This occupational analysis data was assembled to help broadcasting arts teachers develop a course of study in program management for junior and senior high school students. Following a job description for a program manager, the remainder of the content in standard task analysis format presents an analysis of nine program management duties (tasks). Each of the nine duties is broken down into its components (one or more sub-tasks) and for each sub-task the following are given: task statement; tools, equipment, materials, objects acted upon; steps; safety-hazard; decisions; cues; errors; science skills/concepts; math-number systems skills/concepts; and communications (includes performance modes, examples, and skills/concepts). The program management duties covered are announcing/performing, promotion, news/weather/sports programming, public affairs programming, continuity, music programming, production operations, program management, and personnel management. (EM)
AN ANALYSIS OF THE RADIO PROGRAM MANAGER OCCUPATION

Developed By

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Broadcasting arts are taught as a one or two year program designed for high school juniors and seniors who have a career objective in the fields of either radio, television, and/or allied areas.

The program generally operates in an in-school setting, utilizing the school’s radio and/or television studio for laboratory experiences. Classroom instruction focuses in on the fundamentals of all broadcasting areas. For this analysis, we have targeted in on the program management functions usually found in commercial and/or non-commercial radio stations.

In describing the program management duties, we have made several operational decisions that broadly define the programming functions generally performed in a radio broadcasting facility. They are announcing, promotion, news, public affairs, continuity, music, production, programming and personnel management. The tasks performed in each of these areas have been analyzed according to a standard task analysis format.

The size and organization of a given radio station will determine how many of the individual tasks a program manager will actually perform and how many will be supervised. As an individual progresses towards the position of program director, that individual will perform many, or all, of the tasks indicated in this analysis.

We offer this task analysis as a guide to assist broadcasting arts instructors in developing their own unique curricula. It is our sincere hope that this will be used effectively in preparing students for their career objectives.
ACKNOWLEDGEMENT

Acknowledgement is extended to the following persons who provided valuable assistance in the development of this analysis.

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Diana Buckeye – Mathematics
Ted Gerber – Sciences

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Acknowledgment is extended to the following I.M.L. staff members for their role in conducting the workshops, editing, revising, proofing, and typing the analyses.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faith Justice</td>
<td>Research Associate</td>
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<td>Administrative Assistant</td>
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<td>Editorial Consultant</td>
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<td>Rita Buccilla</td>
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<td>Peg Bushelman</td>
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<td>Carol Fausnaugh</td>
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<tr>
<td>Mindy Fausnaugh</td>
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<td>Rita Hastings</td>
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<td>Carol Hick</td>
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<td>Sue Holsinger</td>
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<td>Barbara Hughes</td>
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<td>Carol Marvin</td>
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<td>Patti Nye</td>
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<td>Kathy Roediger</td>
<td>Typist</td>
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<tr>
<td>Mary Salay</td>
<td>Typist</td>
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</table>
JOB DESCRIPTION

The radio program manager is primarily responsible for the supervision of all the programming functions performed in a radio station. These functions include all those activities necessary for the operation of a radio station not otherwise found in the engineering or sales related areas.

The duties of the program manager may include actual performance of tasks as well as their supervision. The areas include: announcing, promotion, news, public affairs, music, continuity, production, programming and personnel management.

The performance of specific duties is related to station size, format, and market.
Duty A

ANNOUNCING/PERFORMING

1. Announce continuity
2. Host local program/personality (music)
3. Host local program/talk - phone
4. Host local program/talk - interview
5. Make personal public appearances
**TASK STATEMENT** ANNOUNCE CONTINUITY

**TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON**
- Announcer
- Copy
- Microphones
- Tape
- Recorder
- Production Engineer
- Control Board
- Sources of Recorded Music
- Stop Watch
- (Studio)

**STEPS**
1. Get copy from continuity department
2. Practice voicing of copy
3. Timing the continuity
4. Read for voice level
5. Execute copy
6. Evaluate
7. Redo if necessary
8. If live, develop techniques for dealing with errors and time problems.

**SAFETY – HAZARD**
- Hoarse throat

**DECISIONS**
1. Determine mood and pace of continuity
2. Decide if copy should be edited for time.
3. Decide if copy should be edited for content.
4. Decide whether to redo taping.

**CUES**
- Amount of words in continuity
- Semantics
- Instructions
- Copy too long for time allotted
- Weak wording, grammar and misinformation
- Ineffective delivery reaction of other personnel involved with commercial

**ERRORS**
- Copy can be ineffectual
- Copy can be unsatisfactory to client
- Too short for time allotted
- Too long for time allotted
- Key words might be left out
- Unsatisfactory words or errors might be left in
- Recorded copy might be substandard
- Unsatisfactory to client
### TASK STATEMENT

**ANNOUNCE CONTINUITY**

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice and articulation principles</td>
<td>Basic word per minute measurement</td>
</tr>
<tr>
<td>Phonetics</td>
<td></td>
</tr>
<tr>
<td>Breathing</td>
<td></td>
</tr>
</tbody>
</table>

### COMMUNICATIONS

<table>
<thead>
<tr>
<th>PERFORMANCE MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Copy continuity</td>
<td>Vocabulary/word recognition</td>
</tr>
<tr>
<td>Writing</td>
<td>Copy continuity</td>
<td>Punctuation discrimination</td>
</tr>
<tr>
<td>Listening</td>
<td>Recorded copy continuity</td>
<td>Grammar, phonetic transposition/transcription</td>
</tr>
<tr>
<td>Speaking</td>
<td>Copy continuity</td>
<td>Discrimination in listening/understandability</td>
</tr>
<tr>
<td>Seeing</td>
<td>Copy continuity</td>
<td>Quality/tone/accuracy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Articulation, Audience awareness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inflection</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sight Recognition</td>
</tr>
</tbody>
</table>
### (TASK STATEMENT) HOST LOCAL PROGRAM/PERS E NALITY (MUSIC)

#### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

- Host/personality
- Control board
- Microphone
- Headsets
- Turntables
- Tape machines
- Records
- Recorded audio sources
- Show biz "gimmicks"
- Clock
- Copy
- Play lists
- Telephone

#### STEPS

1. Arrive at station
2. Check in/pick up log (only if sign-on personality)
3. Gathers together, play list, copy, records or carts, and gimmicks, plus coffee. Goes through sign-on procedure if necessary. If not sign-on, relieve personality on duty and take control position.
4. Sign-on program log.

**NON-SEQUENTIAL ACTIVITY STEPS**

- Operate pots, levels
- Read news, weather
- Read commercial/continuity
- Play recorded music
- Talk to listeners/schtick
- Give time/temperature
- Operate equipment
- Take network feeds
- Sign-off log at shift completion
- Prepare next shift
- Sign station off air if necessary

**Note:** most air shifts are 4 - 6 hours long; for remainder of work day, host may be involved in one or more of the following capacities: selling/PR/mail-phone answering/music director/public affairs director/prepare play lists, etc.

#### SAFETY – HAZARD

- Electric shock
- Fatigue
- Hoarse voice

#### DECISIONS

1. Determine play list if host perrogative
2. Determine host personality (schtick)
3. Determine "filler material" etc.

#### CUES

- What listeners want or like; what market will bear; what time segment demographics apply to shift
- What particular audience responds to; what host is effective with.
- What will fill a short dead space

#### ERRORS

- Alienate listeners — lose audience and ultimately revenue
- Alienate listeners — lose audience and ultimately revenue
- Dead air/loose board. Sloppy sound.
- Turntable — wrong speed
- Misproununciation of words
**TASK STATEMENT**: HOST LOCAL PROGRAM/PERSONALITY (MUSIC)

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principles of audience analysis/ascertainment</td>
<td>Basic time measurement</td>
</tr>
<tr>
<td>Psychology and sociology relating to gaining and maintaining listener interest and loyalty</td>
<td></td>
</tr>
<tr>
<td>Political science applied to current events</td>
<td></td>
</tr>
<tr>
<td>Behavioral science applied to how people react</td>
<td></td>
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<tr>
<td>Voice and articulation</td>
<td></td>
</tr>
<tr>
<td>Breathing</td>
<td></td>
</tr>
<tr>
<td>Phonetics</td>
<td></td>
</tr>
<tr>
<td>Articulation</td>
<td></td>
</tr>
</tbody>
</table>

**COMMUNICATIONS**

**PERFORMANCE MODES**

- Reading
- Speaking
- Seeing
- Sensitivity

**EXAMPLES**

- Copy/log/continuity (anything written) filler material
- Copy/continuity/filler/ad lib
- Cues/visual commands/copy/scripts/printed matter continuity
- Being aware of your effectiveness

**SKILLS/CONCEPTS**

- Word recognition/vocabulary, punctuation discrimination
- Articulation, audience awareness, inflection, tone
- Sight recognition/accuracy
- Effectiveness/T.A.
(TASK STATEMENT)  HOST LOCAL PROGRAM/TALK – PHONE

### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

- Host
- Control board
- Microphone
- Headsets
- Turntables
- Tape machines
- Records
- Recorded audio sources
- Show biz "gimmicks"
- Clock
- Copy
- Telephone

### STEPS

1. Arrive at station
2. Check in (pick up log — if sign-on)
3. Gather together copy, scripts, notes, and music
4. Go through sign-on if necessary
5. If not sign-on, relieve previous air personality — take control position — sign-on log.

**NON-SEQUENTIAL ACTIVITY STEPS**

- a. Operate board, recorders, microphones, turntables
- b. Read any news, copy, continuity, filler material
- c. Give time and temperature
- d. Play music
- e. Talk to listeners
- f. Talk on phone — make and answer calls
- g. Change topics for call-ins
- h. Take network or syndicated feeds
- i. Use tape delay

6. Sign-off log at shift completion/sign-off station
7. Prepare next shift

**Note:** Most air shifts are 4 - 6 hours. For the remainder of the normal 8-hour day, host may be involved in one or more of the following capacities: sales/PR/mail-phone answering, music, public affairs, news, and program director, etc.

### SAFETY – HAZARD

- Electric shock
- Fatigue
- Hoarse voice
- Beligerant/violent guest
- Threats of personal violence from audience

### DECISIONS

1. Determine host personality — style — schtick
2. Determine appropriate subject matter for talk — call-ins
3. Decide if caller is likely to offend; libel, use obscene language. Therefore, decide if caller should be cut off or tape delay used

### CUES

What listeners want, like, need: what market will tolerate, what time segment demographic factors apply to shift. What is timely, interesting, provocative, newsworthy

What caller is saying, nature of caller's personality, experience — rule of thumb, "caller sounds like a nut"

### ERRORS

- Alienate listeners, offend; lose audience — ultimately lose revenue
- Alienate listeners, offend; lose audience — ultimately lose revenue
- Alienate — offend audience, libel station, pTEGRATE, sponsor, get station in legal difficulty, lose job and license.
### TASK STATEMENT
Host Local Program/Talk – Phone

### SCIENCE
- Principles of audience analysis/ascertainment
- Psychology and sociology relating to gaining and maintaining listener interest and loyalty
- Political science applied to current events
- Behavioral science applied, to how people react
- Voice and articulation
- Breathing
- Phonetics

### MATH - NUMBER SYSTEMS
- Basic time-measurement
- Basic telephone dialing skills (codes)

### COMMUNICATIONS

#### PERFORMANCE, MODES
- Reading
- Speaking
- Seeing
- Sensitivity
- Talking
- Listening

#### EXAMPLES
- Copy/log/continuity/filler
- Copy/continuity/filler
- Copy/continuity/printed matter
- Being aware of your effectiveness and audience reaction
- Communicating on phone
- Understanding what is being said on phone

#### SKILLS/CONCEPTS
- Word recognition, vocabulary, punctuation discrimination
- Articulation, audience awareness, enunciation, inflection, tone
- Sight recognition/accuracy
- Effectiveness/T.A.
- Articulation, audience awareness, inflection, tone
- Discrimination of important and unimportant information, concentration - auditory discrimination
### Task Statement: Host Local Program/Talk — Interview Type

#### Tools, Equipment, Materials, Objects Acted Upon

<table>
<thead>
<tr>
<th>Host</th>
<th>Guest(s)</th>
<th>Microphones</th>
<th>Headsets</th>
<th>Clock</th>
<th>Telephone</th>
<th>Copy/scripts/filler material etc.</th>
</tr>
</thead>
</table>

#### Steps

Note: It is assumed that the interview/discussion program takes place in a studio (not in the control room) and is a program entity — not a shift.

1. Prepare show — research topics and guests, write questions, topics.
2. Greet guest(s) and make them feel comfortable.
3. Go over program with guest(s) (take additional notes); explain operating procedures, microphone techniques, breaks, etc.
4. Introduce show and guest(s)
5. Begin question — answer — conversation
6. Take breaks for commercials, news, feeds, as log indicates.
7. Conclude show — thank guest(s)
8. After show, thank guest(s) and say good-bye
9. If show is not live — evaluate and redo if necessary.
10. Prepare next show

#### Decisions

1. Determine tone, direction, content of program
2. Decide which guest(s) to have for particular show or topic
3. Determine if guest(s) is cooperative, hostile, beligerant, violent
4. Decide when to ask next question
5. Determine if guest(s) is rambling, going off on tangent, being evasive
6. Decide if guest(s) is libeling, offending, being obscene or fraudulent
7. Decide if redo show if taped

#### Cues

Timely topics, newsworthy, interesting
Appropriately interesting, knowledgeable guests, able to deal with subject
Guests background; displayed and implied attitude, reputation relationship to subject matter
Listen for natural pause, end of thought; answer too long
Listen to answer — relationship to topic, interest level, relationship to other guests, subjects
Knowledge of laws and rules; listening to answer; knowledge of subject
Station standards; good judgement, guest reaction

#### Errors

Program could be dull, uninteresting, lose audience and revenue
Guests could be uninteresting, ignorant, result in poor ineffective show — lose audience and revenue
Guest could be uncooperative, violent, hostile — result in controversy, ineffective program; lose audience and revenue
Show loses interest, direction of topic suffers, gets bogged down
Show loses interest, direction of topic suffers, gets bogged down
Guest could libel, slander, defraud, mislead — station could be in trouble, offend listeners, lose ratings and revenue
Program could be dull, uninteresting, lose audience and revenue
guest dissatisfied

#### Safety — Hazard

- Host threat
- Personal violence from beligerent, violent, or hostile guest
- Personal violence from offended or hostile listener
- Loss of job and license
- Legal difficulties, suits
### SCIENCE

- Principles of audience analysis/ascertainment
- Psychology and sociology relating to gaining and maintaining listener interest and loyalty
- Above also relates to guest/host relations
- Political science applied to current events
- Behavioral Science applied to how guests react
- Voice and articulation
- Breathing
- Phonetics
- Kinetics

### MATH - NUMBER SYSTEMS

- Basic time measurement

### COMMUNICATIONS

#### PERFORMANCE MODES
- Speaking
- Reading
- Seeing
- Talking
- Listening
- Sensitivity

#### EXAMPLES
- Interview script/continuity
- Interview script/continuity
- Guest reaction/facial-kinetic movement
- Communicating to guest(s)
- Understanding what is being said
- Being aware of your effectiveness and guest reaction

#### SKILLS/CONCEPTS
- Articulation, enunciation, inflection, tone, guest awareness
- Word recognition, vocabulary, punctuation discrimination
- Inference/accuracy, poise
- Articulation/enunciation, awareness, inflection, tone
- Auditory discrimination/concentration, discrimination of important and unimportant information
- Transactional Analysis
### TASK STATEMENT

MAKE PERSONAL PUBLIC APPEARANCES

<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
<th>STEPS</th>
<th>SAFETY - HAZARD</th>
</tr>
</thead>
</table>
| Personality  
PR materials — pictures, bumper stickers, give aways, station promotion material  
Script — copy — notes — gimmicks  
Appropriate clothing/costume | Note: It is assumed that the contacts and arrangements have been made by the PR/promotion department and not by the personality.  
1. Arrive at specified location  
2. Meet contact — go over details  
3. Begin appropriate activity for specific appearance situation  
4. End event | Travel accident en route  
Exhaustion  
Violence from audiences — hostile, vindictive people  
Injury from over eager fans  
Voice strain  
Sports — activity related injury |

### DECISIONS

1. Determine attitude displayed toward audience — "act"
2. Determine format of presentation — scripting if necessary
3. Determine PR materials/give aways to be distributed
4. Decide response to overzealous or hostile audience member
5. Decide on personal appearance — clothing, looks, etc.

### CUES

- Make up of audience — age, maturity, nature of event
- Nature of event
- Size and make up of expected audience
- Visible attitude — activity of audience member
- Good taste, audience make up, nature of event

### ERRORS

- Offending audience — lose listeners, bad PR for station, lose job
- Ineffective performance
- Wrong or insufficient give aways — poor impression
- Personal injury or embarrassing incident — bad impression and poor PR
- Bad image; offending audience — lose listeners, bad PR for station lose job.
### TASK STATEMENT

**MAKE PERSONAL PUBLIC APPEARANCES**

### SCIENCE
- Behavioral Science applied to audience reaction
- Political science applied to current events
- Sociological science applied to socio/economic make up of audience
- Audience analysis prior to appearance
- Psychology applied to (a) audience reaction (b) audience interest
- Articulation/enunciation
- Kinetics

### MATH - NUMBER SYSTEMS
- Counting
- Basic time measurement

### COMMUNICATIONS

#### PERFORMANCE MODES
- Speaking
- Talking
- Reading
- Seeing
- Listening
- Sensitivity

#### EXAMPLES
- Ad-lib or script
- Interaction between audience and personality
- Script
- Audience reaction – kinetics – facial expression
- Understanding, what is being said
- Being aware of your effectiveness and audience reaction

#### SKILLS/CONCEPTS
- Articulation, enunciation, inflection, tone
- Articulation, inflection, tone, enunciation, persuasion, poise, awareness
- Word recognition, vocabulary, punctuation, discrimination, inference, accuracy, poise
- Auditory discrimination – concentration
- Discrimination of important information T.A.
Duty B

PROMOTION

1. Develop on-air promotional materials
2. Develop promotional materials for other media
3. Promote station to the general public
(TASK STATEMENT) DEVELOP ON-AIR PROMOTIONAL MATERIALS

<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
<th>STEPS</th>
<th>SAFETY – HAZARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>PR director</td>
<td>1. Select program(s) to be promoted (or aspect of station to be promoted).</td>
<td>None</td>
</tr>
<tr>
<td>Writers</td>
<td>2. Select format for presentation</td>
<td></td>
</tr>
<tr>
<td>Production studio</td>
<td>3. Brainstorm ideas for promotion</td>
<td></td>
</tr>
<tr>
<td>Announcer</td>
<td>4. Write script(s)</td>
<td></td>
</tr>
<tr>
<td>Recorded music</td>
<td>5. Select audio elements (jingles)</td>
<td></td>
</tr>
<tr>
<td>Jingles</td>
<td>6. Produce audio elements</td>
<td></td>
</tr>
<tr>
<td>Information on local programming schedules and details (network and syndicated)</td>
<td>7. Mix audio elements</td>
<td></td>
</tr>
<tr>
<td>Writing materials</td>
<td>8. Dub promotion(s) to master</td>
<td></td>
</tr>
<tr>
<td>References</td>
<td>9. Request time slots for air schedule</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10. Schedule promotion(s)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11. Air promotion(s)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12. Evaluate effectiveness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13. Redo if necessary</td>
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</tr>
</tbody>
</table>

- Note: These promos are heard on the given station only.

<table>
<thead>
<tr>
<th>DECISIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Determine program(s) or aspect(s) to be promoted</td>
</tr>
<tr>
<td>2. Decide on format for promotion(s)</td>
</tr>
<tr>
<td>3. Determine best idea for promotion(s)</td>
</tr>
<tr>
<td>4. Decide audio elements for promotion(s)</td>
</tr>
<tr>
<td>5. Specify time slot requests</td>
</tr>
<tr>
<td>6. Resolve if promotion effective and successful</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Station need/new programs/ratings/salable features</td>
</tr>
<tr>
<td>Program or aspect to be promoted. Music choices, production elements</td>
</tr>
<tr>
<td>Ideas generated by brainstorming – most creative</td>
</tr>
<tr>
<td>Nature of promotion(s), desired effect</td>
</tr>
<tr>
<td>Day parts; availabilities</td>
</tr>
<tr>
<td>Ratings; reaction of audience, management</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ERRORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ineffective promotion, wasted production and air time, deterioration of image</td>
</tr>
<tr>
<td>Ineffective promotion, wasted production and air time, deterioration of image</td>
</tr>
<tr>
<td>Ineffective promotion, wasted production and air time, deterioration of image</td>
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</tr>
<tr>
<td>Ineffective promotion, wasted production and air time, deterioration of image</td>
</tr>
</tbody>
</table>
### Science
- Sociology as it is applied to audience needs
- Psychology as it is applied to audience needs and persuasion
- Interpersonal communication as applied to persuasion
- Kinetics (live or on tape)
- All communication sciences
- Writing science (art of word weaving)
- Writing science (art of word weaving, imagery)
- Advertising techniques

### Math - Number Systems
- Basic arithmetic skills and concepts
- Basic time measurement

### Communications
#### Performance Modes
- Reading
- Speaking
- Talking
- Writing
- Listening
- Seeing - observing
- Sensitivity

#### Examples
- Copy/continuity - scripts - evaluative reports - survey material, analysis
- Copy/continuity - scripts - concepts
- Other media reps, audience samples, writers; concept designers, promotion development team
- Copy/continuity, analysis, surveys, scripts, memos, comments, notes
- Ideas, tapes, proposals, other media reps, director, promotional staff
- People, reaction to ideas, objects, copy/continuity
- To people, reactions, audience reaction

#### Skills/Concepts
- Word recognition, punctuation discrimination, vocabulary
- Articulation, enunciation, inflection, tone, audience awareness, facial expression
- Articulation, enunciation, poise, awareness, persuasion
- Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativity
- Concentration, auditory discrimination, discerning important and unimportant information
- Kinetics, accuracy, poise, awareness
- Interpersonal communication, kinetics, T.A.
- Advertising techniques
### DEVELOP PROMOTIONAL MATERIALS FOR OTHER MEDIA

#### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

- PR director
- Writers
- Production studio
- Announcer
- Recorded music
- Jingles
- Visuals
- Artists
- Designers
- Billboards
- Newspapers
- Layout materials
- Rate cards
- T.V. studio – (See T.V., tasks)
- Writing materials
- References
- Time salesmen

#### STEPS

1. Select programs or aspects to be promoted
2. Choose medium (media) to utilize
3. Select format for presentation
4. Brainstorm ideas for promotion
5. Write appropriate script or ad copy – depending on medium
6. Create promotion
   - T.V.
     1. Select visuals
     2. Contract for artwork
     3. Story board
     4. Produce audio elements (jingles)
     5. Send to T.V. station for production
     6. Produce at station
   - Institutional (Billboard, transit, newspaper, radio listings)
     1. Determine artwork
     2. Produce layout
7. Acquire ad time or space
8. Run promotion
9. Evaluate effectiveness
10. Modify if necessary

#### SAFETY – HAZARD

None

#### DECISIONS

1. Determine program(s) or aspect(s) to be promoted
2. Choose medium (media)
3. Determine idea
4. Choose elements (T.V. or institutional)
5. Determine best buy – amount and location
6. Deliberate effectiveness of campaign

#### CUES

- Station needs/new program ratings/salable features
- Budget/media-effectiveness – coverage and frequency/cost per thousand rate
- Creativity/ideas generated/relationship to media
- Medium/content/nature of promotion/creativity/visual appeal
- Medium/rates/market/budget
- Ratings/audience reaction/management

#### ERRORS

- Ineffective promotion – wasted money – ineffective media campaign – deterioration of image
- Ineffective promotion – wasted money – ineffective media campaign – deterioration of image – ineffective use of media – ineffective buy
- Ineffective promotion – wasted money – ineffective media campaign – deterioration of image
- Ineffective promotion – wasted money – ineffective media campaign – deterioration of image – ineffective use of media – ineffective buy
- Ineffective promotion – wasted money – ineffective media campaign – deterioration of image
- Ineffective promotion – wasted money – ineffective media campaign – deterioration of image
### Task Statement
Develop promotional materials for other media.

#### Science
- Sociology as it is applied to audience needs
- Psychology as it is applied to audience needs and persuasion
- Interpersonal communication as applied to persuasion
- Kinetics (live or on tape)
- All communication sciences
- Writing science (art of word weaving)
- Advertising techniques

#### Math - Number Systems
- Basic arithmetic skills and concepts
- Basic time measurement

#### Communications

<table>
<thead>
<tr>
<th>Performance Modes</th>
<th>Examples</th>
<th>Skills/Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Copy/continuity scripts, evaluative reports, survey material</td>
<td>Word recognition, punctuation discrimination, vocabulary</td>
</tr>
<tr>
<td>Speaking</td>
<td>Copy/continuity scripts, concepts</td>
<td>Articulation, enunciation, inflection, tone, audience awareness, facial expression</td>
</tr>
<tr>
<td>Talking</td>
<td>Other media reps, audience samples, writers, concept designers, promotion development team</td>
<td>Articulation, enunciation, poise, awareness, persuasion</td>
</tr>
<tr>
<td>Writing</td>
<td>Copy/continuity, analysis, surveys, scripts, memos, comments, notes</td>
<td>Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity</td>
</tr>
<tr>
<td>Listening</td>
<td>Ideas, tapes, proposals, other media reps, director, promotional staff</td>
<td>Concentration, auditory discrimination, discerning important and unimportant information</td>
</tr>
<tr>
<td>Seeing - observing</td>
<td>People, reaction to ideas, objects, copy/continuity</td>
<td>Kinetics, accuracy, poise, awareness</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>To people, reactions, audience reaction</td>
<td>Interpersonal communication, kinetics, T.A.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Advertising techniques</td>
</tr>
</tbody>
</table>
**TASK STATEMENT:** PROMOTE STATION TO GENERAL PUBLIC

<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
<th>STEPS</th>
<th>SAFETY – HAZARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>PR director</td>
<td>A. Personality public appearance</td>
<td>Possible travel accidents</td>
</tr>
<tr>
<td>Personalities</td>
<td>1. Process requests for appearance</td>
<td>Personal injury to personality from fans</td>
</tr>
<tr>
<td>Visitors</td>
<td>2. Make arrangements with personality</td>
<td>Exhaustion</td>
</tr>
<tr>
<td>Merchants</td>
<td>3. Gather appropriate giveaways</td>
<td>Personal injury to visitors on field trips</td>
</tr>
<tr>
<td>Giveaways – posters, play lists, pictures, bumper stickers, buttons, records</td>
<td>4. Solicit media coverage if applicable</td>
<td></td>
</tr>
<tr>
<td>Portable studio (for discos)</td>
<td>5. Promote if applicable</td>
<td></td>
</tr>
<tr>
<td>Writing materials</td>
<td>6. Accompany personality to event if necessary</td>
<td></td>
</tr>
<tr>
<td>Ratings</td>
<td><strong>PR director</strong></td>
<td></td>
</tr>
</tbody>
</table>

- **Personalities**
- **Visitors**
- **Merchants**
- **Giveaways** – posters, play lists, pictures, bumper stickers, buttons, records
- **Portable studio (for discos)**
- **Writing materials**
- **Ratings**

**DECISIONS**
1. Determine viability of request
2. Decide appropriate personality
3. Determine giveaways
4. Choose media to solicit
5. Ascertain which giveaways applicable to station
6. Decide appropriate distribution methods and locations
7. Determine effectiveness of promotional giveaways
8. Determine visitation policy (size of groups, age, days, times)

**CUES**
- **Requesting group/station policy/total requests**
- **Nature of request/availability**

- **Need/audience/policy**
- **Nature of event and personality**
- **Budget/promotional needs/audience/availability of giveaways/cost**
- **Willingness of distributor, location of distributor, effectiveness of methods**
- **Continued requests for item visibility**
- **Requests, size of station and staff**

**ERRORS**
- Bad community relations/overutilization of personnel
- Bad community relations/overutilization of personnel
- Ineffective promotion
- Was bad or ineffective giveaways
- Ineffective promotion
- Ineffective use of budget/ineffective promotion
- Ineffective use of budget/ineffective promotion
- Bad PR, overworked staff, community disinterest
(TASK STATEMENT) PROMOTE STATION TO GENERAL PUBLIC

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sociology as it is applied to audience needs</td>
<td>Basic arithmetic skills and concepts</td>
</tr>
<tr>
<td>Psychology as it is applied to audience needs and persuasion</td>
<td>Basic time measurement</td>
</tr>
<tr>
<td>Interpersonal communication as applied to persuasion</td>
<td>Statistics – sampling – analysis</td>
</tr>
<tr>
<td>Kinetics (live or tape)</td>
<td></td>
</tr>
<tr>
<td>All communication sciences</td>
<td></td>
</tr>
<tr>
<td>Writing science (art of word weaving)</td>
<td></td>
</tr>
</tbody>
</table>

**COMMUNICATIONS**

<table>
<thead>
<tr>
<th>PERFORMANCE-MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Copy/continuity – scripts – evaluative reports – survey material, analysis</td>
<td>Word recognition, punctuation discrimination, vocabulary</td>
</tr>
<tr>
<td>Speaking</td>
<td>Copy/continuity – scripts – concepts</td>
<td>Articulation, enunciation, inflection, tone, audience awareness, facial expression</td>
</tr>
<tr>
<td>Talking</td>
<td>Other media reps, audience samples, writers, concept designers, promotion development team</td>
<td>Articulation, enunciation, pounce, awareness, persuasion</td>
</tr>
<tr>
<td>Writing</td>
<td>Copy/continuity, analysis, surveys, scripts, memos, comments, notes</td>
<td>Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity</td>
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<tr>
<td>Listening</td>
<td>Ideas, tapes, proposals, other media reps, director, promotional staff</td>
<td>Concentration, auditory discrimination, discerning important and unimportant information</td>
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<tr>
<td>Seeing – observing</td>
<td>People, reaction to ideas, objects, copy/continuity</td>
<td>Kinetics, accuracy, pounce, awareness</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>To people, reactions, audience reactions</td>
<td>Interpersonal communication, kinetics, T.A.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ability to interpret ratings</td>
</tr>
</tbody>
</table>
Duty C

NEWS/WEATHER/SPORTS PROGRAMMING

1. Develop news/weather/sports programming
2. Develop editorials/commentaries
**TASK STATEMENT** DEVELOP NEWS/WEATHER/SPORTS PROGRAMMING

### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Reporters — correspondents — writers — editors — stringers — presenters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment</td>
<td>News control studio, recording devices, cassette, reel, cart, microphones, control board, remote transmitter and receiver (i.e. Marri unit), pencils, papers, notes, typewriters, telephone directory, police scanners — C.B. units, teletype — news service network feeds</td>
</tr>
<tr>
<td>Supplies</td>
<td>Newspapers, reference materials, future filing system, releases, city maps, filing/storage cabinet, office furnishing, coffee</td>
</tr>
</tbody>
</table>

### STEPS

1. **Gather news information**
   a. Locate newsworthy material
   b. Future file, scanner, phone tips, stringers, newspaper, phone investigation of news sources — police, fire, press conference, news service
   b. Confirm details, investigate, research
   c. Go to source
   d. Gather information — write notes, record information, get materials, talk to news sources, ask questions, interview

2. **Write news story**
   a. Time stories
   b. Write story in radio news style
   c. Include actuality (if any)
   d. Review and coordinate facts and information
   e. Assemble all stories in order of importance and newsworthiness. Include all recorded, edited actualities.

3. **Present news**
   a. Read news script in order or intro spots, feeds
   b. End news cast on time

*Note: Refer to Announcing Task for details relating to announcing/delivery steps and information in presenting news*

### SAFETY — HAZARD

- **On location**
  - Travel accidents en route
  - Hazardous condition at location — fire, shooting, natural disaster
  - Personal violence from news sources, police, crowd
- **In station**
  - Nothing unusual

### DECISIONS

1. Decide what events/situation are newsworthy — determine priority
2. Determine if information/details are accurate and sufficient
3. Decide sources of needed information
4. Determine length and content of story
5. Decide priority of stories and actuality, insertion and filler for back-up

### CUES

- Importance of events/situation to listeners (interest, timeliness, locality) availability of reporting staff/equipment
- Facts and information available, sufficient source verification, common sense
- Availability of sources; status of source (go to person in charge or spokesperson)
- Relative length of news cast, information available, importance of story
- Length of actual news time format and style of program

### ERRORS

- News cast could be uninteresting — noncompetitive — loss of audience and ultimately revenue
- Inaccurate reporting — law suits, loss of revenue and ultimately license. Loss of revenue
- Misinformation, biased information, wasted time.
- Story too long for show, for its worth; stretching material
- Disjointed ineffective news cast, loss of audience and revenue
### (Task Statement) - Develop News/Weather/Sports Programming

#### Science
- Political science applied to current events
- Behavioral science applied to human interest
- Overview of the sciences for broad background as it applies to news gathering subject matter

Note: To prepare students to cover news story relating to science subjects (ecology, weather, pollution, space, etc.) it might be useful to develop lists of basic terms or concepts. The same goes for politics, economics, sociology and other social and behavioral sciences. It is not intended that instructors teach sciences, but indicate importance of science concepts and working knowledge as they relate to news items and events.

#### Math - Number Systems
- Basic functional understanding of math principles relating to economics, units of measurement, time, percentage.

### Communications

#### Performance Modes
- Reading
- Sensitivity
- Writing
- Listening
- Speaking
- Talking
- Seeing — observing

<table>
<thead>
<tr>
<th>Examples</th>
<th>Skills/Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newsworthy material, newspapers, magazines, wire copy, reports, etc.</td>
<td>Word recognition, vocabulary</td>
</tr>
<tr>
<td>To people, reactions, events</td>
<td>Intercourse, communications, kinetics, T.A.</td>
</tr>
<tr>
<td>Stories, reports, analysis, notes, questions, directions, comments</td>
<td>Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativeness</td>
</tr>
<tr>
<td>To interview, facts, ideas, proposals, news sources, politicians, press related reps.</td>
<td>Concentration, auditory discrimination, discerning important and unimportant information</td>
</tr>
<tr>
<td>*See announcing task</td>
<td>Articulation, inflection, enunciation, poise, awareness</td>
</tr>
<tr>
<td>To sources, leads, tipsters, stringers, police, fire, politicians, press related reps.</td>
<td>Dissemination of events, activities, etc., accuracy, poise</td>
</tr>
<tr>
<td>Events, activity, reactions, things and objects, people</td>
<td></td>
</tr>
</tbody>
</table>

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## DEVELOP EDITORIALS (COMMENTARIES)

### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON
- Editorialist/commentator
- Typewriter
- References/books/newspapers
- Microphone
- Tape recorder
- Clock
- Telephone and directory
- Writing material

### STEPS
1. Develop station editorial policy
2. Select subject for editorial
3. Research subject
4. Write editorial draft
5. Edit/rewrite
6. Record editorial - properly identified
7. Contact person/agency involved with subject matter - inform of subject, offer equal time/rebuttal opportunity
8. Air editorial or do live
9. Wait for response/feedback if any
10. Edit rebuttal if necessary
11. Air response/rebuttal if requested within set time limit

### SAFETY - HAZARD
- Personal violence from irate listener or affected individual or agency
- Loss of job or license
- Loss of license for station

### DECISIONS
1. Determine overall policy on editorials
2. Decide position on particular situation to be editorialized
3. Decide who should be contacted for equal time/rebuttal
4. Decide if request for rebuttal is warranted and legitimate
5. Decide if rebuttal needs to be edited for grammar, profanity, libel, slander

### CUES
- Management position, community needs
- Station editorial policy, community needs/feelings
- Who is involved in or related to subject of editorial
- Relationship of requester to subject matter involvement
- Rebuttal has grammar errors, profanity, libelous or slanderous elements

### ERRORS
- Creating community resentment, loss of listener and revenue
- Editorial inconsistent with station policy, community alienation, loss of listeners, revenue, sponsor resentment.
- Do not fulfill FCC rules on equal time requirement, license could be in jeopardy
- Inappropriate rebuttal, embarrassment for station and rebuttor
- Loss of license or firing for airing slander, libel, profanity, law suits, weakening issue
**TASK STATEMENT**: DEVELOP EDITORIALS (COMMENTARIES)

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Political science applied to current events</td>
<td>Basic functional understanding of math principles relating to economics, units of measurement, time, percentages.</td>
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<tr>
<td>Behavioral science applied to human interest</td>
<td></td>
</tr>
<tr>
<td>Overview of the sciences for broad background as it applies to news gathering subject matter (include note – develop news programming task)</td>
<td></td>
</tr>
<tr>
<td>*Apply note to editorial concept</td>
<td></td>
</tr>
</tbody>
</table>

**COMMUNICATIONS**

<table>
<thead>
<tr>
<th>PERFORMANCE MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Newsworthy material, newspapers, magazines, wire copy, reports, etc. To people, reactions, events Stories, reports, analysis, notes, questions, directions, comments To interview, facts, ideas, proposals, news sources, politicians, press related reps. *See Announcing task To sources, leads, tipsters, stringers, police, fire, politicians, press related reps. Events, activity, reactions, things, objects, people</td>
<td>Word recognition, vocabulary</td>
</tr>
<tr>
<td>Sensitivity</td>
<td></td>
<td>Interpersonal communications, Kinetics, T.A. Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativity</td>
</tr>
<tr>
<td>Writing</td>
<td></td>
<td>Concentration, auditory discrimination, discerning Important and unimportant information Articulation, inflection, enunciation, poise, awareness persuasion</td>
</tr>
<tr>
<td>Listening</td>
<td></td>
<td>Dissemination of events, activities, etc., accuracy, poise</td>
</tr>
<tr>
<td>Speaking*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Talking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seeing – observing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note: The table is not fully transcribed and some parts are marked with comments or symbols.*
PUBLIC AFFAIRS PROGRAMMING

1. Develop public service announcements (PSA)
2. Develop public affairs programming
3. Evaluate public affairs programming (local, syndicated, network)
4. Ascertain community needs
### Tools, Equipment, Materials, Objects Acted Upon

| Writer — producer |
| Typewriter/pencils/paper |
| Telephone/directory |
| Materials — information from public service agencies, community, civic, religious, service organizations. |
| Listing of public service groups, agencies, etc. |
| Announcer |
| Recording equipment |
| Production studio |
| Music for background — recorded |

### Steps

1. Respond to contact for PSA from community agency, group, etc.
2. Select particular subject matter for PSA — if station or agency initiated
3. Gather necessary information — research
4. Write PSA (not otherwise prewritten)
5. Get PSA approved by agency if material not originally sent in
6. Produce spot (with voice(s), music, sound effects, etc. See announcing task, same with pre-written PSA)
7. Request air time from program director and traffic (same applies for pre-produced PSA's distributed by agencies)
8. Air PSA's

### Decisions

1. Determine who to contact for PSA information
2. Decide if, request for PSA is valid (non-commercial, in public interest, legitimate)
3. Decide recipients of PSA time slots
4. Decide if PSA should be recorded by representative of group involved

### Cues

- What is subject matter — which agency, group, person is involved?
- Is it in public interest, non-profit, legal, coming from real community group?
- Limited PSA availability, valid requests, timeliness and scope of announcement
- Is representative recording relevant? Is representative competent?

### Safety — Hazard

None

### Errors

- Misinformation, erroneous PSA, inefficiency
- PSA will be false, in error, based on illegal or commercial ventures, dealing with groups generally not in keeping with audience make up, taste, needs.
- Too many spots for time slots, invalid PSA's
- Unnecessary or unprofessional recording job
<table>
<thead>
<tr>
<th>TASK STATEMENT: DEVELOP PUBLIC SERVICE ANNOUNCEMENT (PSA)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SCIENCE</strong></td>
</tr>
<tr>
<td>Behavioral science applied to human interest</td>
</tr>
<tr>
<td>Interest communication</td>
</tr>
<tr>
<td>Psychology applied to persuasion and interest</td>
</tr>
<tr>
<td>Generation</td>
</tr>
<tr>
<td><strong>MATH - NUMBER SYSTEMS</strong></td>
</tr>
<tr>
<td>Basic time measurement</td>
</tr>
<tr>
<td>Basic counting</td>
</tr>
</tbody>
</table>

| **COMMUNICATIONS**                                       |
| **PERFORMANCE MODES**                                    |
| Reading                                                  |
| Writing                                                  |
| Listening                                                |
| Speaking                                                 |
| Talking                                                  |
| **EXAMPLES**                                             |
| Copy/continuity, letters, news releases, fact sheets      |
| Copy/continuity, letters, memos, comments, reports       |
| Facts, ideas, proposals, sources, press corps, politicians|
| *See Announcing Task                                     |
| Sources, leads, police, fire, press corps                |
| **SKILLS/CONCEPTS**                                      |
| Word recognition, vocabulary                             |
| Organization, creativity, conciseness, spelling, clarity,|
| grammar, vocabulary                                      |
| Concentration, auditory discrimination, discerning      |
| important and unimportant information                    |
| Articulation, inflection, enunciation, persuasion, poise |

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(TASK STATEMENT) DEVELOP PUBLIC AFFAIRS PROGRAMMING

**TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON**

<table>
<thead>
<tr>
<th>Writer</th>
<th>Telephone/directory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td></td>
</tr>
<tr>
<td>Typewriter/writing materials</td>
<td></td>
</tr>
<tr>
<td>Reference materials</td>
<td>list of local community agencies and groups; political, educational, service organizations, survey results on community needs; contact list of key people; filed ascertainment material; advisory committee in community for idea and need generation</td>
</tr>
<tr>
<td>Announcer</td>
<td></td>
</tr>
<tr>
<td>Recording studio</td>
<td></td>
</tr>
<tr>
<td>Production equipment</td>
<td></td>
</tr>
<tr>
<td>Background music</td>
<td>recorded</td>
</tr>
</tbody>
</table>

**STEPS**

1. Establish need for public affairs program (whether community or station generated)
2. Contact group or agency involved and arrange meeting
3. At meeting, brainstorm for ideas, format, details — gather resource materials.
4. Organize material into usable units for individual programs.
5. Write scripts and determine participants and elements
6. Make arrangements w/participants for production
7. Request studio time and production needs
8. a. Develop actualities if needed***
   b. Produce program w/participants* (if taped, steps 9, 10, and 11)**
9. Listen to program and critique w/participants
10. Redo if necessary
11. Request air date and time
12. Air program

*Note: For actual production of public affairs program, refer to "Duty - announcer; task - host local program-talk interview type" for details and information.

**Note: If live, steps 9-11 are not applicable

***Note: Include actualities in production if needed

**DECISIONS**

1. Determine if valid need exists for public affairs program
2. Determine appropriate group/individual to contact
3. Decide on specific content ideas for program(s)
4. Determine if produced program is effective, interesting and good reflection on station and participants
5. Decide which groups to actively participate with as station or individuals

**CUES**

Community needs; station commitment validity of proposal
Subject matter of proposal; contacts/agency list
Suggestions of group; areas of high interest or need; timeliness
Relative quality, production and performance errors, interest level; comparison to station standards and previous program.
Needs; make up of groups; areas in which station representatives could make significant contributions

**SAFETY – HAZARD**

Safety — none

**ERRORS**

Bad PR, wasting production and air time on unimportant subjects.
Inefficiency; wasted time, beauty; produced program
Program produced on weak or uninteresting idea; idea too broad to be effective or too narrow to be interesting
Program could be ineffective; could create bad PR for station or group, sloppy
Poor community PR and goodwill
(TASK STATEMENT) DEVELOP PUBLIC AFFAIRS PROGRAMMING

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
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</thead>
<tbody>
<tr>
<td>Behavioral science applied to human interest</td>
<td>Basic time measurement</td>
</tr>
<tr>
<td>Psychology applied to persuasion and interest generation</td>
<td>Basic counting</td>
</tr>
<tr>
<td>Basic natural and physical science concepts relating to specific program content</td>
<td></td>
</tr>
<tr>
<td>Interpersonal communication</td>
<td></td>
</tr>
</tbody>
</table>

COMMUNICATIONS

**PERFORMANCE MODES**

- Reading
- Writing
- Listening
- Speaking*
- Talking

**EXAMPLES**

- Scripts/copy, letters, notes, news releases, surveys, fact sheets
- Copy/continuity, letters, memos, comments, reports, scripts
- Facts, ideas, proposals, sources
- **See Announcing Task**
- Sources, contacts, groups, community leaders

**SKILLS/CONCEPTS**

- Word recognition, vocabulary
- Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary
- Concentration, auditory discrimination, discerning important and unimportant details
- Articulation, inflection, poise, dynamics, enunciation, persuasion, enthusiasm
### Tools, Equipment, Materials, Objects Acted Upon

- Director
- Telephone/directory
- Reference materials — catalogues of available programs, listing of current local programs, survey results on community needs, ascertainment materials
- Advisory committee in community
- Tape and record players
- Program materials — local and syndicated, network

### Steps

1. Establish total on-air public affairs time commitment
2. Breakdown commitment into various areas, types, needs of subject matter
3. Examine local output in each area of commitment
4. Evaluate effectiveness of each current local program in serving existing needs — utilize committee
5. Evaluate other available programs (syndicated and network) for each area to fill void.
6. Select new or replacement program types to be locally produced or acquired.
7. Produce new local programs*
8. Acquire and schedule new programs

*Note: See task No. 2, Public Affairs

### Decisions

1. Determine total on-air public affairs time commitment
2. Determine need priority for air time commitment
3. Determine quality and effectiveness of existing local program
4. Decide if alternative programs available would more effectively satisfy needs

### Cues

- Community needs — ascertainment, license commitment, management decisions
- Community needs — ascertainment, current civic projects
- General standards for programming and production; community response, content examination
- Comprehensive listing of available programs — in each area, objective analysis of availabilities

### Errors

- Failure to satisfy community needs, license challenge and renewal
- Failure to satisfy community needs, license challenge and renewal, inappropriate balance in programming
- Public affairs — programs could be weak, poorly done, ineffective
- Ineffective public affairs programming
**TASK STATEMENT**  EVALUATE PUBLIC AFFAIRS PROGRAMMING (LOCAL, SYNDICATED, NETWORK)

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
</table>
| Behavioral science applied to human interest  
Psychology applied to persuasion and interest generation  
Basic natural and physical science concepts relating to specific program content  
Interpersonal communication | Basic time measurement  
Basic counting |

**COMMUNICATIONS**

<table>
<thead>
<tr>
<th>PERFORMANCE MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
</table>
| Reading | Scripts/copy, letters, notes, news releases, surveys, fact sheets  
Copy/continuity, letters, memos, comments, reports, scripts  
Facts, ideas, proposals, sources  
*See Announcing Task  
Sources, contacts, groups, community leaders | Word recognition, vocabulary  
Organization, creativity, spelling, conciseness, clarity,  
grahm, vocabulary  
Concentration, auditory discrimination, discerning  
important and unimportant details | Articulation, inflection, poise, dynamics, enunciation,  
persuasion, enthusiasm |
## (Task Statement) Ascertain Community Needs

### Tools, Equipment, Materials, Objects Acted Upon

- Civic leaders
- Community members
- Public affairs director
- Station management
- Legal council
- Surveys
- Broadcast engineer or consultant
- Phones
- Telephone directory
- Reference material – survey results compilation, previous ascertainment, FCC guidelines, community group listing, local ordinances
- Volunteers or paid part-time employees to conduct survey

### Steps

1. Station manager, public affairs director, program director, to organize plan for ascertainment strategy.
2. Select community representatives.
4. Consult with each representative regarding community needs and station performance over last renewal period.
5. Compile results of surveys and consultations
6. Analyze results
7. Write report
8. Submit to FCC with renewal application
9. If deficiencies exist in community service programming, refer to task statement No. 2, public affairs programs

### Safety – Hazard

- Travel accidents en route
- Fatigue/ulcers
- Loss of license

### Decisions

1. Determine community representatives
2. Decide survey format and distribution
3. Determine if results indicate need for improvement
4. Decide programming to remedy deficiencies

### Cues

- FCC guidelines, make up of community and size, sample selection
- FCC guidelines, community needs, random sample
- Statistics and comments
- Survey results and analysis

### Errors

- Nonrepresentative group, ineffective ascertainment
- Poor survey, ineffective survey, inaccurate result
- Inaccurate analysis and report
- Future difficulties with subsequent renewal or challenges

---

**65**
(TASK STATEMENT) ASCERTAIN COMMUNITY NEEDS

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH - NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behavioral science, political science, sociology-psychology, interpersonal communication, intercultural communication — relating to understanding socio-economic-political make up of community to indicate public service/affairs programming, relating to developing consistent surveying techniques and content, relating to dealing with people in determining success of programming efforts.</td>
<td>Techniques of statistics — statistical analysis; counting, sampling techniques; extrapolation - interpolation; percentages; error factor; accuracy; ordering of numbers, recording of numbers</td>
</tr>
</tbody>
</table>

**COMMUNICATIONS**

<table>
<thead>
<tr>
<th>PERFORMANCE MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talking</td>
<td>Community members, civic leaders, legal council, broadcast consultant/engineer, FCC, volunteers, college people, station personnel</td>
<td>Linguistics, articulation, enunciation, poise, persuasion</td>
</tr>
<tr>
<td>Reading</td>
<td>Reports, analysis, surveys, analysis, FCC rules, and regulations guidelines, fact sheets</td>
<td>Word discrimination, vocabulary, word recognition comprehension</td>
</tr>
<tr>
<td>Writing</td>
<td>Reports, analysis, surveys, analysis, ascertainment papers, letters, memos, comments</td>
<td>Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary, logic</td>
</tr>
<tr>
<td>Listening</td>
<td>Facts, ideas, proposals, community sources, People</td>
<td>Auditory discrimination, concentration, discerning important and unimportant ideas</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>People</td>
<td>Kinetics</td>
</tr>
</tbody>
</table>
Duty E

CONTINUITY

1. Develop commercial matter
2. Develop original local programming (non-news, public affairs, public service)
**TASK STATEMENT**

**DEVELOP COMMERCIAL MATTER**

<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typewriter/writing materials</td>
</tr>
<tr>
<td>Copy writer</td>
</tr>
<tr>
<td>Client-agency account exec.</td>
</tr>
<tr>
<td>Salesperson</td>
</tr>
<tr>
<td>References — dictionary, thesaurus, style manual</td>
</tr>
<tr>
<td>Product information — specs.</td>
</tr>
<tr>
<td>Pencil</td>
</tr>
<tr>
<td>Paper</td>
</tr>
<tr>
<td>Product magazines/brochures</td>
</tr>
<tr>
<td>Trade magazines</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STEPS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Meet with client and/or agency account exec. and/or salesperson to determine needs for specific commercial and campaign</td>
</tr>
<tr>
<td>2. Establish target and impression, scope, approach for campaign and spot</td>
</tr>
<tr>
<td>3. Brainstorm for ideas and audio elements</td>
</tr>
<tr>
<td>4. Select most effective ideas to satisfy needs</td>
</tr>
<tr>
<td>5. Write spot</td>
</tr>
<tr>
<td>6. Select voice(s)</td>
</tr>
<tr>
<td>7. Produce audio elements</td>
</tr>
<tr>
<td>8. Master — record spot</td>
</tr>
<tr>
<td>9. Preview for client, agency, sales department</td>
</tr>
<tr>
<td>10. Redo if necessary</td>
</tr>
<tr>
<td>11. Air spot according to air time contract.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SAFETY — HAZARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
</tr>
</tbody>
</table>

**DECISIONS**

1. Determine needs for campaign and commercial
2. Decide on target, reach, impression, approach for spot
3. Determine most effective idea and audio element compliment
4. Decide on voice(s)
5. Determine whether to redo spot (or rewrite)

**CUES**

- Client's business situation; market information; competition; nature of product
- Intended audience/market; product sales features, competition, client's business situation
- Needs of spot; what works with intended audience; available talent; budget for fee
- Reaction of sales department and/or agency and/or client

**ERRORS**

- Spot may not help client sell product or service; spot may be ineffective
- Spot may not help client sell product or service; spot may be ineffective, spot could hit wrong audience
- Spot may not help client sell product or service; spot may be ineffective; spot could be clever but ineffective; spot could hit wrong audience
- Wrong or ineffective voice for spot
- Client dissatisfaction; poor standards for station, eventual loss of revenue
(TASK STATEMENT) DEVELOP COMMERCIAL MATTER

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH - NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psychology as it is applied to audience need and persuasion and entertainment</td>
<td>None</td>
</tr>
<tr>
<td>Sociology as it is applied to human wants and needs (understanding of)</td>
<td></td>
</tr>
<tr>
<td>Behavioral science applied to the human condition</td>
<td></td>
</tr>
<tr>
<td>Interpersonal communication</td>
<td></td>
</tr>
<tr>
<td>Maturity/sophistication</td>
<td></td>
</tr>
<tr>
<td>Writing science (art of word weaving)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMMUNICATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERFORMANCE MODES</td>
</tr>
<tr>
<td>-------------------</td>
</tr>
<tr>
<td>Reading</td>
</tr>
<tr>
<td>Talking</td>
</tr>
<tr>
<td>Writing</td>
</tr>
<tr>
<td>Listening</td>
</tr>
<tr>
<td>Seeing - observing</td>
</tr>
<tr>
<td>Sensitivity</td>
</tr>
</tbody>
</table>
## TASK STATEMENT
DEVELOP ORIGINAL LOCAL PROGRAMMING (NON-NEWS, PUBLIC AFFAIRS, PUBLIC SERVICE)

### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON
- Typewriter/writing materials
- References
- Phone/directory
- Continuity writer
- Program director
- Program log
- Sales director

### STEPS
1. Meet with program director (and possibly sales manager) to examine local programming.
2. Specify needs for new local programs.
3. Brainstorm on ideas and formats for filling needs.
4. Select most effective, interesting and salable ideas.
5. Generate format and outline specific programs.
6. Write program.
7. Determine audio elements.
8. Produce elements.
9. Master program (if taped).
10. Review with program director.
11. Modify or improve if necessary.
12. Air program (or do live).
13. Evaluate.

### SAFETY - HAZARD
None

### DECISIONS
1. Decide if need exists for new local program.
2. Determine best idea for format, content, audio elements.
3. Determine audio elements.
4. Decide if program is satisfactory.
5. Decide if program is effective.

### CUES
- Audience needs, programming content, salability, access to subject matter, program-director decision.
- Program needs, audience.
- Program needs, audience.
- Station standards: good judgement.
- Audience reaction and response, sales department reaction, function in total programming concept.

### ERRORS
- Wasted time and effort; ineffective programming addition, loss of listeners and revenue.
- Ineffective solution of program needs; wasted time and effort, ineffective programming addition, loss of listeners and revenue.
- Wasted time and effort, ineffective programming addition, loss of listeners and revenue.
- Poor program, sloppy image.
- Wasted time and effort, ineffective programming addition, loss of listeners and revenue.
(TASK STATEMENT) DEVELOP ORIGINAL LOCAL PROGRAMMING (NON-NEWS, PUBLIC AFFAIRS, PUBLIC SERVICE)

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH - NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psychology as it is applied to audience need and persuasion and entertainment</td>
<td>None</td>
</tr>
<tr>
<td>Sociology as it is applied to human wants and needs (understanding of)</td>
<td></td>
</tr>
<tr>
<td>Behavioral science applied to the human condition</td>
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<tr>
<td>Interpersonal communication</td>
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<tr>
<td>Maturity/sophistication</td>
<td></td>
</tr>
<tr>
<td>Writing science (art of word weaving)</td>
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</table>

<table>
<thead>
<tr>
<th>COMMUNICATIONS</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>PERFORMANCE, MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>All literary works, magazines, newspapers, copy/continuity, scripts, brochures, product specs., etc.</td>
<td>Word recognition, punctuation discrimination, vocabulary</td>
</tr>
<tr>
<td>Talking</td>
<td>Other copywriters, management, product people, business people, store owners</td>
<td>Articulation, enunciation, poise, awareness, persuasion</td>
</tr>
<tr>
<td>Writing</td>
<td>Copy/continuity, script material, ideas, concepts, analysis of campaign</td>
<td>Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity</td>
</tr>
<tr>
<td>Listening</td>
<td>Ideas, concepts, other creative staff, product people, business people, store owners, management, reps, promotional director, program director</td>
<td>Concentration, auditory discrimination, discerning important and unimportant information</td>
</tr>
<tr>
<td>Seeing - observing</td>
<td>Events, happenings, people, places, things, concepts, copy/continuity</td>
<td>Kinetics, accuracy, poise, awareness</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>The world</td>
<td>Interpersonal, communication, kinetics, T.A.</td>
</tr>
</tbody>
</table>
Duty F

MUSIC PROGRAMMING

1. Generate play list
2. Maintain music library
### Tools, Equipment, Materials, Objects Acted Upon
- Typewriter/writing materials
- Music director
- Program director
- References: record listings - charts, "Billboard," "Variety."
- "Broadcasting," "R-T V Age," (trade publications) record distributor contact list
- Local record store sales lists

### Steps
1. Meet with program director to determine or review music format and programming
2. Select method(s) for determining play list or music rotation
   a. Meet with record store sales people to find out what is selling
3. Continually examine music references to decide "airability" of particular music
4. Write play list/music rotation
5. Obtain needed music choices
6. Pull daily music needs
7. Keep record of play list
8. Evaluate music format

Note: Music format and policy will vary and affect role of music director. Some stations have tight play lists determined by record sales and air time; some are more request oriented; some are based on DJ choices. Combination of various methods exist for different day parts or shows.

### Decisions
1. Determine music format and programming
2. Decide on method(s) for determining play list
3. Determine "airability" of particular record
4. Decide if play list and rotation is effective

### Cues
- License commitment, audience needs, competition, budget
- Availability of record sales information, trade publication listings, talent and style of air personality, programming concepts, audience response to request, sales reaction
- Popularity, relationship to format, audience request
- Audience reaction, ratings, programming department reaction

### Errors
- Ineffective, unpopular music programming, loss of audience and revenue
- Ineffective, unpopular music programming, loss of audience and revenue
- Music inconsistent with programming format, ineffective, unpopular music programming, loss of audience and revenue
**TASK STATEMENT**  GENERATE PLAY LIST

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH - NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing science</td>
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</tr>
<tr>
<td>Interpersonal communication</td>
<td></td>
</tr>
<tr>
<td>Behavioral sciences as applied to human need</td>
<td></td>
</tr>
<tr>
<td>Psychology as it is applied to audience need</td>
<td></td>
</tr>
<tr>
<td>Basic counting</td>
<td></td>
</tr>
<tr>
<td>Statistical analysis</td>
<td></td>
</tr>
<tr>
<td>Basic probability skills</td>
<td></td>
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</tbody>
</table>

**COMMUNICATIONS**

<table>
<thead>
<tr>
<th>PERFORMANCE MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Play lists, trade magazines, [Billboard, Broadcasting] record store sales lists</td>
<td></td>
</tr>
<tr>
<td>Talking</td>
<td>Record store management, reps, distributors, audience samples, promotional people</td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td>Play lists, analysis, surveys, memos, comments, notes</td>
<td></td>
</tr>
<tr>
<td>Listening</td>
<td>Ideas, proposals, audience feedback, promo people, reps, record store management sales staff</td>
<td></td>
</tr>
<tr>
<td>Seeing - observing</td>
<td>People, reaction to ideas, objects, copy/continuity</td>
<td></td>
</tr>
<tr>
<td>Articulation, enunciation, poise, awareness, persuasion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organization, conciseness, clarity, spelling, grammar, vocabulary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concentration, auditory discrimination, discerning important and unimportant information</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kinetics, accuracy, poise, awareness</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### TASK STATEMENT

**MAINTAIN MUSIC LIBRARY**

<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
<th>STEPS</th>
<th>SAFETY – HAZARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play list</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage areas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Records/carts/tapes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coding system</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Filing system</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Record catalogues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Record distributor contact list</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music librarian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Labels</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### DECISIONS

1. Determine workable filing/coding system 2. Decide which records to dub on cart 3. Determine which records should be eliminated

### CUES

- Need for smooth, efficient operation, scope of music library, music programming and format
- Popularity of record, station policy, availability of cards
- Station policy, availability of storage and filing; air use of record, format change

### ERRORS

Inefficient filing and storage of records/tapes/carts

Inefficiency

Inefficient filing and storage of records/tapes/carts, run out of space
### Task Statement: Maintain Music Library

**Science**
- None

**Math - Number Systems**
- Basic counting skills
- Indexing skills
- Coding skills
- Basic number systems
- Ordering skills

### Communications

#### Performance Modes
- Reading
- Talking
- Writing
- Listening

#### Examples
- Record covers, letter correspondence, file systems, memos, inventory lists, program logs if necessary
- Media reps, promo people, personality staff, audience
- Play lists, correspondence, file sheets, organizational material, memos
- Personality staff, promo people, reps, audience

#### Skills/Concepts
- Word recognition, punctuation discrimination, vocabulary
- Articulation, enunciation, poise, awareness, persuasion
- Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity
- Concentration, auditory discrimination, discerning important and unimportant information
Duty G

PRODUCTION OPERATIONS

1. Operation of production control room for recorded or live material
## Task Statement

Operate Production Control Room for Recorded or Live Material

### Tools, Equipment, Materials, Objects Acted Upon
- Production control room – board, mikes, carts, recorders, turntables, clock, patch board, patch cords
- Production room operator
- Scripts
- Talent
- Recorded music
- Live musicians
- Tape Guests
- Splicing equipment
- Telephone
- 3 second delay device
- On duty engineer, "marti" remote unit

### Steps
1. Study script, log, needs list for specific program, commercial, etc. to be recorded.
2. Select appropriate recording equipment – mikes, procedures
3. Set up production room
4. Pre-produce any needed audio elements (recorded music, sound effects, etc.)
5. Set levels
6. Equalize levels
7. Record (if necessary)
8. Mix and dub as necessary**
9. Evaluate master tape
10. Label master tape and file

*Note* – Steps 5-7 for remote production would be on location.

*Note** – If live, step 8 would result in final program result (also omit dub if live – steps 9 and 10)

### Safety – Hazard
- Electric shock

### Decisions
1. Determine production needs for specific recording assignment, mike choices, recording equipment procedures
2. Decide which elements can and should be preproduced
3. Determine if production is acceptable

### Cues
- Needs of script, program, available equipment, standard operating procedures, budget, time-limits
- Needs of script program, production availabilities, need for efficiency, difficulty of task
- Station standards, common sense, program director’s reactions, time available for

### Errors
- Ineffective or inefficient production techniques
- Ineffective or inefficient production techniques
- Below-level production standards, loss of audience and revenue, dissatisfaction of program director

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**TASK STATEMENT**

OPERATE PRODUCTION CONTROL ROOM FOR RECORDED OR LIVE MATERIAL

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electronics as applied to equipment operation</td>
<td>Basic counting skills</td>
</tr>
<tr>
<td>Electrical engineering as applied to equipment operation</td>
<td>Basic meter reading</td>
</tr>
<tr>
<td>Sound and sound transference (nature of)</td>
<td>Basic time measurement</td>
</tr>
<tr>
<td></td>
<td>Basic digital identification</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERFORMANCE MODES</th>
<th>EXAMPLES</th>
<th>SKILLS/CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Instruction, script, copy/continuity, personality, guests, other engineering staff, management</td>
<td>Word recognition, punctuation discrimination, vocabulary</td>
</tr>
<tr>
<td>Talking</td>
<td>Instruction, guests, management, personality, director</td>
<td>Articulation, enunciation, poise, awareness, persuasion</td>
</tr>
<tr>
<td>Listening</td>
<td>Personality, guest, director, reaction, program progression</td>
<td>Concentration, auditory discrimination, discerning important and unimportant information</td>
</tr>
<tr>
<td>Seeing - observing</td>
<td></td>
<td>Kinetics, accuracy, poise, awareness</td>
</tr>
</tbody>
</table>
Duty H

PROGRAM MANAGEMENT

1. Supervise program production elements
2. Program evaluation
**TASK STATEMENT. SUPERVISE PROGRAM PRODUCTION, ELEMENTS**

<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
<th>STEPS</th>
<th>SAFETY – HAZARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program director</td>
<td>1. Oversee production schedule based on time sales</td>
<td>None</td>
</tr>
<tr>
<td>Production staff</td>
<td>2. Develop production format and direction for station. Three periodic meetings with department heads and/or management staff</td>
<td></td>
</tr>
<tr>
<td>News director</td>
<td>3. Schedule production time</td>
<td></td>
</tr>
<tr>
<td>Public affairs director</td>
<td>4. React to continuity geared for production</td>
<td></td>
</tr>
<tr>
<td>Typewriter/writing utensils</td>
<td>5. Oversee selection of audio elements geared for production</td>
<td></td>
</tr>
<tr>
<td>Audience response surveys</td>
<td>6. Develop policy for station time use by other media, if necessary</td>
<td></td>
</tr>
<tr>
<td>Needs report</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production studio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Engineer/operator</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music director</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DECISIONS**

1. Determine production schedule
2. Determine production format of station
3. Determine production direction of station
4. Decide if continuity is usable for station needs
5. Determine policy for production room use by other media

**CUES**

- Time sales, station popularity, program needs
- Sales, program needs, community needs, public affairs commitment, license commitment
- Creativity, use of imagery/audio elements
- Requests from other media/organizations for station production room use

**ERRORS**

- Station cannot meet production needs, ineffectual broadcasting, loss of revenue
- Poor commercial image, loss of audience/revenue, poor community relations
- Poor commercial image, loss of audience/revenue, poor community relations
- Poor commercial image, loss of audience/revenue
- Alienation of other media, poor image, uncooperative atmosphere
### (TASK STATEMENT) SUPERVISE PROGRAM PRODUCTION ELEMENTS

#### SCIENCE
- Basic logic as it applies to philosophy of station
- Interpersonal communication
- Psychology as it applies to persuasion and need
- Sociology as it applies to compatibility
- Kinetics
- Communicative science as it applies to verbal intercourse (group or otherwise)

#### MATH - NUMBER SYSTEMS
- Basic statistical skills
- Basic time measurement
- Basic counting

### COMMUNICATIONS

#### PERFORMANCE MODES
- Reading
- Talking
- Writing
- Listening
- Seeing – observing
- Sensitivity

#### EXAMPLES
- Scripts, copy/continuity, analysis, surveys, reports, memos, programming recommendations, new ideas
- Copywriters, script designers, program coordinators, network reps, syndication people, studio reps
- Program recommendations, analysis, surveys, policy statements
- Program recommendations, management, staff ideas, network reps, syndication people, studio reps
- Staff activity, program production, studio operation
- Audience need, staff and management, recommendations, new ideas

#### SKILLS/CONCEPTS
- Word recognition, punctuation discrimination, vocabulary
- Articulation, enunciation, poise, awareness, persuasion
- Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity
- Concentration, auditory discrimination, discerning important and unimportant information
- Kinetics, accuracy, poise, awareness
- Interpersonal communication, kinetics, T.A.
<table>
<thead>
<tr>
<th>TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON</th>
<th>STEPS</th>
<th>SAFETY – HAZARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program director</td>
<td>1. Gather program analyses and rating data</td>
<td>None</td>
</tr>
<tr>
<td>Program logs</td>
<td>2. Analyze program and rating data</td>
<td></td>
</tr>
<tr>
<td>Department heads</td>
<td>3. Evaluate programming based on program and rating data</td>
<td></td>
</tr>
<tr>
<td>Management staff</td>
<td>4. Examine alternative programming—local, syndicated or network</td>
<td></td>
</tr>
<tr>
<td>Audience surveys</td>
<td>5. Select alternative to existing programs</td>
<td></td>
</tr>
<tr>
<td>Ratings reports</td>
<td>6. Acquire those selected syndicated or network programs</td>
<td></td>
</tr>
<tr>
<td>Program surveys feedback</td>
<td>7. Initiate creative process by giving stamp of approval to local programming ideas</td>
<td></td>
</tr>
<tr>
<td>Pre-produced/syndicated programs</td>
<td>8. Improve existing programming by making program changes i.e. adding new elements to existing programming</td>
<td></td>
</tr>
<tr>
<td>Network programming</td>
<td>9. Change entire format (after steps 1, 2, and 3, step 9 might apply)</td>
<td></td>
</tr>
<tr>
<td>Typewriter/writing utensils</td>
<td>Note* — Decision is not only P.D. — decision made by management team.</td>
<td></td>
</tr>
<tr>
<td>Reports/rating</td>
<td>Note** — May overlap into public affairs or news functions or vice versa</td>
<td></td>
</tr>
<tr>
<td><strong>DECISIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Determine if rating information is accurate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Decide which program alternatives would perform better than existing programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Determine if locally produced programming would meet needs of station</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Decide if existing programs can be updated and/or modified</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Ascertain if entire format should be changed</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CUES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sample size, gathering techniques, demos and psychographics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How program does in other markets, nature of programming, audience need, comparison of similar programming in same market</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature and worth of idea, salability, audience reaction to pre-show, comparison of similar programming in same market</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make up of existing program, compatibility to change, indicated weaknesses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall ratings, audience response, sales</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ERRORS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bad analysis, possible program change that isn’t needed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ineffective choice, audience loss, failure of programming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ineffective idea, waste of time and money, loss of audience, and revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Failure to improve programming, loss of audience and revenue, additional of basic format</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Failure to SAVE A SINKING RADIO STATION</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## (TASK STATEMENT) PROGRAM EVALUATION

### SCIENCE
- Basic logic as it applies to philosophy of station
- Interpersonal communication
- Psychology as it applies to persuasion and need
- Sociology as it applies to group compatibility
- Kinetics
- Communicative science as it applies to verbal intercourse (group or otherwise)

### MATH - NUMBER SYSTEMS
- Basic statistical skills
- Basic time measurement
- Basic counting

### COMMUNICATIONS

#### PERFORMANCE MODES
- Reading
- Talking
- Writing
- Listening
- Seeing — observing
- Sensitivity

#### EXAMPLES
- Scripts, copy/continuity, analysis, surveys, reports, memos, programming recommendations, new ideas
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- Kinetics, accuracy, poise, awareness
- Interpersonal communication, kinetics, T.A.
PERSONNEL MANAGEMENT

Duty 1

1. Evaluate performance of programming personnel.
## EVALUATE PERFORMANCE OF PROGRAMMING PERSONNEL

### TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

- Program director
- Employee files and records
- Contracts and union agreements
- Station policies
- Job descriptions
- Training manuals
- Placement service information
- Trade publication classified ad sections
- Applicant information
- Source list for colleges, training schools
- Ratings for personalities

### STEPS

1. Consult job descriptions, training manuals, station employee policies, employee records, contracts and agreements (develop if necessary)
2. Establish criteria for job performance
3. Meet with each employee periodically to review progress
4. Evaluate performance
5. Promote or give raises where needed
6. Place ineffective personnel on probation
7. Suggest improvements, set up objectives where needed
8. If no improvement, discharge employee or fail to renew contract
9. Advertise openings
10. Consult applicant files
11. Interview prospective replacements
12. Hire best candidate
13. Orient new employee to job
14. Train in specific duties

*Note – In instances where an employee quits, begin process at step 9
*Note – Or have immediate supervisor train employee

### DECISIONS

1. Decide on job performance requirement criteria
2. Determine if employee is satisfactorily accomplishing task
3. Decide to promote, grant raise, pass or place employee on probation
4. Determine to remove employee on probation
5. Determine most effective new employee candidate

### CUES

- Job descriptions, contracts, station policy, union agreements
- Job descriptions, contracts, station policy, union agreements, job performance requirements, evaluations of superiors, ratings (for talent), community response
- Job descriptions, contracts, station policy, union agreements, job performance requirements, evaluations of superiors, ratings (for talent), community response
- Failure to improve or meet objectives
- Job criteria, candidates' credentials, experience, references, interview reactions

### SAFETY – HAZARD

- Personal violence from irate employees
- Union-management disputes – strikes, loss of income

### ERRORS

- Ineffective personnel management, inefficient output
- Unrealistic goals and expectations, union difficulties
- Underachieving employees, inefficiency, inept employees, ineffective personnel management, inefficient output
- Unrealistic goals and expectations, union difficulties
- Ineffective evaluation of personnel, indecisive actions
- Unfairness to employee, ineffective output
- Not hiring the best available person for the job
**TASK STATEMENT**

EVALUATE PERFORMANCE OF PROGRAMMING PERSONNEL

<table>
<thead>
<tr>
<th>SCIENCE</th>
<th>MATH – NUMBER SYSTEMS</th>
</tr>
</thead>
</table>
| Interpersonal communication  
Psychology as it applies to human behavior and evaluation  
Sociology as it applies to group interaction  
Kinetics  
Communicative science as it applies to evaluation and verbal intercourse | None |

**COMMUNICATIONS**

**PERFORMANCE MODES**

- Reading
- Speaking
- Talking
- Writing
- Listening
- Seeing – observing
- Sensitivity

**EXAMPLES**

Personnel evaluation reports, job descriptions, job analyses, objectives, resumes, application, audience feedback  
At seminars, conferences, meetings.

Management, staff, applicants, job placement agencies, media people, audience  
Evaluative reports, job analyses, objectives, memos, comments, notes, staff promotion recommendations  
Management, staff, ideas, recommendations

Staff activity, job performance, individual interaction, personal growth  
People, events, activity, growth

**SKILLS/CONCEPTS**

Word recognition, punctuation discrimination, vocabulary  
Articulation, enunciation, inflection, tone, audience awareness, facial expression

Articulation, enunciation, poise, awareness, persuasion  
Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity

Concentration, auditory discrimination, discerning important and unimportant information  
Kinetics, accuracy, poise, awareness

Interpersonal communication, kinetics, T.A./TM