1	1	1	0	0	0	1	1	0	3	0	1	1	2	Most	Occasional	Other	1	0	0	0	Music Director(s) with Guidelines	1
43	1	1	1	1	1	1	1	0	1	0	0	3	4	8	0	Most	Very Common		0	0	0	1	Music Director(s) with Guidelines	1
44	1	1	1	1	1	0	1	1	1	0	1	0	8	4	6	Some	Somewhat Common	Freeform	0	0	1	0	Loose or No Specific Format	0
45	1	1	1	1	1	1	0	1	1	0	0	10	10	10	4	Most	Very Common	College Eclectica	1	0	0	0	Music Director(s) with Guidelines	1
46	1	1	1	1	1	1	1	1	1	1	1	2	25	10	6	Some	Occasional	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	0
47	1	1	1	1	1	1	1	1	1	0	0	0	3	2	1	Most	Somewhat Common	College Eclectica	0	0	0	1	Loose or No Specific Format	0
48	1	1	1	1	1	1	0	1	1	0	0	0	6	3	6	Most	Somewhat Common	College Eclectica	0	0	0	1	Music Director(s) with Guidelines	0
49	1	1	1	1	1	1	0	1	1	1	3	0	1	11	6	Some	Somewhat Common	Freeform	0	1	0	0	Voting Commitee Selects Format	1
50	1	1	1	1	1	1	1	1	1	0	1	0	6	20		Very Few	Somewhat Common	Freeform	1	0	0	0	Music Director(s) with Guidelines	0
45	49	49	47	45	43	29	45	46	8	0.85714286	0.918367347	7.21276596	8.276595745	2.35555556				13	9	8	18		0.42	

ID Number	Live News Feeds	Remote Equipment	Portable Recorders	Other Equipment	Which of the following sports are covered live on your station?	Sports Y/N	Football	Basketball	Baseball/Softball	Volleyball	Soccer	Golf	Rugby	Other Sports	Hockey	Other Sports (Modified)	Does your station air any sports talk shows?	Does your station cover any news regularly?	Campus Affairs	Public Affairs	Local	State	National	International	Prime_Campus Affairs	Prime_Public Affairs	Prime_Local	Prime_State	Prime_National	Prime_International	Student Fees	Departmental Budget	Grants	Donations							
1	1	1	1	1	Football, Basketb	1	1	1	1	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	0	0	1	1	1	1	0	0	1	1	0	0	1	0	0	1	0	0	1	0	0	0	
2	0	0	1	0	Football, Basketb	1	1	1	1	1	1	1	1	0	0	1	Yes, we have some regular sports talk programs.	No	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1		
3	0	0	0	0	None at the mom	0	0	0	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	No	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0		
4	0	1	1	0	Basketball, Baset	1	0	1	1	1	0	0	0	0	0	0	Yes, we have several regular sports talk programs.	Yes	1	0	1	0	0	0	1	0	1	0	0	0	1	0	0	1	0	0	0	0			
5	0	1	1	0	Football, Basketb	1	1	1	1	1	1	1	0	0	0	0	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	1	1	0	0	0	1	0	0	0	1	0	0	1	0	0	1	0		
6	1	1	1	1	Football, Basketb	1	1	1	1	1	1	1	0	0	1	1	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	1	1	1	1	0	1	0	0	0	1	0	0	1	0	0	0	0		
7	0	1	1	1	Football, Basketb	1	1	1	1	1	1	1	0	0	0	0	Yes, we have several regular sports talk programs.	No	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	1	0	0		
8	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	0	0	1	0	1	0	0	0	0	1	0	0	0	1	0	0	0		
9	1	1	1	0	Football, Basketb	1	1	1	1	1	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	0	1	1	1	1	0	0	0	1	1	0	0	0	1	0	0	0	0	0	0		
10	1	1	1	1	Football, Basketb	1	1	1	1	0	1	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	0	1	1	1	1	1	0	0	0	0	0	1	1	0	1	0	1	0	1	0	0		
11	0	0	1	0		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	Yes	1	1	1	1	1	1	0	1	1	0	0	0	1	0	0	1	0	0	1	0	0		
12	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	No	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	1		
13	1	1	1	0	Football, Basketb	1	1	1	0	0	1	0	0	0	0	0	We do not have any sports talk programming.	Yes	0	1	1	1	1	1	0	0	1	0	1	0	1	0	1	0	1	0	0	0	0		
14	1	1	1	1	Basketball	1	0	1	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	No	1	1	1	1	1	1	0	0	0	0	1	1	0	0	1	0	0	1	0	0	0		
15	0	1	1	1		0	0	0	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	1	1	1	0	1	0	0	0	0	0	1	0	0	0	1	0	0	0	
16	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	No	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0		
17	0	1	1	1	Volleyball	1	0	0	0	1	0	0	0	0	0	0	Yes, we have some regular sports talk programs.	Yes	1	1	1	1	0	0	1	0	1	0	0	0	1	0	0	0	1	0	0	0	0		
18	1	1	1	0	Football, Basketb	1	1	1	1	1	0	0	0	0	0	0	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	0	0	1	0	1	0	0	0	0	0	0	1	0	0	1	0	0	0	
19	0	0	1	1	Football, Basketb	1	1	1	1	1	0	0	1	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	1	1	0	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0	
20	0	1	1	0	Football, Basketb	1	1	1	1	0	0	0	0	0	0	0	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	1	0	1	1	1	1	0	0	1	0	0	1	0	0	1	0	0	0	
21	0	1	1	0	Basketball, Baset	1	0	1	1	0	1	0	0	0	0	0	Yes, we have some regular sports talk programs.	Yes	1	1	1	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	0	
22	0	1	1	0	Basketball	1	0	1	0	0	0	0	0	0	0	0	Yes, we have some regular sports talk programs.	Yes	1	1	1	1	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	
23	0	0	1	0		0	0	0	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	1	0	1	0	1	0	0	0	1	0	0	0	1	0	0	0	0		
24	1	0	1	0	Basketball, Baset	1	0	1	1	1	1	0	0	0	0	0	Yes, we have several regular sports talk programs.	Yes	1	0	0	1	1	0	0	0	0	0	1	1	0	1	0	1	0	1	0	0	0	0	
25	0	1	1	0	Football, Basketb	1	1	1	1	1	1	1	0	1	1	1	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0
26	0	1	1	1	Football, Basketb	1	1	1	1	1	1	1	1	1	1	1	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	1	1	1	0	1	0	0	0	0	0	0	1	0	0	1	0	0	0	
27	0	1	1	0	Football, Basketb	1	1	1	1	1	1	0	0	0	0	0	Yes, we have one or two sports talk programs.	No	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	
28	0	0	1	0	Football, Basketb	1	1	1	1	0	1	0	0	0	0	0	Yes, we have several regular sports talk programs.	No	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	

ID Number	Live News Feeds	Remote Equipment	Portable Recorders	Other Equipment	Which of the following sports are covered live on your station?	Sports Y/N Boolean	Football	Basketball	Baseball/Softball	Volleyball	Soccer	Golf	Rugby	Other Sports	Hockey	Other Sports (Modified)	Does your station air any sports talk shows?	Does your station cover any news regularly?	Campus Affairs	Public Affairs	Local	State	National	International	Prime_Campus Affairs	Prime_Public Affairs	Prime_Local	Prime_State	Prime_National	Prime_International	Student Fees	Departmental Budget	Grants	Donations		
29	0	0	1	0	Basketball, Base	1	0	1	1	0	1	0	0	1	1	1	Yes, we have one or two sports talk programs.	Yes	0	0	0	0	1	1	0	0	0	0	1	1	1	1	0	0		
30	0	1	1	0	Football, Basketb	1	1	1	0	1	0	0	0	1	0	1	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	1	1	1	0	1	0	0	0	0	1	0	0		
31	0	1	1	0	Football, Basketb	1	1	1	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	0	1	1	1	1	1	0	1	0	0	1	0	0	0	0	1		
32	0	0	0	1		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	Yes	1	1	1	1	1	1	0	0	0	0	1	1	1	1	0	0		
33	0	1	0	0	Football, Basketb	1	1	1	1	0	0	0	0	0	0	0	Yes, we have several regular sports talk programs.	Yes	1	0	1	0	0	0	1	0	1	0	0	0	1	0	0	0		
34	0	1	0	0		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	No	0	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0		
35	0	1	1	0	Basketball, Base	1	0	1	1	1	1	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	1	0	1	0	0	0	0	0	1	0	0	1		
36	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	Yes	1	0	1	0	0	0	1	0	1	0	0	0	1	0	0	0		
37	0	1	1	0	Basketball, Base	1	0	1	1	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	No	1	0	1	0	0	0	1	0	1	0	0	0	1	0	0	0		
38	0	1	1	0	Football, Basketb	1	1	1	1	1	1	0	0	1	0	1	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	1	1	1	0	1	0	0	0	1	1	1	0	0	
39	0	0	0	0	Basketball	1	0	1	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	No	0	0	0	0	0	0	0	1	0	1	1	0	1	1	0	1		
40	0	0	1	0		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	No	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0		
41	0	1	1	0	Football, Basketb	1	1	1	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	Yes	1	1	1	1	1	1	0	0	1	1	0	0	0	1	1	1		
42	0	1	1	0	Football, Basketb	1	1	1	1	0	1	0	0	0	0	0	Yes, we have some regular sports talk programs.	Yes	1	1	1	1	0	0	1	1	0	0	0	0	0	1	0	0		
43	0	0	1	0		0	0	0	0	0	0	0	0	0	0	0	We do not have any sports talk programming.	Yes	1	1	0	1	1	1	1	0	0	0	1	0	0	1	0	1		
44	0	1	1	0	Football, Basketb	1	1	1	0	0	0	0	0	0	0	0	Yes, we have some regular sports talk programs.	Yes	1	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0		
45	0	1	1	0	Football, Basketb	1	1	1	1	0	0	0	0	0	0	0	We do not have any sports talk programming.	Yes	1	0	0	0	0	0	1	0	1	0	0	0	0	1	0	0		
46	0	1	1	0	Football, Basketb	1	1	1	1	1	1	0	0	0	0	0	Yes, we have some regular sports talk programs.	Yes	1	1	1	1	1	1	1	1	1	0	0	0	1	1	1	0	0	
47	0	1	1	0	Football, Basketb	1	1	1	1	1	0	0	0	1	1	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	1	1	0	1	0	1	0	0	0	1	0	0	1		
48	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	Yes, we have one or two sports talk programs.	No	1	1	0	0	0	0	1	1	0	0	0	0	1	0	0	0		
49	0	1	1	1	Football, Basketb	1	1	1	1	1	1	0	0	1	0	1	Yes, we have several regular sports talk programs.	Yes	1	1	1	1	1	1	1	0	1	0	0	0	1	0	0	1		
50	0	0	1	0	Football, Basketb	1	1	1	1	1	0	0	0	1	1	0	Yes, we have one or two sports talk programs.	Yes	1	1	1	0	0	0	0	1	0	0	0	1	0	0	1	0	0	
						0.18	0.64	0.8	0.22								27	36	28	20	18	3	2	9	5	8										

ID Number	Commercials	Underwriting	Other Sources	Prime_Student Fees	Prime_Departmental Budget	Prime_Grants	Prime_Donations	Prime_Commercials	Prime_Underwriting	Prime_Other Funding Sources	What is a rough estimate of your station's yearly operating budget?	Updated Budget Ranges
1	0	1	1	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
2	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
3	0	1	0	0	0	0	1	0	0	0	\$25,000 or more	\$060,001 to \$80,000
4	1	0	0	1	0	0	0	0	0	0	\$10,000-\$15,000	\$020,000 or Less
5	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
6	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$020,001 to \$40,000
7	0	0	0	0	1	0	0	0	0	0	\$20,000-\$25,000	\$020,001 to \$40,000
8	1	0	0	1	0	0	0	0	0	0	\$25,000 or more	\$040,001 to \$60,000
9	0	0	1	0	0	0	0	0	0	1	\$25,000 or more	\$060,001 to \$80,000
10	0	1	0	0	1	0	0	0	0	0	\$25,000 or more	\$080,001 to \$100,000
11	0	1	0	0	0	0	1	0	0	0	\$25,000 or more	\$020,001 to \$40,000
12	0	1	0	0	0	0	1	0	0	0	\$25,000 or more	\$100,001 or more
13	0	0	0	1	0	0	0	0	0	0	\$25,000 or more	\$040,001 to \$60,000
14	0	1	1	0	0	0	0	0	0	1	\$25,000 or more	\$020,001 to \$40,000
15	0	0	0	0	1	0	0	0	0	0	\$10,000-\$15,000	\$020,000 or Less
16	1	0	1	1	0	0	0	0	0	0	\$10,000-\$15,000	\$020,000 or Less
17	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	No Response
18	0	0	0	0	1	0	0	0	0	0	\$05,000-\$10,000	\$020,000 or Less
19	0	1	0	0	1	0	0	0	0	0	\$05,000-\$10,000	\$020,000 or Less
20	0	1	0	1	0	0	0	0	0	0	\$20,000-\$25,000	\$020,001 to \$40,000
21	0	1	0	0	0	0	0	0	1	0	\$25,000 or more	\$060,001 to \$80,000
22	1	0	1	0	0	0	0	1	0	0	\$25,000 or more	\$100,001 or more
23	0	0	0	1	0	0	0	0	0	0	\$25,000 or more	\$040,001 to \$60,000
24	0	1	0	1	0	0	0	0	0	0	\$15,000-\$20,000	\$020,000 or Less
25	0	1	0	0	0	0	1	0	0	0	\$25,000 or more	\$020,001 to \$40,000
26	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
27	1	0	0	0	1	0	0	0	0	0	\$05,000-\$10,000	\$020,000 or Less
28	0	1	0	0	1	0	0	0	0	0	\$05,000-\$10,000	\$020,000 or Less

ID Number	Commercials	Underwriting	Other Sources	Prime_Student Fees	Prime_Departmental Budget	Prime_Grants	Prime_Donations	Prime_Commercials	Prime_Underwriting	Prime_Other Funding Sources	What is a rough estimate of your station's yearly operating budget?	Updated Budget Ranges
28	0	0	0	0	1	0	0	0	0	0	\$15,000-\$20,000	\$020,000 or Less
30	0	1	0	0	1	0	0	0	0	0	\$05,000 or Less	\$020,000 or Less
31	1	0	0	0	0	0	0	1	0	0	\$25,000 or more	\$100,001 or more
32	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
33	0	1	0	0	0	0	0	0	1	0	\$25,000 or more	\$040,001 to \$60,000
34	0	0	0	0	1	0	0	0	0	0	\$05,000 or Less	\$020,000 or Less
35	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
36	0	1	0	1	0	0	0	0	0	0	\$10,000-\$15,000	\$020,000 or Less
37	0	1	0	0	0	0	0	0	1	0	\$25,000 or more	\$060,001 to \$80,000
38	0	1	0	0	1	0	0	0	0	0	\$05,000-\$10,000	\$020,000 or Less
39	0	0	0	0	1	0	0	0	0	0	\$10,000-\$15,000	\$020,000 or Less
40	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$020,001 to \$40,000
41	0	1	0	0	1	0	0	0	0	0	\$25,000 or more	No Response
42	0	1	0	0	1	0	0	0	0	0	\$25,000 or more	\$100,001 or more
43	0	1	0	0	0	0	1	0	0	0	\$25,000 or more	\$020,001 to \$40,000
44	1	0	0	1	0	0	0	0	0	0	\$25,000 or more	No Response
45	0	0	0	0	1	0	0	0	0	0	\$25,000 or more	\$060,001 to \$80,000
46	0	1	1	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
47	0	1	0	1	0	0	0	0	0	0	\$05,000-\$10,000	\$020,000 or Less
48	0	1	0	1	0	0	0	0	0	0	\$15,000-\$20,000	\$020,000 or Less
49	0	0	0	1	0	0	0	0	0	0	\$25,000 or more	\$100,001 or more
50	0	1	0	1	0	0	0	0	0	0	\$25,000 or more	\$080,001 to \$100,000
7	32	6	23	15	0	5	2	3	2			

Appendix E: Data Tables – Open Response Questions

ID Number	In which ways is your station broadcasted?	In your own words, what is the general purpose of your station?
1	FM, Cable FM, Streaming Online	50/50 to train broadcast students and to serve the greater community which includes the college.
2	AM, Low Power FM, Streaming Online	[Our Station] educates students, breaks ground in musical programming, and provides cutting-edge cultural coverage through our specialty shows and Culture Queue.
3	FM, Streaming Online, iPhone app too	Best to have our GM or advisor answer this question...
4	Streaming Online. We do appear on Channel 5 in the dormitories.	To provide radio experience to anybody who wants it regardless of major, and also to serve as a voice to the student population since we are completely student run.
5	FM, Streaming Online	community service, hands on broadcast education, alternative programming
6	FM & Streaming Online	To provide students interested in broadcasting with the opportunity to gain experience in the operation of a radio station under professional supervision, To provide the [University] with an effective instrument of broadcast communication in the area from which it draws most of its students, acquainting the public with the programs and activities of the University, and, To provide listeners on campus, in the [City], and surrounding area with a schedule of educational, informational, and entertainment programming complementary to that which is offered by other radio services.
7	FM, Streaming Online	Give professional experience to students. Keep the campus and local community entertained and aware of activities of the campus, particularly sports.
8	Streaming Online	Provide students with the opportunity to learn broadcast radio operations, play music not on traditional radio and provide entertainment and information to our campus.
9	FM, Streaming Online	The purpose of [Station] is to provide a learning environment for Ohio Northern University students as well as be a service to the community.
10	FM, Streaming Online	To provide real-world experience for students in the operation of a 24/7/365 radio station AND to provide the region and online audience with quality programming that often is not offered by mainstream stations.
11	FM, Streaming Online	To provide students with radio programming experience, and to bring music and information not available on other [City Area] radio outlets. Also, since [Station] is a student organization as well as a radio station, all the goals of participating in a student organization also apply -- leadership experience, making ties to the campus community, providing entertainment for the campus, etc.
12	FM, Streaming Online	To connect [University] and the [Area] community through public service and music.
13	FM, Streaming Online	We are committed to providing quality alternatives to the mainstream commercial programming that dominates the radio. Our DJs, Public Affairs hosts, and other staff members are not only [University] students, staff, and faculty, but also community members from the Pittsburgh area, some of whom have more than 30 years of radio broadcasting experience under their belts. We pride ourselves in our substantively diverse programming.
14	AM, Streaming Online, Cable TV Channel and Speakers in Dining Areas	To provide educational opportunities in a broad range of disciplines for students while serving the campus and general community with a variety of music and public affairs programs that are not otherwise generally available from local commercial radio outlets. We are not restricted by student major, and offer internships, service learning and volunteer opportunities in addition to direct tie-in to some courses.
15	FM, Streaming Online	To educate [University Journalism Department] students in the contemporary standards and practices of professional radio broadcasting and to provide a radio broadcast service in the form of information and entertainment programming designed to meet the public interest of [University] and the community of [Town]. (Okay, so that's the mission statement, but, then, I wrote it, so it IS in my words!)
16	Streaming Online	[Station]'s purpose or mission has evolved over its history. From our current business plan, "[Station] is a student-run radio and multimedia source that offers opportunities for [University] students to acquire knowledge and experience in leadership and professional development." In pursuing that mission, [Station] (individually and together with other campus and community groups) provides a range of webcast, website, and live/local "college rock" programming for indie music enthusiasts.
17	FM, Streaming Online	Serve the [City] Community while providing training opportunities for [University] students
18	Low Power FM, Streaming Online	The purpose of [Station] is to provide a place for students to learn, serve the [University] campus and community with local news, great music, and information, and represent the college on air and online.

ID Number	In which ways is your station broadcasted?	In your own words, what is the general purpose of your station?
19	FM, Cable FM, Streaming Online	It is part of the Mass Communication academic program.
20	FM, Streaming Online, HD	[Station] functions as a radio broadcasting learning lab for [University] students, an outlet for student expression and a resource for information and entertainment for the local community.
21	FM, Streaming Online, HD	The primary purpose of our station is to provide a hands-on, experiential learning opportunity for students in a professionally realistic setting. That is the main mission the university asks us to carry out. In addition, we understand we have a mission to serve our music listeners and to serve and support the campus and local communities.
22	FM, Streaming Online	Our mission is to educate students in broadcast media and to prepare them for careers in both media and business.
23	FM, Streaming Online	educate and entertain members of the [University] community.
24	Streaming Online, working on LPAM	Serve the [University] student body by providing hands-on experience in radio broadcasting to enrolled students and provide a diverse, eclectic, educational, college sound that covers a broad range of genres with a focus on [University] events, news, athletics, and artists.
25	FM, Streaming Online	To promote the education, understanding and diversity of music and programming while serving the community as an independent, FCC-licensed, not-for-profit, student-run radio station.
26	FM, Streaming Online, Comcast Cable Audio	To provide an opportunity for students and members of the community to learn about broadcast, and to provide content that isn't heard anywhere else.
27	Streaming Online	play music and broadcast sports
28	FM	We approach the station as an educational tool for our majors. Although non-majors can participate in our staff, our goal is to give radio students hands-on experience with producing real, live radio.
29	FM, Streaming Online	To provide educational programming for the surrounding community while providing educational opportunities in broadcasting for undergraduate students.
30	FM, Cable FM, Streaming Online. We are carried on a cable channel 21 in [city]	The general purpose of [Station] is to be a student-run, non-commercial, education station serving [The University], and the community of [City]. The goal of [Station] is to provide practical broadcasting experience to those interested in the radio industry, and to serve the [University] campus and [City] community with a wide array of news, music, programming, and [University] sporting events.
31	FM, Streaming Online	[Station] provides high quality programming to the [City/Campus] Community, and to a wider audience of listeners on the web. We are undergraduate run and staffed, so that students learn about running a radio station and successful business..
32	FM, Streaming Online	To provide a diverse program of music and information consistent with student interests and provide leadership opportunities for student employees and volunteers. Through it's programming the station will serve as a bridge from the university to the community.
33	AM, Carrier Current, Streaming Online	Leadership and student development training; educating students about traditional FCC rules and regulations; and professional training for students who may choose to pursue careers in the broadcast media.
34	FM, Streaming Online	
35	FM	To provide programming consisting of news/sports and music to the students of [University]. Also to offer the students training and real world experience in the field of broadcast radio.
36	FM, Streaming Online	New rock, college, and alternative music. Promotion of campus and community events.
37	FM, Streaming Online	You mean I can't copy my mission statement? The general purpose is to provide the campus and greater community with alternative entertainment programming through programming indie rock, metal, electronic and underground hip-hop. We also provide practical broadcasting and leadership experience to our student staff.

ID Number	In which ways is your station broadcasted?	In your own words, what is the general purpose of your station?
38	FM	To play new music, report on local news coverage and events.
39	FM, Closed Circuit, Cable FM, Streaming Online	To provide a training ground for the university students; to provide varied programming to our community of license
40	Streaming Online	To provide an integral part of the university experience for the college community, for students to get involved as DJs, Announcers, producers, etc. and develop practical skills as well as teamworking skills to help them after graduation, to provide leadership opportunities on campus for students who may not be comfortable with more traditional leadership roles (i.e. orientation assistants or resident advisers).
41	FM, Streaming Online	[Station] serves as the advanced broadcast lab for the Cinema/TV/Radio department, as well as an outreach/marketing arm of [University].
42	FM, Streaming Online	[Station] is a regional radio service with a potential audience of almost 1.3 million people. The broadcast signal covers [Southern State Area], parts of [Major City] and [Other State]. The studios are located in the College of Communication on the campus of [University], [State]. [Station] is licensed to the [University] Board of Trustees and is a non-profit organization. Twenty-four hours a day a staff of independent volunteers broadcast a variety of musical, cultural, educational, entertaining and informative programs of interest to the [University] and [Southern State Area] communities.
43	FM, Streaming Online	Serve as a college and community resource. Train students for careers in broadcasting and at the same time enrich our surrounding community.
44	Streaming Online	To provide training for students interested in radio and performing as a deejay.
45	AM, FM, Streaming Online	Training of students for the entertainment media
46	FM, Streaming Online, Mobile apps - iPhone, Android	[Station] is an academic workshop for some students and a creative outlet for others; the radio station serves the campus and community, including [University] students, faculty & staff, alums, and citizens in [City] and throughout our broadcast area in central [State], with news, emergency information, sports broadcasts, public service information, and a diverse array of music.
47	FM, Streaming Online	College radio - educational programming and experience for students and community members. Students control about 95% of the station operations including management and programming. The station is also the only local FM station in the community so community responsibility is important.
48	FM	To provide an alternate music source to [University] and the [City] and the immediate area
49	FM, Streaming Online	To serve the [City-Tri-State] area with programming usually not available elsewhere in the market. It is also a student activity that provides an opportunity for listeners to have an open window into the happenings and events on the [University] campus that are from the student perspective.
50	FM, Streaming Online	We exist to serve the [University] community at large by providing engaging, educational, and intellectual content to anyone interested via FM and online streaming. Our programming includes independent music, [University] sports, community affairs programming, and news and events programming on campus.

ID Number	In your own words, how is the station related to its sponsoring University or College?
1	No credit. Just via broadcasting sports games and through other PR events.
2	We serve the mission of our University by offering an educational and hands-on leadership opportunities for students to discover and research not only broadcasting, but lifelong skills such as communication, teamwork, decision-making, and strategic thinking.
3	All on-air DJs with permanent shifts are registered students at Foothill College. Foothill is a 2-year community college. Many DJs have been on the air for decades, so it's an interesting mix of new and long-time students on the air.
4	The University allows us to operate on their grounds although they do not have any control over how we run things or what we put on air.
5	Regents hold the license, we provide some curricular opportunities, we represent the students on campus in the broadcast community
6	Although [Station] is a recognized student organization, it is integrated with the Radio TV Film curriculum and as such, operates in as professional a manner as possible. The goal is to have [Station] offer an "authentic" broadcasting experience for the students as part of their training to move toward a professional media career.
7	It is totally intertwined with the university. Our budget is almost 100% from the university budget; our staff is totally students, including all disc jockeys, except the occasional faculty member, and our programming is mostly music with news and sports almost 100% university focused.
8	station is independent from academics and exists under student life
9	<p>The station is related in a few ways...</p> <ol style="list-style-type: none"> 1. The station is a co-curricular component of an academic program. Students can work for academic credit. 2. The station is a public relations tool for the university. It serves as a means for information dissemination. 3. The station provides musical and sports programming/entertainment for the university and its community.
10	Any Ithaca College student (not just comm majors) may participate in the operation of WICB.
11	[Station] is a student organization providing extracurricular experience for students interested in broadcasting, radio, journalism, music, tech, etc. It's NOT linked to any academic program, class or department, but we do have faculty that help and are members of the station.
12	By offering an apprentice class three times per year, by helping campus organizations reach out to the community, by being staffed by students, former students, faculty and staff of [University].
13	We are a student organization. Our interaction with faculty is not institutionalized, rather it is based upon interpersonal relationships between station staff and faculty.
14	The station receives all operational funding from the University. We serve as a lab practicum space for 1-2 courses per semester. We consider ourselves a part of the University mission of community outreach and social justice.
15	It is a student activity, and also serves as audio lab for journalism and production courses.
16	From an official perspective, [Station] is a recognized student group on campus, with facilities located in the student union. Unofficially, the station has long ties to the College of Communication and especially what is now the School of Media Arts & Studies, through technical and occasional modest financial support along with faculty from the School serving as the adviser to the station.
17	[Station] is managed by the [Local Student Media Corporation] for the University through an operating agreement.
18	

ID Number	In your own words, how is the station related to its sponsoring University or College?
19	It is licensed to the college and is operated as part of the academic program.
20	[Station] is licensed to the Board of Trustees, and governed by the independent student government. The station is managed, programmed and operated by students. A member of the faculty in the mass communication department serves as advisor to the station, and the department offers a 1 credit Broadcast Practices course to teach the basics of broadcast programming, production, and operations.
21	As noted above, we exist to be a hands-on learning opportunity for students and our university has structured our relationships with other departments to reflect our mission.
22	The station operates independently, but is a registered student organization on campus.
23	owned by the university, but operates as a student group.
24	Student organization under the umbrella of Student Media.
25	We are technically under a non-profit corporation, the [Educational Media Company at Area University]. However, we are still affiliated with [University] and registered as a Student Organization.
26	The station is a student program, not connected to any academic department. It is an extra-curricular activity, part of student affairs.
27	
28	Media majors may select radio as one of four required workshops each semester (radio, TV, newspaper, and Public Relations). Enrollment in a 1-hour Radio course puts them on the staff. They are then responsible for planning and executing a 2-hour radio show once a week.
29	Serves as classroom lab and student government sponsored co-curricular activity.
30	[Station] is licensed through [University] and the [State] Board of Regents. The terms of this license is that we serve the [University] campus and students with programming aimed at the entire campus. [Station] is a member of the [University] Department of Contemporary Media and Journalism, and is offered as a way to get involved with the journalism program, including a one-credit-hour practicum that is offered every fall and spring semester. [Station] is also an affiliate of the [College Team] Sports Network, and produces its own broadcasts of [College Sports Team] home athletic events to bring [College Sports Team] coverage to [University] and [City].
31	[Station] is an official student group at Harvard. We are located in the basement of a freshman dorm. We broadcast with [University] Hockey/Basketball games, and cooperate with the Athletics Department to broadcast other games on their website.
32	[Station] is a student activity administrated by the Associated Students
33	[Station] is a production lab of Journalism Program and the largest organization under the aegis of the campus' Student Government Organization, which funds the station in addition to underwriting.
34	
35	The station is part of student media which in our case is under the [University] School of Mass Communication.
36	A student organization under the umbrella of the Division of Student Affairs, a completely extracurricular activity.
37	We have an all student staff. We also broadcast all women's basketball and men's baseball games.

ID Number	In your own words, how is the station related to its sponsoring University or College?
38	Station involvement can allow for academic credit, classroom lab, student work stations.
39	Integrated into classes and acts as a representative of the university to the community
40	Part of the Department of Student Success, alongside student advising, activities, residence life, etc. We are a fine-arts college, so there aren't really appropriate academic departments for us to work with. Until September of this year, we were part of the college's communication department, but were re-structured the day before fall orientation into Student Success.
41	Classroom lab
42	Supports classes in the RTF department.
43	Licensed by the college. Serves as a lab for broadcasting classes in the broadcasting degree. Promotes the college within the community.
44	It is part of Student Media in the Division of Student Affairs.
45	Promotion of campus events.
46	Some of the studios & rooms at [Station] are used as a workshop on a regular basis by members of classes in the Electronic Media sequence in the School of Journalism and Mass Comm. Various station activities also benefit the campus & community, including our sports broadcasts, our airing of various events on and off campus, and our live music events and yearly music festival.
47	Primarily as a license holder. Co-curricular activities are not required.
48	Student fee funded student activity open for participation to all students on campus. No academic/curricular connection
49	The radio station is a student activity housed in the [University] School of Journalism and Mass Communications because it has a faculty manager.
50	We are a "student group" and there is very little involvement with the University. Our ties to faculty consist of an intermediary board between myself and the Board of Trustees of the University and we meet relatively infrequently to discuss management matters. We do not have an "advisor."

Q Number	How might the typical student become involved in your station?	In your own words, give a brief description of your station's management structure.
1	Train with our closed circuit station and then promoted. Any student paying activity fee money can join any of our ten departments.	General Manager is a professional staff member. Chief Engineer is a contract engineer in one day per week. Ten student department directors and the rest are either assistant directors of staff.
2	Volunteer at the station and go through DJ training.	3 full-time staff (station manager, engineer, development director) and approx. 20 student positions. Full-time staff serve in an advisory role to the students.
3	The first step at [Station] is to sign up for an introductory radio class called (Radio Course). The quarter-long class provides a background about radio and [Station]. After successfully completing (Radio Course), students can continue on to on-air DJ training. They must continue to be enrolled in a radio class during training. After about 8 weeks of on-air training with an experienced DJ, trainees can be approved to do graveyard shifts (can't remember to them shifts). There is a requirement that DJs do at least 10 graveyard shifts before being approved to do regular, day-time shifts. After this graveyard requirement is met, DJs are given the opportunity to submit an application for a full-time shift. In order to be on the air with a permanent shift, DJs must continue to be enrolled in a radio class at [University] and must do at least 8 hours of volunteer work for the station every week. If one doesn't want a permanent shift following (Radio Course), it's permitted to volunteer at the station. Some people prefer to work behind the scenes as opposed to being on-air.	You should verify with our GM and advisor, but here's my understanding: The station is run by a General Manager who is voted by the entire staff of station volunteers. Our GM (who is paid a stipend) works closely with [Station] Station Supervisor who is on the faculty of Foothill College and has been our long-time advisor. We also have a volunteer management team which oversees day-to-day operations. Managers come from the [Station] volunteer staff and include the Program Director, Music Director, Publicity Director, Promotions Director, Traffic Director, Training Director, etc.
4	They become involved by either going through training to be on-air talent or by joining us in some other fashion. Most people go the first route.	We are governed by a board of directors, our GM is a student and chairs the board. But for the most part we are structured with an executive staff that gets stipends, staff heads that are volunteers (promotions, music directors, personnel, production), and then our group of DJs who are all volunteer. That is how the structure is set up, but how the structure functions depends on who is in charge and their management style.
5	We have an eight week training program that is mandatory	General Manager is a staff advisor (full time), 12 paid student hostiles
6	Students come to [Station] either through their classwork in Radio TV Film or through our fall recruitment event, where students can explore the possibilities of various student groups. One part of this (Station) points to is that a first semester freshman can get involved (and on air) at the station right away, no courses are prerequisites for the involvement. Also, the station is open to all enrolled students regardless of major. We offer training to everyone.	The station is managed by an elected station manager (one-year appointment) and elected program director (six-month appointment) with an executive staff chosen by the station manager from applicants (news director, sports director, web/stream manager, music director, promotions director, development director, production director). All are paid a stipend based on a percentage of the annual allowance for students. Being a currently-enrolled student is a requirement for involvement at the station. The staff serves under the guidance of the Director of Radio Services (one), an instructor in Radio TV Film.
7	Take a course to get certified to be on air. Express interest in student staff positions.	Student staff, not paid, but some academic credit optional. Students make all decisions, programming, budget, etc. Overseen by a faculty advisor who is present but mostly hands off. We do not have a board of directors.
8	Take a basic internship (might not be for credit) of 30 hours for the semester which includes training and on air time.	Governed by an overall media board, then Media group Director, 4 paid student staff/leader positions then volunteer DJ's/DE
9	By enrolling in a broadcasting/practicum class. They earn academic credit for working for [Station] or by expressing interest to one of the stations managers. Then, if their availability and talents meet a needs of the station, they are generally brought on board.	The station's GM is a faculty member. The Station Manager is a university staff member with full-time responsibilities at the station. There are 4-5 student managers. These students oversee the following areas: music, news, public affairs, sports, production (this position is not always available). These students (as well as all qualified staff members) receive hourly work-study compensation for their time. We like to think of ourselves as "professionally-managed, while student-run." The student managers have a large say in the operations, but the professional staff can and do step in when necessary.
10	Attend recruitment event, complete training and shadowing, pass written test, complete audition. Then, student is assigned an airshift (often between midnight & 6 a.m.) Air approved DJs can fill open shifts on an as-needed basis. Students who do news & sports have a slightly different training process, with fewer tests, hours of shadowing, etc.	GM is a college staff member. Day-to-day operations are handled by the GM and a 16 member executive staff.
11	We have a 6-week apprenticeship program that any potential member must complete. Once they've done that and passed the on-air test, they are a member of [Station], but not necessarily a member of the on-air staff. First time (and second and third, usually) DJs have to take a middle of the night shift. Their scheduling gets better the longer they remain a DJ.	The only paid student positions at [Station] are general manager and office manager and neither is getting rich for their work! I'm a paid advisor, but I'm employed by the university to work with many student organizations, not just [Station]. We have a professional engineer on retainer as well. Other than that, it's all volunteer. We have a mix of members: the majority are students, but some are alumni, faculty and staff. About 10% of our membership is made of non-affiliated community members. Take care of the legal requirements of the station for the most part (reports, licensing issues), but other than that, [Station] is run entirely by its executive staff (made up of students and station members).
12	Participate in and pass our appearance class (offered three times per year), express a desire to learn more about station operations.	GM, Marketing Director, Music Director and Chief Engineer are all faculty members, student stipend positions include Asst MD, Chief Announcer, 86 DJs are mostly volunteers.
13	One would pass a membership exam in order to have access to the station. Then they contact the training director with their particular interests in the station. Whatever those interests are, we try to accommodate them by having them shadow the person most appropriate to those interests. For DJs and producers this means going through our DJ/Production training process. For managerial positions, it's all based upon interpersonal relationships.	We are governed by an executive board that is elected annually. No one is paid. The executive board is comprised of the General Manager, Program Director, Public Relations Director, Public Affairs Director, Staff Representative and Chief Engineer. These Board Members then have their own departments that they manage. Positions held that are not on the Exec board are appointed by the corresponding Board member.
14	By simply asking. We offer open training for DJs and volunteer opportunities to support various positions on the staff. We do have paid staff positions, for which we have a traditional hiring process, and offer 7-15hrs a week of paid time.	We have a student board of directors and a fulltime administrator as the operations manager to provide oversight and arbitration. All positions outside of the administrator are students (not community members) and are paid. DJ positions are all volunteer and can include community members.
15	Volunteer as disc jockey as a result of yearly recruiting drive among freshmen, and an every-other-year (radio) interterm course.	Student Station Manager is operational head, appointing Program Manager, Music Director, News Director, Public Service/Public Affairs Director, Production Director and Promotion Manager. Advisor is General Manager, but generally advises only, no active management responsibilities other than those directly relating to FCC licensing.
16	First involvement is typically either with one of the departments at the station (production, music, promotion, sales, web are most common) or through on-air. There is a training period, working under the direct supervision of the program director or other assigned station veterans, for on-air work.	The station is governed by a student executive board made up of the organization's 13 department heads and led by the General Manager. The faculty advisor serves in an advisory, ex-officio role. DJs are all volunteers. There are no salaried or hourly positions, although students working for the Sales or Mobile units can earn commission on revenues generated.
17	All full time students are eligible to enter the training sequence to get an on-air slot.	The license is held by the Board of Governors of the [State University System]. The station is accountable to the [State University System] Board of Directors and the corporation President. Daily operations are managed by the student Station Manager with collaboration with the professional Broadcast Operations Manager. The station manager and other management positions are paid through work study. DJs are volunteers.
18	We recruit, or they come to an all staff meeting to sign up and learn more.	Our station's GM is a part-time faculty member. Some staff positions are paid students, DJs are also students and can get paid for their work.
19	By registering for a practicum class.	Student management reports to the advisor, who is the teacher of the practicum class. The advisor is a regular faculty member, reporting to the dean and upper administration of the college.

Q Number	How might the typical student become involved in your station?	In your own words, give a brief description of your station's management structure.
20	Students in the [communications] course are required to do a weekly, two-hour program. Students may also volunteer, without being enrolled in the course.	The station has 11 student staff, including an executive team consisting of a general manager, program director, and business director. The staff members receive a small stipend each semester. All DJs are volunteers.
21	A student must fill out an application, be interviewed and then take a 6-week, station taught training course before becoming a staff member of the station. After that, additional training is required before someone can become a newscasters, DJ, sportscaster, etc.	The station is student-run, with an eight-person student management board overseen by a paid broadcasting professional. The station also has a full-time chief engineer. The student management positions are station manager, PD, MD, promotions director, news director, sports director, technical operations director and staff representative.
22	Email us or find us at recruitment/training sessions. Very easy to get in touch with our Training Director.	Advisory Board of Directors. Volunteer Students serve as GM and the rest of the executive board. Remainder of students are also volunteers. 3 paid professional staff.
23	Most join at the beginning of the school year during recruitment, or email at anytime and participate in the training that occurs about 3 times a year.	<ul style="list-style-type: none"> -Staff Advisor -General Manager (student) -2 Music Directors (students or community members) oversee genre directors -Community Affairs Director (students or community member) oversees DJs and training -Program Director (students or community member) oversees DJs and training -Promotions Director (students or community member) oversees events and on-air promotions, website -DJ Rep (students or community member) works to settle disputes or grievances of DJs
24	Complete an application, serve one semester on a team (news, music, promotions, etc) for one semester before being trained for on-air.	The station is student-run and lead. The General Manager is selected by a committee, and he/she selects his/her directors & managers. The Student Media adviser oversees the station.
25	Normally we host an organizational meeting once a semester where we invite people to come and learn about how to become involved with the station. At this meeting we invite them to sign up to join different staffs or become involved in the path to become air talent. We also allow people to contact us throughout the semester at our website, but on-air training is a semester long process so they can normally only be trained if they come to the meeting.	Our station is student run. Our four paid positions are General Manager, Business Manager, Chief Engineer, and Music Director. We also have the following positions which are unpaid: Office Manager, Sales Manager, FM Program Director, AM Program Director, News Director, Sports Director, Traffic Director, Production Director, Promotions Director, Public Relations Director, Special Events Coordinator, Art Director, Librarian, (Live) Director (Live) is an arts and culture magazine we publish once a semester, IT Director, and Librarian. We also have a faculty advisor and The General Manager of (Student Media Corporation) to help advise us.
26	Fill out an application (news, sports, DJ, general interest). Student is then contacted and begins training.	DJs, news, sports, format directors: volunteers Student Staff: stipend positions, range from \$20/month-\$250/month depending on responsibilities GM: full-time paid officer of administration
27	Freshmen COMM ARTS students just show up and commit to two hours a week.	<ul style="list-style-type: none"> SM-Faculty Operations Manager - student paid Program Director - student paid Music Director - student paid Communications Director - student paid Sunday Program Director - student paid Sports Director - student paid DJ's - volunteers
28	Our staff is 6040 media majors and other majors. Those who aren't majors just like music and want to have fun on the radio. We're fine with that, but they must still abide by the rules of professional conduct and all FCC regulations. Rarely have we had problems with this.	As the faculty advisor, I am General Manager. Each year we hire a student station manager who runs the station. I try to stay out of it. It's the student's station. I observe, I give guidance, and I insist on strict FCC compliance. Beyond that, it's up to them to promote and program the station. To us, the experience is more "real" than any. Additionally, the station manager hires 3 support staff members who make up the station's Executive Committee.
29	Sign up at student activities fair and receiving basic training.	<p>Station is part of broader media lab with both a faculty and student director, six department/media managers, and a total of 10 work-study student employees.</p> <p>Station is governed in the following structure:</p> <ul style="list-style-type: none"> Faculty Advisor (oversees all running of the station, and provides input/advice on the station's operations) Station Manager (oversees all station content, including what airs and gets promoted on the station) News Director Promotions Director Underwriting Director Production Director Sports Director Music Director <p>No executive staff positions are paid, and any KAOR staff member can apply to be an executive staff member, as long as they are a full-time student and have been properly trained in the running of the station.</p>
30	A typical student can be involved in the station by emailing a station executive staff member or the faculty adviser and requesting more information about the station, such as programming structure, meeting times, etc. Students can also just show up at the weekly radio meetings and ask to be involved. If the person is a [University] student, they are eligible to join the radio station. Staff members can be involved in a wide array of [Station] station activities, including news, music, sports, promotions, production, and underwriting. The executive staff always promotes ways that staff members can assist in the running of the station, including board operators for sporting events, helping with station promotions, etc.	<p>We have an Administrative Board- all of the members are current undergrads. There are 4 of large members, a GM, a President, and Program Director, a Treasurer, and the head of sales. All of these people are current students.</p> <p>Each department ("on air," classical/jazz/blueship, hip-hop/news/sports and "of air," tech/business/sales/promo) have a department head, and music departments have and MD. These are all students. All DJs are students. No one is paid (salespeople, also students, can make commission on ads and engineers can get paid by outsiders who rent the studio for live services).</p> <p>We have a Board of Trustees, made of alumni. We meet with them twice per year to report. The president of the board does a weekly program and is involved with sales for some long term clients. Our trustees take care of complicate technical maintenance. As a club, we have two official faculty advisers, who we meet annually.</p>
31	All [Station] volunteers must complete a mandatory training quarter as a newscaster before becoming a [General Music Rotation] DJ. Upon completion of their first [Rotation Programming] quarter, volunteers are qualified to apply for a specialty program.	<ul style="list-style-type: none"> General Manager-Professional Staff 7 paraprofessional student employees (paid) 1 hourly employee All on-air staff are volunteers
32	Students officially join through registration or permission of instructor, undergo a training process, participate in several weekly station activities, and build their professional portfolio for consideration of specialty shows, producer or management positions.	[Station] is a student-run station with a management schema of 7 paid-managers who oversee a staff that earns academic credit. The managers are guided by a Journalism faculty member, who is also a professional broadcaster, and who assists with station leadership, management, and financial consultation.
33	Fill out a DJ application.	SM/Engineer PD and MD then a couple format specialists for Jazz, hip-hop and metal... then DJs.
34	They apply through our website. Come in for an interview, then we have them try out in our production studio doing mock on-air breaks to help judge potential.	Our media board selects the station manager, the station manager selects all the exec staff. The station adviser is the only faculty member involved with the stations day to day running.
35	Express interest and go through DJ training - there are no other qualifications.	Leadership (paid by semesterly scholarship) consists of Station Manager and five directors: Program, Music, Underwriting, Creative Services (station imagery/promotional/social media), and News. Advisor has advising responsibility as "other duties as assigned" and is a member of Student Union management team, under Student Affairs.
36	Students complete a five week training program to become an on-air DJ. Otherwise, they just hang out with our promotions, production or public affairs staff and contribute that way. There isn't a real official process for non-DJs.	The student general manager is hired by and reports to the Student Media Board of Directors. The student GM has a small staff of minimally paid students and all our DJs are volunteers. We hire a station adviser who assists as needed.
37	Take a practicum course as an entry level on air talent, with possibility to raise to a managerial position.	Our station's station manager is a faculty member and professor and program director and all other managers are students. These positions are paid, while other positions are volunteer.

Q Number	How might the typical student become involved in your station?	In your own words, give a brief description of your station's management structure.
39	Demonstrate interest. They go thru a training process before being added to the structure of Iah university. In part this takes place through classes and in part by students/community members walking into the station and expressing their interest.	We are part of the department of Mass Communication as related to classes that use the facilities and classes which provide students for the station structure. We are also related to the overall mission of the university through the Publications office of the university.
40	Application, 1-hour training session with the programming director; half-hour legal briefing with the adviser; passing a written test on FCC and station policies and a practice air shift monitored by a current DJ in good standing.	Overseen by a Council of students, faculty and staff who interview and hire a student GM. Student GM hires students for positions as program, production, music, promotion and two directors (all are paid small stipends \$100-250 monthly). Advised by a full-time college staff member who also advises campus online newspaper and print magazine, and a part-time consultant on programming issues. DJs are trained and managed by the program director.
41	A student must complete or be making successful progression in two entry-level classes.	The station is managed by a full-time paid director. Students hold volunteer management positions. DJs are current CTVR students, or former students who are allowed to volunteer on an as-needed basis.
42	[Station] is a volunteer organization whose membership is open to any [University] student wishing to participate. However, since the attitude and behavior of each individual volunteer helps define the overall image of the staff, the broadcast facility, and [University], all members are required to adhere to a code of conduct. Anyone, who in the judgment of the management of [Station], behaves in an inappropriate or unprofessional manner will have his or her station participation suspended.	[Station] is organized into a number of departments including operations, music, news, sports, promotion, public affairs and traffic. Each department is headed by a student manager/director who is appointed each year by the General Manager. Each department holds regularly scheduled meetings and each department head reports regularly to the General Manager. All station members work in one or more departments.
43	Can volunteer, but must enroll in a short broadcasting lab course to be eligible for an on-air shift.	GM is a faculty member, who receives part time release time to manage the station. Four part-time paid student staff manage most of the day to day duties. All other DJs are volunteer. GM reports to the President, who is our licensee.
44	volunteer	Station Manager, Program Director, Chief Engineer, Promotion Director, News Director
45	Most students enroll in Practicum to earn credit while working at the station.	The Faculty Advisor oversees the station, management student staff is headed by the SM, and then the PD. Management staff is paid (about 10 students), rest are earning credit.
46	They submit an application, go through the interview process, and are hired, or not hired, based on that interview, their application, and their current GPA.	We are governed by a board of directors consisting of students, faculty, administrators, professionals, and the GM for the radio station. Daily operations are handled by a student executive committee. These directors & managers receive a stipend for their work. Some positions in the sports department are paid on per-event stipend. All other positions are volunteer positions, including DJs & news reporters.
47	Basic training is a 6 week course with observation hours, after passing a test and doing observation hours one is qualified to be on air.	All Volunteer students with some community member talents. All executive level positions are filled by students even the GM. The Students have a faculty advisor that is the final arbitrator of all disputes.
48	By applying—any student who desires to join the station is welcome	Faculty advisor is a faculty member who receives no release time for advisor duties. Campus Communications Board is responsible for selection of student station manager who hires the balance of the student executive staffers. In a typical year the station operates with a Manager, two Program Directors (Alternative and Urban), Promotion Director, Production Director, and Webmaster all on varying stipend levels (max is \$50), all staff are students, there is no interference with programming decisions (provided they maintain FCC compliance) and operations from faculty or Comm Board.
49	volunteers his or her services	[Station] has a ten member student board of directors. The general manager is a full professor in the Radio-Television Production and Management major in the School of Journalism and Mass Communications. The station manager is a journalism graduate assistant. The operations manager and two engineers are fulltime paid staff employees. The students are not paid. The station also has 12-15 community volunteers each semester.
50	Students take our training class, pass a written test, pass a broadcast test in the form of a news or music 'demo tape', complete staffing hours, and apply for a show.	We are governed by a board of trustees via an intermediary board of which I (GM) am a member. GM has a board underneath including department heads - sports, music, etc. Some staff positions are paid students, and DJs are all volunteers.

ID Number	Please Check all the areas that students may be involved.	Please give a brief description of your station format.
	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production. Sales. Music.	Rotation of CHR, Rock and Alternative. News and sportscasts. 90 live sports broadcasts per year.
	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	Eclectic. Independent music and arts and cultural programming in addition to specialty shows highlighting genres of music.
	Upper Management (i.e. General Manager or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production. Helping with live remotes, live performances, working at events, writing music, reviews, working in the record library, etc etc	(Station) is mostly a reform station, with a range of music and public affairs shows. Many of our shows are "current" shows, meaning that DJs must play material from current rotation during their shows (at least 35% of the selections must be from the "current" bin—material that's been added to the Station library in the past 8 weeks. It's not necessarily brand new material, but it's new to [Station]). Specialty shows in a specific format (jazz, country, soundtracks, comedy/musical, reggae) are typically on the air from 10am to 2pm weekdays and at various points throughout the weekend (but not the entire weekend). Public affairs shows air from 6pm-7pm on weekdays (sports talk, call-in talk show/political/news stories, political talk show, historic [Station] music performances "From the Vault"). We also air a lot of live music and have done a number of live remote broadcasts (from as far away as Japan, New Zealand, Milwaukee, UK, etc.)
	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	We have two streams, one plays hip-hop and R&B (mostly underground with some mainstream acts popping up every now and then), the other is mostly alternative rock throughout the day with a heavy metal rotation at night.
	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	eclectic, free-form
	Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Sportscasting or Sports Talk. News writing or production. sports pay by pay, soliciting underwriting	We carry [State] Public Radio's talk service half time (2am-1pm daily). The balance of the time is student hosted programming. We adhere to an all-alternative format (no commercial music of any kind) with a strict program schedule. Weekdays: jazz 6pm-8pm, student hosted news or talk 8pm-9pm, student hosted sports talk 9pm-10pm, CMU top 100 10pm-11pm, alternative rock 11pm-2am. On weekends, seeker programs of folk, bluegrass, blues, musical theatre, world, etc. are offered. We also have regular afternoon drivetime newscasts, and do 60+ sports play by play broadcasts each year (more and more).
	Upper Management (i.e. General Manager or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	Music with intensive sports coverage, some news, depending upon the group we have in a particular year.
	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	Indie music, metal, hip hop, electronic, local music, and local news and sports casts
	Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Sportscasting or Sports Talk. News writing or production.	We are non-traditional college radio. M-F 6am-6pm. Oldies - 60s, 70s, 80, 90s. M-F 6pm-8am. All Day Saturday - Top 40 Sunday - Smooth Jazz. Contemporary Christian. Gospel. Oldies (50s, 60s) We also do CNN news and local student produced news. We broadcast some high school sports and some of our university's sports
10	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Sportscasting or Sports Talk. News writing or production.	[Station] main format is a rock-leaning AAA. Weekdays 10-noon, community volunteers host specialty music programs (R&B, blues, reggae, soul). Jazz Impressions airs noon-2 pm, weekdays. Weekends include hip hop, breakbeat, sportstalk & news magazine programs.
11	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production, everything)	Weekdays is mostly progressive music of all genres (hip hop, indie rock, folk, etc.) but with an emphasis on rock. Evenings and weekends are specialty shows, such as Stage and Screen, Cheez (new age), Americana, Local, etc. and we have 16 hours a week each of jazz and classical. We have news and local issues shows as well.
12	Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales).	No News. No Sports. Mostly a rotation of all types music-- from Jazz on Thursdays to blues to indie rock, country, bluegrass on Saturday mornings, classical on Sunday mornings some pre-recorded national and locally produced programming.
13	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	Freeform. Anything and everything. Gees all across the board. Our talk shows aim to be educational and related to community interests when possible.
14	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production. Public Relations	A mix of about 90% music and 10% community affairs programs, all original to the station. Music format is mellow in the mornings with folk, classic rock, indie songwriters, etc., trending louder as the day continues with evenings including dance, electronic and hip-hop. 2 weekly sports programs and some live play-by-play for special games. Public affairs programs include children's program, homeless interview program, personal finance, world music exploration and vintage '76.
15	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Sportscasting or Sports Talk. News writing or production.	Eclectic Rock (slogan: "Rock-Ass College Rock")
16	Representation on a Board of Directors or similar position. Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production. Alumni relations.	Daytime is a college/indie rock format, evenings are specialty shows in a variety of music genres including hip hop, metal, punk, and world music. We have sometimes had talk or sports talk but no talk currently airing.
17	Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Sportscasting or Sports Talk. News writing or production.	College alternative. Variety of genre specialty shows. News and sports updates. Varsity volleyball play-by-play
18	Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Engineering (Either Computer or Audio systems maintenance). Sportscasting or Sports Talk. News writing or production.	We play a variety of triple A, college, world, folk, and more kinds of music, from student DJs and produced shows from other stations, throughout the week. We air talk, information, and news during drive times, a portion of the evenings, and a portion of the weekends.
19	Upper Management (i.e. General Manager, or Student Manager). Program Management (determining on air content and working with personnel). Marketing Management. Production (creating content such as PSAs, station imaging, or other on air material). On-Air program participation (being a personality in pre-ordained content). On-Air program creation (organizing and creating their own content). Marketing (non-management, such as creating flyers or being involved in sales). Publishing Web Content. Sportscasting or Sports Talk. News writing or production.	College rock.

Number	Please Check all the areas that students may be involved.	Please give a brief description of your station format.
20	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	Rotation of indie music emphasizing rock, pop, hip hop and AAA, with specialty programming in jazz, classical, and talk. (Station) broadcasts University's home football, basketball and baseball games.
21	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	We are primarily all heavy metal/rock station. We also carry m/w basketball, soccer and baseball/softball games and have public affairs, religious and ethnic programming on Sundays and part of Saturday.
22	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	Album Oriented Rock during the Week, Specialty Programming including Folk, Jazz, Blues, Bluegrass, and Vinyl/Classic Rock on the Weekends
23	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	open format, all genres, mostly independent music.
24	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	We play a rotation of rock, jazz, indie, oldies and other genres, as well as local independent artists. We also play news, do sportscasts, and even have a student-produced radio drama.
25	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	We have a few main programming blocks. From 7-9AM we have Americana Programming. From 9-11AM we have Jazz Programming. From 12-5 PM, DJs are required to play 6 tracks from Rotation per hour. Besides these requirements DJs are allowed a great deal of choice during their show. This typically lends to be indie or alternative rock, however we do have R&B, Soul, Funk, Hip-hop, and Metal shows. We have a block of talk shows on Sundays that include shows about current events, local events, sports, and music news. We also have a local news break everyday at 5 PM.
26	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	We play a rotation of independent alternative "college rock" selected by each DJ, typically during daytime hours 10am-4pm. Specialty programs include hip-hop, 80s, Kraut Rock, Indie, retro and more, generally during evenings and weekends. News roundtable as well as student produced news and talk programs run Monday-Friday. Sports volunteers call select non-revenue and high school games, as well as produce a weekly sports talk program.
27	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	13 different genres, music changes ever two hours.
28	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Sportscasting or Sports Talk	We are officially Alternative Rock for automated programming during the day. Students in their live shows, however, can play whatever they want. We're a small campus in a small town, and we find this attracts more listeners. This semester, for example, we have country, metal, Christian rock, sports talk, and technology shows.
29	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk	Primarily independent rock/pop artists. Some AAA and Christian artists in the regular playlist of 30 each week. We report to CMJ, run a PRI-produced news magazine in morning show, public affairs website, podcasts 15-17, and college sports of soccer, basketball, baseball, softball and lacrosse.
30	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	[Station]'s format is alternative with a mix of mainstream music. Students can have their own tailored music shows that they can provide the music for- for instance, heavy metal, top 40/hip-hop, country, soul, and house/techno music. Students can also provide talk shows, as well, including public affairs programming, sports talk, and economics/news. Every Wednesday at 12pm, [Station] airs a fifteen minute campus newscast, detailing events from around [University] and [City]. All programming on [Station] is student-run.
31	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	The format has been set for many years. Weekdays 5am-1pm is Jazz, 1pm-10pm is classical music, 12am-5am is Underground Rock. Overnight on weekends we play hip-hop instead of rock. We broadcast [University] Football/Hockey/some Basketball games live. Weekend morning are blues, weekend daytime is classical. We have a short news show on Sundays. In the community, we are primarily considered to be a Classical/Jazz station.
32	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), News writing or production	eclectic music - new college indie music 10am-6pm M-F and 2am-7am (7 days a week) 40 specialty programs from Americana, Dub Step, Electronic, Hip Hop, Sound Art, Hawaiian, Blues, Funk, Jazz, Northwest local (Avea) local, Beach Pop, Classic Rock, Oxygyn, Indie Folk, World, 90s, Pacifica Affiliate 15 hours of news and public affairs including Democracy Now (twice daily), Free Speech Radio News, Making Contact, Latino USA, This Vay Out, Sports, The World Report, National Native News, Earth and Sky
33	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	Alternative Rock and Hip Hop, Sports, Current Events.
34	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), On-Air program participation (being a personality in pre-ordained content), Publishing Web Content	Block formatting, different programs every day with NPR in aive time.
35	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	All indie rock with specialty programming including hip hop, alt country, jazz, zydeco, reggae
36	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	Almost entirely new rock, alternative, and college music. Depending on the semester and DJ commitment, some formatted programs (sports, local music, Christian, etc.). We record news breaks highlighting campus newspaper items each week, as well as Ad Council PSAs and other campus and community announcements as approved by groups.
37	Representation on a Board of Directors or similar position, Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	We have four main formats, programmed at least 20 hours per week - indie rock, metal, hip-hop and electronic. We devote 8 hours specifically to [Northern State Area] indie rock. We have weekend specialty formats in 1-2 hour blocks.
38	Upper Management (i.e. General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air materials), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Sportscasting or Sports Talk, News writing or production	We play a rotation of indie music from a variety of genres, with special programs concerning the public interest. We also call local sports games and report the news hourly.

ID Number	Please Check all the areas that students may be involved.	Please give a brief description of your station format.
33	Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	We play a varied format. There are talk programs produced by community members, music shows produced by students and community members. The basis for music at the station is jazz, but not all programs follow that musical type
40	Representation on a Board of Directors or similar position, Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, News writing or production	Rotation of independent/experimental and local music, with specialty programming (approved 2-hour weekly shows) in a huge variety of genres between 10 a.m. and midnight (dance/e-dj shows, world music, r&b, classic soul, bluegrass, funk, noise pop, ambient, etc.)
41	Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	The main format on weekdays is contemporary jazz/smoove AC. Evenings feature electronica/trill. Weekends feature specialty programming, including: Blues, Reggae, World, Folk, Latin Jazz, Classic Rock
42	Representation on a Board of Directors or similar position, Upper Management (IE: General Manager, or Student Manager), Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	[Station] is [County]'s only FM radio station. It operates at [Noncommercial Frequency] on the FM band, 24 hours per day, 7 days per week. With a staff of between 70 and 90 students, alumni and community volunteers and offers a wide variety of entertainment, news, sports, public affairs and specialty programming. The station carries the ABC News Network, the [Area] News Service and [Area] Traffic.
43	Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), News writing or production	Block formatting: Blues/heavy/talk morning drive, AAA midday Americana, Drive time, college all evenings. Evening shows include hip-hop, Metal, Techno, Spanish. Weekends include Jazz Americana, Blues, syndicated shows (Futureways, Etern) and other specialty shows
44	Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	all formats accepted
45	Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	Alternative by day, urban by weekend (beginning in January) and Dubstep by night.
46	Representation on a Board of Directors or similar position, Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production, Graphic design, music reviewing (same as program mgmt?), Traffic systems mgmt	College alternative with varied specialty programming, depending on student tastes + news, sports, public service, talk shows and variety/information programming
47	Representation on a Board of Directors or similar position, Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	College radio eclectic i.e. Checker board programming of indie rock, electronic, hip-hop, talk programming, Jazz, Folk, World music and we do sports of all VMB and Hockey for the university with some MBB and other non-revenue sports
48	Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production	two hour blocks during the day alternating between Alt Rock and Urban. In the evenings from 6p-2a full block programming based upon specialty shows created by the show host
49	Representation on a Board of Directors or similar position, Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Sportscasting or Sports Talk, News writing or production, automation content and scheduling	Variety music programming in block format. The formats are Alternative, Jazz, Blues, Oldies, Metal, Urban Contemporary, Gospel, Contemporary Christian, and Heaven's Metal. [Station] also does extensive news and sports programming. The station's 5 p.m. Edition of [Local News] is a daily thirty minute newscast along with hourly news briefs. The FM [Frequency] Sports Team did live play-by-play of 170 sporting events ranging from football, men's and women's basketball, men's and women's soccer, volleyball, softball, baseball, high school basketball, Youth League Regional and State Tournament games in baseball, softball and soccer
50	Representation on a Board of Directors or similar position, Upper Management (IE: General Manager, or Student Manager), Program Management (determining on air content and working with personnel), Marketing Management, Production (creating content such as PSAs, station imaging, or other on air material), On-Air program participation (being a personality in pre-ordained content), On-Air program creation (organizing and creating their own content), Marketing (non-management, such as creating flyers or being involved in sales), Publishing Web Content, Engineering (Either Computer or Audio systems maintenance), Sportscasting or Sports Talk, News writing or production	We are a freeform station with specialty music programs including soul, lollywood, zydeco, and other obscure genres alongside the general mainstays of jazz, country, world, experimental, metal, etc. We broadcast all the major [University] sporting events and regular news and public affairs programs by [University] students, faculty, and affiliates

ID Number	How is your programming selected?	What kind of broadcasting technology or services do you employ?
1	PD, Operations Manager and Music Director vote on adds	News Wire (Such as USA News Network, AP, etc), Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, AudioVault, Adobe Audition, 360 system, Dreamweaver
2	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	Portable Recorders
3	Music Director is the gatekeeper for music adds, but he is assisted by a large team of DJs who help with music reviews and who also make decisions on what should/shouldn't be added to the library.	
4	A combination of all three. We have formatted rotations with specialty shows that we prefer adhere to our programming schedule.	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
5	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
6	music director accections the music for the station and routes non-commercial selections for the CMJ program, otherwise, students are allowed to pick from the material we have on-hand or bring in music appropriate to their format from their own collections.	News Wire (Such as USA News Network, AP, etc), Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, [State] Public Radio and [Other Station] classical services
7	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, automated on-air system
8	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	
9	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
10	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, AudioVAULT
11		Portable Recorders
12	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	
13	DJs can select their own format for their show, but they are required to play three tracks per hour from our high circulation bin.	Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
14	A general format discussion includes all station board members, but specific programming is selected by the music director and the program director has final oversight.	News Wire (Such as USA News Network, AP, etc), Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, skype in some cases too
15	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, RCS Selector and Master Control automation
16	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	
17	music directors make choices; specialty shows make their choices	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, ISDN

ID Number	How is your programming selected?	What kind of broadcasting technology or services do you employ?
18	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	News Wire (Such as USA News Network, AP, etc), Live News Feeds, Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
19	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	News Wire (Such as USA News Network, AP, etc), Portable Recorders, Analog report equipment using phone and fiber
20	A music or programming director makes all rotation and programming choices	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
21	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
22	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
23	music dir. sets a rotation, but djs get to play their choices too	Portable Recorders
24	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	Live News Feeds, Portable Recorders
25	We only have the guidelines of 7-9AM is Americana, 5-7PM is Jazz, and the requirement that 6 tracks from Rotation must be played per hour during the hours of 12-5PM. Besides those rules we allow DJs to select their own format.	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
26	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, Raduga, MegaSeg
27	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
28	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	Portable Recorders
29	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	Portable Recorders
30	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
31	Long time tradition	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
32	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Public Radio Satellite Service, Audiport
33		News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs)
34	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	Remote Equipment (Such as Comrex or Marti codecs)

ID Number	How is your programming selected?	What kind of broadcasting technology or services do you employ?
35	A music or programming director makes all rotation and programming choices	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
36	A combination of first and third choices	News Wire (Such as USA News Network, AP, etc)
37	Music directors make programming choices, but DJs are allowed to play their own material in format	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
38	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
39	DJs and talk show hosts apply to have a program on the air. If the program meets the programming concept of the station, it can be added to the air rotation	News Wire (Such as USA News Network, AP, etc)
40	Rotation programming selected by music director and listening committee (open to all DJs), specialty shows approved and directed by their student hosts.	Portable Recorders
41	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
42	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
43	gm has set aside various blocks. Within blocks, music directors decide on rotation and programming choices.	News Wire (Such as USA News Network, AP, etc), Portable Recorders
44	We have no specific format guidelines; we allow DJs to select their own format for their timeslot	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
45	A music or programming director makes all rotation and programming choices	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
46	Music director & program director make regular programming music choice; specialty show producers choose their own music with PD approval; non-music programming is determined by the PD, who consults with mgmt.	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
47	MD's and PD's specify # of currents but free choice is encouraged	Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders
48	during format hours the decision on music is made by the program directors ... in the evening special show block the show host determines the content	
49	All station members have a vote on the general direction of programming, with a few members acting as decision makers.	News Wire (Such as USA News Network, AP, etc), Remote Equipment (Such as Comrex or Marti codecs), Portable Recorders, direct loops from most athletic venues
50	A music or programming director makes all rotation and programming choices	Portable Recorders

ID Number	What is the primary source of your operational funding?	Are there any particular accomplishments or successes your station has that you would like to share?
1	Student Fee Allocations (often acquired through Student Government)	170 alumni working in the media field 17 state or national awards received over the last 24 years Digital FM studio and one of two production studios
2	Student Fee Allocations (often acquired through Student Government)	Nationwide recognition, numerous volunteers, great support from administration.
3	Donations from Listeners	I think it's impressive that [Station] has done international live remotes. Staff members orchestrated an underground music festival in Japan and traveled over the to broadcast it and videostream it live. A compilation (CD and DVD) of that event also became a fundraiser thank you gift. [url] I also think that the [Station]'s adventurous music choices make the station stand out. From noise to experimental to vintage international sounds, the station stretches its listeners sonically. Our training program is very rigorous and our volunteer requirements are high, so it also makes for a committed staff. We have weekly meetings for all volunteers and music reviews are conducted live at each weekly staff meeting (various DJs describe the items that they have reviewed). We try to do things differently than other stations and that includes the way we conduct our fundraiser. Our on-air fundraiser is spot-driven, meaning that we put most of our efforts into creating a range of production meant to convince listeners to donate. This year the volunteer staff created more than 150 production spots.
4	Student Fee Allocations (often acquired through Student Government)	We have a huge alumni network and our station has grown in number exponentially in the past couple of years. We also have a solid show of interest at least in one of the stations.
5	Student Fee Allocations (often acquired through Student Government)	regularly win awards at the state level and occasionally the national level. We have a strong sense of community, a strong infrastructure and a great relationship with the university, with a minimum of interference
6	Student Fee Allocations (often acquired through Student Government)	-16 national or regional awards last fiscal year -major internships (ESPN/Tampa Bay Rays/Jazz Radio-Berlin/XM Satellite Radio) -good relationship with area broadcasters
7	Academic Departmental Budgets	Our station is one of the biggest alumni draws of the school. Our sports programming is often professional quality.
8	Student Fee Allocations (often acquired through Student Government)	
9	[Station] has its own departmental budget	
10	Academic Departmental Budgets	Top 5 in Princeton Review for last 7 years. Voted "best" in local weekly paper reader's poll, winner of CBI award for Best Station Imaging, winner of [year] mtv-U Woodie Award.
11	Donations from Listeners	So many... [Station] is organizing a regional academic conference in Spring, we were awarded best station by our local weekly several times, and the citizens of [City] love us (as much as we love [City])!
12	Donations from Listeners	CPB Grant recipient for four years, various local and private Grants, best listener support year ever.
13	Student Fee Allocations (often acquired through Student Government)	Strong Alumni network. Personally I'm always proud of what a strong station we are despite depending solely on voluntary work.
14	Administrative Budget Line	[Recent Year] Best of Show - Best Podcast (What Happens Next? children's show) from ACP. [Recent Year] National Student Production Awards Best Podcast (Both Feet In: Conversations With People Experiencing Homelessness) and Best Community Involvement (What Happens Next? children's show). [Recent Year] National Student Production Awards Finalist Best Promotion. [Recent Year] Best Local Music Radio Show - the City Paper, [City, State]. Recently started a very successful weekly Alumni Happy Hours show with alumni hosting a 2 hour show every Friday. raised over \$10k to rebuild Xavier University in Louisiana after Hurricane Katrina with 10 students. Raised \$22k to support Haiti earthquake relief with a staff of 11 students. Helping to found a homeless street newspaper right now and financing the entire first year with station charity funds. Host station for inaugural year of citywide High School Baseball Tournament. Invited to be in the Mayor's Christmas Parade (only non-commercial media of any kind) Lots more :)
15	Academic Departmental Budgets	Nope. We're in the throes of coping with the "Convergent Newsroom" that will bring us together with our newspaper, television and online colleagues in one big mashup.
16		We do have a large and active alumni network, although I hesitate to call that an accomplishment. Probably the biggest, most recent success was the 40th anniversary alumni gathering last spring. A good weekend for all involved, with a lot of interaction between alums and current students. The move to new studios and offices in the new student union in [Recent Year] was a major undertaking, where we upgraded/updated facilities as well as moved, but was almost five years ago now so not that recent.
17	Student Fee Allocations (often acquired through Student Government)	

ID Number	What is the primary source of your operational funding?	Are there any particular accomplishments or successes your station has that you would like to share?
18	Academic Departmental Budgets	
19	Academic Departmental Budgets	It is an on-going service learning activity. We have won "station of the year" in our state college broadcasters association in two consecutive years. We are replacing all three control room and production room boards this year.
20	Student Fee Allocations (often acquired through Student Government)	[Station] recently moved to a new off campus tower, raised power to 400w, and started broadcasting in HD.
21	Underwriting	Improved relationships with our university is an accomplishment we are both proud of and encourage other college stations to replicate.
22	Commercials	Recent Alumni Development, Successful Leadership Development and Training, Strong Recent Recruiting Class
23	Student Fee Allocations (often acquired through Student Government)	great music knowledge. good mix of community members and students.
24	Student Fee Allocations (often acquired through Student Government)	
25	Donations from listeners	We have a great alumni network, and have very recently begun broadcasting at 6.5 kilowatts. This increase has brought us a much greater listener base. Our twice yearly fundraiser drive has recently allowed us to be self-sustainable and cover all of our own costs.
26	Student Fee Allocations (often acquired through Student Government)	Recent relocation of transmitter/antenna and power upgrade.
27	Academic Departmental Budgets	
28	Academic Departmental Budgets	An effort was made to rebuild our broadcasting program a few years ago after years of having no real faculty guidance. Last year we won 7 awards in our state's broadcasting association student competition. Of six awards for best DJ, we won four (1st, 2nd, and 2 honorable mention). It was a sign that all of our hard work was paying off.
29	Academic Departmental Budgets	
30	Academic Departmental Budgets	[Station] has won and been nominated for several Northwest Broadcast News Association (NBNA) and College Broadcasters, Inc. (CBI) awards the last few years, including Best Technical Producer (won at CBI [Recent Year]), and finalists for Best Radio Newscast, Best Podcast, Best PSA, and Best Regular Sportscaat.
31	Commercials	We are most known for our [series long, special programs with nonstop of various music formats] programming twice per year.
32	Underwriting	[Station] has been voted the best radio station by the community of readers of the local weekly paper (8 years) Mayorial awards for diversity for the long running Hawaiian music show Associated Students awards numerous for both the office and individual staff members
33	Underwriting	Addition of a audio recording studio Addition of new electronic signage technology
34	Academic Departmental Budgets	
35	Student Fee Allocations (often acquired through Student Government)	
36	Student Fee Allocations (often acquired through Student Government)	
37	Underwriting	We host an annual two-night benefit concert that raises around \$6,000 for the station and continuously win best radio station awards from our local independent newsweekly.

ID Number	What is the primary source of your operational funding?	Are there any particular accomplishments or successes your station has that you would like to share?
38	Academic Departmental Budgets	Big alumni network, awards from CBI and participation in in NAB events. We will be streaming before Christmas.
39	Academic Departmental Budgets	Recently upgrded to digital distribution. Have received a CPB community service grant for th elast f years.
40	Student Fee Allocations (often acquired through Student Government)	We were one of the pioneering online-only stations, and so was our "Mother" station at the [Hub of Satellite College] campus location. There's a legendary college station in our city, so there's absolutely no way we could compete with them terrestrially (they're 100,000 watts). So, we went online. We won, and were finalists for, a few CBI awards (even in our very short history), as well as awards from Columbia Scholastic Press and Society for Collegiate Journalists.
41	Academic Departmental Budgets	
42	Academic Departmental Budgets	[Station] has won 198 national and regional awards since 1993. The station has established itself as one of the premiere college radio stations in the nation.
43	Donations from Listeners	We've been doing an annual on-air fund raiser for the past 18 years. Six years ago we completely furnished and equipped a new facility with funds raised from the community. Parto to our popularity with the wider ciommunity is due to programming produced by community volunteers. [Station] sees ourselves as an integral part of not only the college community, but also of the music and arts community of the city of San Antonio.
44	Student Fee Allocations (often acquired through Student Government)	no
45	Academic Departmental Budgets	Several national and state broadcasting awards.
46	Student Fee Allocations (often acquired through Student Government)	Engaged in upgrade of radio station's transmission using radio station, school & university funding; expanded outreach on campus to work with different schools/colleges to promote various events, highly successful afternoon drive added spring '11 that gives campus & community groups opportunity to get the word out; this show has also helped to strengthen ties with local music community.
47	Student Fee Allocations (often acquired through Student Government)	Awarded the RadioFlag Spirit of college radio award (3rd place) Celebrated 60 years of licensed service with [Nationally Known Band] Development of consistent drive time programming
48	Student Fee Allocations (often acquired through Student Government)	
49	Student Fee Allocations (often acquired through Student Government)	[Station]'s student broadcasters have won over 1,100 awards in international, national, regional, state and local competitions against other student broadcasters as well as professionals since 1965. The station has won at the highest levels in all contests in which it has entered in a wide range of categories. The station has a full complement of analog and digital technologies in its control room, three production studios, its newscenter studio and its performance studio. All equipment is functioning and well maintained. This past year [Station] introduced Wide Orbit's Automation for Radio system into its complex. Over 100 [Station] alumni came back this past summer for the station's 50th Anniversary celebration and as a fundraiser the past and currnt staff members raised \$30,000 to endow a scholarship in the faculty manager's name for a deserving student at [Station] from the next year forward.
50	Student Fee Allocations (often acquired through Student Government)	We just broke a streaming record online - 1244 simultaneous listeners during our coverage of the Oregon - [University] football game.

ID Number	Are there any particular problems your station is dealing with?	Anything else you would like to share?
1	Student Government cutting our budget this year \$30,000	While student fees provide daily operational costs, state support via GM salary/benefits plus utilities and legal assistance represent 2/3 of our overall budget.
2	Online playlist	
3		I'm hoping that our GM and Advisor will answer this survey to help fill in some blanks for you.
4	Not anything in particular, just the normal problems you find with students. Things come and go.	Program directors are amazing, just make sure they are always pissed off. According to our friend we met at CBI this is the best way to get things done. So far it's worked.
5	the academic department is currently interfering in what we do but usually there are no issues like this	
6	<ul style="list-style-type: none"> -getting more students to remain with the station beyond one or two semesters -low awareness on campus (we're always had more listeners off-campus than on) -varying quality of news efforts (it's always a function of the individual drive of the news director) -difficulty saving up funds or otherwise funding major capital improvements (new transmission line, new transmitter, translator, etc.) 	
7	Pandora, other distractions, religious stations closely.	
8		
9		
10	Radio listeners in general tend to be beyond college age now, so having students make programming decisions can be problematic. Few students regularly listen to radio.	
11	MONEY! Fundraising isn't as lucrative as it used to be.	
12	Annual change in student government, shifting attitudes regarding the importance of radio, lack of career path for those interested in broadcasting.	Our station is successful because we bridge campus and community in a very unique way and we are not run by students, avoiding many of the problems associated with management turnover.
13	<p>Trying to get live 24 hour programming 7 days a week.</p> <p>Digitization of our record collection of 70,000 records.</p> <p>Making our shows available to stream after they air.</p>	
14	Funding has been cut for the last several years despite a steady increase in operations and programs. Keeping good students from graduating seems cruel, but I wish we could do it...	College radio is great :) Very interested in seeing the results of your research. I'd like to see especially how our operation compares to a licensed FM operation which has much more clout.
15	We're dealing with an antiquated air conditioning system, but help is (the administration says) on the way. Actually our perennial problem is the mix of non-journalism students and journalism students working side-by-side. The former are happily oblivious to broadcast standards, and tough to rangle. The latter get testy when their non-journalism brethren don't take things as seriously as they should. But, kumbaya!	You sound like my psychiatrist. I'll say the same thing to you: No, everything's fine.
16	Funding is the big one; all of our revenue sources are under pressure. University budgets are tighter overall and a change last year in how student fee dollars are allocated reduced the pool of money the station shares in even further. Local ad dollars are increasingly scarce. Mobile money is down due to a combination of factors, including the poor local economy.	
17		

ID Number	Are there any particular problems your station is dealing with?	Anything else you would like to share?
18		
19	Ongoing issues with student motivation and attention to detail.	
20	Low student involvement	
21	As funding has been impacted by the "great recession", making due with less and finding new underwriters have been a challenge.	
22	Low Student Involvement, Reaching the Student Community in terms of Listening	
23	music library is too large. weak signal.	
24	Working on better local news coverage, attempting to add LPAM to our methods of broadcast.	
25	We are currently running out of space for our library in our current location. However, the building that we are currently in is schedule to be remodeled in the next 5 years.	Even though we are student run and affiliated with a college. A great deal of our support comes from the [City] community. We feel that it is extremely important to show the community that the radio station cares about them and appreciates their support.
26	Funding growth and maintenance on ever decreasing budget, limited space in an old building, technology advancement without a tech person.	
27		
28	Funding is a constant challenge. Also, we don't view the station as a student activity, but sometimes students do. As a result, the commitment among staff members can be varied semester to semester.	
29		
30	We have had issues keeping students involved at our station as the semester goes on... for instance we will have 35-40 at our opening meeting and then it dwindles down to around 20-25 as the semester progresses. Other than that, our station is excelling at great levels!!!	[Station] has made leaps and bounds in student involvement the last few school years. This can be attributed to an openness in programming (sports, music, etc.) as well as station promotion within the campus and community. We have started live web streaming, and complete social media coverage (website, Facebook, and Twitter) of our station and programming. For the last two fall semesters, [Station] has broadcasted an all-day "Move-In Day" event at the [University] student center, promoting the station and activities that are going on campuswide when students are moving into campus.
31	maintaining ad sales, real estate issues.	
32		[Station] has been very fortunate over the last 38 years to have continued student involvement and interest
33	Advisor has been suspended by the administration. Administration is accusing advisor of mishandling station funds because advisor had a subsidized smart phone (which was owned by advisor) and worked with the students at the station during the past 11 summers (off academic contract months) - all approved by the [Station] Management Team and through proper Student Government budgetary procedures. The campus administration doesn't understand how student media runs or the amount of time and effort advisors must expend outside of the classroom.	
34		
35		
36	Decreasing student involvement. Less knowledge of FCC requirements/procedures.	

ID Number	Are there any particular problems your station is dealing with?	Anything else you would like to share?
37	All of our problems are relatively minor.	I would be VERY interested to see how many stations list an affiliation with IBS, since they claim very large (and I suspect inflated) membership numbers. But I am obviously biased... [personal information redacted]
38	Low student involvement. Acquiring underwriting	[Station] has been a long standing asset of [University], and plan on producing more student produced content, such as news and documentary programming.
39		
40	<p>Funding. Our budget is shared with the college newspaper and college magazine, who do most of the ad sales. Underwriting doesn't bring in much money.</p> <p>Space. Our broadcast and production studio and advisers' office/work area for all students and DJs is literally three closets with doors in between.</p> <p>Campus support. We're a very small school (9,500 students-ish right now), but very few students, faculty or staff know we even have student media. Lots of commuters? No idea. Student media is present at every college event, more promotional events, etc.</p> <p>And staff support. Like I said earlier, we were recently re-structured under a different department that doesn't like for students to have much freedom doing anything. We don't have student government (purely from lack of interest), and the only other supervisory/decision-making roles for students on campus are stuff like residence-hall assistants or tour guides.</p>	Concerns for the future: We're a fine-arts school. And while student media are definitely part of the comprehensive university environment we strive to create, they aren't always at the forefront of anyone's mind. (We have some athletics, clubs, etc., but are on the quarter system, have very difficult coursework and students simply don't have a lot of time to do extra stuff, especially when it has very little to do with their major course of study.)
41		
42	Students are less interested in radio broadcasting.	
43	Overall funding from the institution continues to decline. We then face the problem of balancing air time of our purely student programming against the community volunteer programming (which generates the bulk of our funding). Enrollment in broadcasting programs continues also to decline.	Good luck with trying to find the common thread about how college stations are funded/administered/staffed/programmed. Sometimes I think there are as many models as there are stations.
44	old equipment	
45	Attempting to get a FM translator for an AM station.	
46	Space issues; though we have adequate space, we could always do much more with additional space. Could use additional non-student staffing to help with website/network/engineering and with critiquing of student work.	Good luck with your study!
47	Funding is a major issue, often we are competing tooth and nail with 200+ organizations for a piece of the funding pie. Student involvement fluctuates, we lost a lot of good people several years ago due to poor student management and rebuilding the ranks has been a slow process.	
48		
49	Absolutley none! Thank goodness!	I think all has been shared up to now.
50	We don't have automation - this is a major problem and there's a lot of internal resistance on acquiring an automation system.	

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