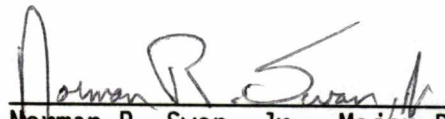
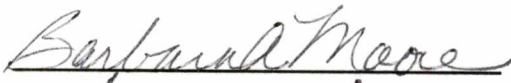


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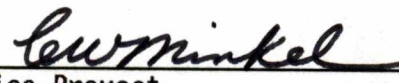
I am submitting herewith a thesis written by James Thomas Williams, Jr., entitled "WIVK: A Case Study." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Communications.


Norman R. Swan, Jr., Major Professor

We have read this thesis
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WIVK: A CASE STUDY

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

James Thomas Williams, Jr.

March 1988

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Last, but not least, I would like to thank the management and staff of WIVK for their support and enthusiasm in this project.

(WIVK is a great radio station, consisting of great people, and because of that success will always follow!)

ABSTRACT

The purpose of this study was to examine WIVK and compare those findings with the findings produced in the Radio in Search of Excellence study conducted by McKinsey and Company in 1985.

It was assumed that both of the studies would produce similar findings concerning management practices and day-to-day operations. That assumption was valid as findings from both studies were similar in many areas including community involvement, reinvestment, personnel, management, and research. Three areas discovered at WIVK, which were not discussed in the McKinsey and Company study were management's handling of exterior problems, innovation and avoidance of complacency, and closeness to community through decision-making at the management rather than ownership level.

The paper also provides suggestions for WIVK's continued success and suggestions for further study in the field of broadcast management.

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CHAPTER I

INTRODUCTION

In 1952 the Federal Communications Commission granted a construction permit for a 1000 watt AM radio station in Knoxville. Over the past 35 years, WIVK has grown into one of the top stations in the country. By receiving a 37.1 share of the Knoxville market in the spring of 1987, WIVK, for the second consecutive quarter, was named the number one radio station in the United States (Radio and Records, Arbitron spring book, Duncan's Radio Market Guide, 1987 edition). In addition, the number one ranking in the spring of 1987 continued WIVK's 15 year hold on the number one ratings spot in Knoxville. Awards received by WIVK range from 1987 Country Music Association station of the year to 1987 Spring Achievement Awards, medium market station of the year.

The purpose of this thesis is to examine WIVK in order to identify those components of the station and its management which have helped to determine its success. Management styles and day-to-day operations will be analyzed in light of research conducted by McKinsey and Company in Radio in Search of Excellence. The McKinsey study, commissioned by the National Association of Broadcasters, was conducted with basically the same purpose, to analyze radio stations, determining what management practices and daily operations are important in the success of those stations. The major difference is that this study will focus on one radio station while McKinsey and Company studies a total of 11

stations. It is predicted that many of the qualities of those 11 successful stations will be identifiable at WIVK.

Background on WIVK

WIVK signed on the air March 20, 1953 with total revenues the first day amounting to \$64.25. The assigned frequency for the AM station was 860khz. The station operated on 1000 watts during the daytime only. Announcer Claude Tomlinson, who celebrates his thirty-fifth year with WIVK in 1988, signed the station on the air. The original location in downtown Knoxville included an auditorium where live country music shows were held. These daily shows hosted entertainers such as Archie Campbell, the Everly Brothers, and Dolly Parton.

WIVK utilized block programming in the early years with country music in the mornings, gospel music in the afternoons, and soul music in the evenings until sign off. With the emergence of Elvis Presley on the music scene, traditional country music lost a large portion of its listeners to the new rock format. To counter this, in 1961, WIVK began programming a Top-40 format to attract those listeners. In 1964, WIVK turned its programming to modern country, sometimes called the "Nashville Sound." This format steadily evolved into today's more contemporary country music format.

In September of 1965, WIVK added a full-time 50,000 watt FM station to the company and in December of that year signed on the air. Programming for the new FM was country music, which was consistent with that of the AM.

In 1960, WIVK filed for permission to move from 860khz to 850khz, the current AM frequency. In October of 1965 permission was granted and in November of 1966 construction of the tower was completed and equipment was installed. With the change, WIVK-AM increased its power to 50,000 watts, while serving Knoxville as a daytime only station.

Local news began on WIVK for the first time in 1973 when Mike Hammond established the news department.

In 1976, Dick Broadcasting, owner of WIVK, purchased WKDF-FM and WKDA-AM in Nashville. Also in that same year, the WIVK mascot, Wivick the Frog, was born. In 1977, WIVK-FM surpassed WIVK-AM in the market rankings for the first time. In the next year, WIVK moved its FM tower and transmitter to Green Top Mountain. With this move, WIVK-FM went from 50,000 watts to 100,000 watts.

In 1960, Inside Radio Ratings Report and Directory reported that WIVK had become the number eight radio station in the country.

Management at WIVK changed in 1981 when Bobby Denton became station manager and Mike Hammond became operations manager.

In 1983, WIVK-AM changed its call letters to WHIG-AM. With less than favorable reception from the audience, the new AM call letters were soon changed back to WIVK-AM. In the next year, 1984, Dick Broadcasting purchased Greensboro, North Carolina radio station WKRR-FM.

In 1986, WIVK was named the number one country radio station in the United States. Simulcasting on WIVK-AM and WIVK-FM was again used in 1986 and has continued to date.

In September of 1987 WIVK purchased WNOX-AM, a 10,000 watt 24-hour station, and announced the future sale of WIVK-AM. Also in 1987, WIVK was named the number one radio station in all formats by Radio and Records magazine and the "Medium-Market, Station of the Year" by the Country Music Association (WIVK Policy and Procedure Manual, pp. 1-2).

Background on the McKinsey Study

McKinsey and Co. (1985) analyzed 11 radio stations which had been determined to be successful, both in financial terms and in audience rankings (see Appendix 4). Researchers spent up to three days at each of the stations interviewing and observing the station staff for practices that helped to make the stations successful. McKinsey and Co. felt many of the management practices and procedures would be the same in the successful stations it analyzed. If these conclusions were accurate, and successful stations exhibited similar characteristics, the study of broadcasting would be furthered by this discovery.

McKinsey's methodology included two general criteria for determining stations for the study: same and different. Under the criteria of same, McKinsey searched for stations which were successful both financially and in their audience rankings. In addition, the stations were required to be known by industry officials and peers as highly innovative in their management practices.

To satisfy the financially successful criteria, the stations chosen had a combined average net operating profit of 34% for the 1982-83 year, 11 percentage points higher than the industry average for that

same period. To fulfill the market criteria, all of the stations chosen had been number one in their market for the last few years.

In order for the study to be representative of the industry, McKinsey required the final sample stations to be different in some of their characteristics. Among those characteristics were "different formats and market sizes; a balance of geographic locations; and a range of maturity levels" (Radio in Search of Excellence, p. 3).

McKinsey researchers spent up to three days studying each of these sample stations and many more hours analyzing the findings for similarities in management principles. To date, their findings have been the most complete work on radio station management and operation. The results of the McKinsey study will be stated in the review of literature.

Significance

This study is an important self-examination for WIVK. It will pinpoint those management practices and station operating procedures and features which are the most important and have the most effect on the station's success. These practices and procedures need to be identified and documented so that WIVK can pursue future activities with continued success. Secondly, this study will provide direction for other radio stations looking to achieve success. While other stations may differ from WIVK and the McKinsey 11, the management principles found here could apply to many market situations. Third, and most importantly, this study will attempt to identify procedures and practices of radio station operation that help to determine

success. As a first priority, this examination will represent a case study of WIVK's successful qualities, and then those findings will be compared to McKinsey and Co.'s findings in order to determine the similarities between the two.

By no means will this study attempt to define all the qualities required for successful radio station operation, but it will examine those critical to WIVK's success and those found in the McKinsey and Co. study.

Thesis Outline

This thesis study will include four additional chapters. The second chapter will contain a review of relevant literature from 1980 to the present. The review will include books, publications, and studies on radio station management. In addition, the McKinsey results will be outlined in this chapter. Chapter III will describe the methodology used and contain an evaluation of the limitations of this study. The fourth chapter will be used to report the findings at WIVK and Chapter V will provide conclusions and recommendations for further study.

CHAPTER II

REVIEW OF LITERATURE

This review of literature examines research and publications on radio station management for the period of 1980 to the present. In addition, books by Hillard (1974), Quaal and Brown (1976), Hall and Hall (1977), and Routt, McGrath, and Weiss (1978) have been included because they are used as textbooks.

The review has been divided into 10 sections, the first of which is the findings from the McKinsey study in Radio in Search of Excellence. This section was listed first for two reasons. First, in this thesis, the McKinsey study will be compared to the findings at WIVK. Secondly, the McKinsey research is one of the most comprehensive, up-to-date studies on radio station management.

The second section will include the results of the National Association of Broadcasters' 1985 survey which took place in conjunction with the McKinsey study. Knowing that only a few stations could be fully analyzed by McKinsey, the National Association of Broadcasters (NAB) sent out a survey questionnaire to 1378 radio stations. The purpose was to gain additional information on management principles from managers to compare with McKinsey's findings. Those findings will be outlined in the second section.

Six of the remaining sections will deal with departments of the radio station. These six sections are programming, sales, engineering, promotion, news, and research.

The last two sections are station image and community involvement. These two sections were chosen and singled out because they did not fit into any of the other sections. In addition, they were mentioned in many of the articles and books as very important to station success.

McKinsey Study

McKinsey and Co. (1985) found that each of the stations spent large sums of money on equipment to insure they had the finest possible broadcast signal at all times. In addition, the sample stations went to great lengths to insure fail-safe operations and created numerous back-up systems for their transmitters and on-air equipment.

Each of the stations reinvested heavily into their operations. Anything felt to achieve additional ratings was the target of reinvestment. Some of the areas mentioned were promotions, research, and salaries.

The stations were basically the same in their structural set-up. According to McKinsey, these stations utilized "teamwork, collaboration, and blurring of functional lines" (Radio in Search of Excellence, p. 25) to push for integration over specialization. McKinsey found the stations had a high level of cooperation among departments, with planning and conducting promotions one of the most cooperative areas.

McKinsey found that the station managers agreed on four principles related to staff and skills. First, they hired individuals with a love for radio. Secondly, they looked for people who were success oriented.

Third, they lured local talent; fourth, they pressed for longevity in those they hired.

McKinsey found the management control system at the stations to be a loose-tight one. At the top of the organization the management was firm, but within the departments the management allowed for freedom and creativity in the staff. The management system also contained three components: an accountability framework, performance monitor, and a means for corrective action if needed.

Concerning the organizational culture, the stations were all reported as fun places to work. All the stations had a bias for action and pressed against complacency. In addition, the culture allowed for flexibility to take risks and intuition played a major part in many of the decisions.

In examining the managers' styles, McKinsey found no one style that dominated the sample station managers. However, all the managers had devoted their careers to broadcasting.

A final point, and the most important to McKinsey, was that of shared values of the staff at the station. The sample stations contained a clear set of shared values even though they were not written down. Each of the stations emphasized that its staff provide both the highest quality workmanship and the best service at all times.

NAB Survey

The National Association of Broadcasters survey was designed to complement the work of McKinsey. Knowing how difficult it would be to interview all the radio station managers in the country, the NAB sent

out 1378 questionnaires, 500 to identified top-performing stations and the remainder to average stations. The questionnaire included 27 radio management principles which the managers were to rank as to their importance to management. After rating each principle from 1 to 5, the managers were asked to identify the five most important principles.

The five most-mentioned principles were:

- 1) targeting programming to a well-defined segment of listeners,
- 2) having a value system based on the belief that quality and service are as important as making a profit,
- 3) having all employees share the same idea of what the station is trying to achieve,
- 4) allowing staff at all levels to contribute to decision-making, and
- 5) making significant reinvestment in the station to maintain market position over the long term (Radio in Search of Excellence, p. 55).

The top performing station managers rated 24 of the 27 principles higher than the control group and areas which received a much higher rating by the top performing managers included:

- 1) encouraging staff to try new ideas,
- 2) targeting to a well-defined audience segment,
- 3) talking to staff,
- 4) allowing them to contribute to decision-making,
- 5) using non-monetary incentives, and
- 6) encouraging informal communications (Radio in Search of Excellence, p. 60).

In summary, the successful stations tend to hire highly creative people with the ability to make decisions and keep those people well-informed about the direction in which the station is heading. Close detail to the needs of the target audience, the pursuit of high quality and service, and significant reinvestment to insure future success are areas that successful stations concentrate on in their day-to-day operations.

Programming

Hall (1974) described the programming department as the element of organization with the duty of taking management's programming decisions and policies and implementing a finished product. Quaal and Brown (1976) added that the programming department is the "showcase of a radio or television station" (p. 163) while pointing out that it usually employs more staff than any other department and "produces the only product the station has to offer, whether it be entertainment or information" (p. 163).

According to research, the program director's job includes monitoring the station and competition, communicating with talent and staff; planning the department budget; creative thinking on how to keep the station sound fresh; and hiring, training, motivating, counseling, and firing talent (Paiva 1983; Quaal and Brown, 1976).

Sklar (1985) mentioned characteristics shared by excellently programmed radio stations. Priority, he said, is devoted to assembling and protecting a station staff, and, at excellently programmed stations, staff has freedom to work.

Sherman (1987) stressed that programmers of radio stations have three areas of concern when dealing with and evaluating personalities. The first area is familiarity or recognition of the announcer by the audience. The second area deals with popularity, while fatigue or burnout comprises the third area.

Lowry, in Radio Only (1986), discussed information learned from research conducted using focus groups in eight different markets across the country to determine listening trends. According to the study, weather forecasts have little credibility no matter what the source is, mid-day traffic reports are gaining importance, and PM drive newscasts are seen by the public as repeats of the morning news.

According to Routt, McGrath, and Weiss (1978), listeners of country music expect consistency "whatever time they tune in, morning or midnight" (p. 107). They said this is because country stations tend to be adult-oriented, and, unlike rock stations, do not have to change their programming to meet the "habits and school schedules of young children and teenagers" (p. 107). They also said that country stations seldom daypart except for tempo because they appeal to roughly the 25 to 64 age group and added that country stations typically play the same music over a 24-hour period. Routt, McGrath, and Weiss added that country stations program more news and more bright chatter and topical conversations in the drive times than at any other time during the day.

According to this review, successful stations concentrate on providing their staff with the freedom to be creative and place emphasis on assembling a staff and minimizing turnover. In addition, successful stations hire program directors with the ability to program

creatively and who also are able to communicate with the talent and the staff about their performance without causing conflict or resentment.

Sales

It is important for the sales manager to know why the advertiser buys advertising. Howard and Ziegler (1984) listed four basic elements of station selection: cost efficiency, maximum coverage, image enhancement, and communication effectiveness (p. 43).

Duncan (1985) provided three suggestions to help a station move towards sales perfection. First, Duncan suggested the staff sell both radio and their station simultaneously. Second, the station should be a sales consultant to the client and, third, should maintain its rates and keep its integrity even if it means walking away from potential business.

According to Greenwood (1985), when the manager wants to achieve high performance as a sales norm for the station, he has four basic steps. First, by using clearly defined goals, he can set the projected sales figures for the station. Next, he must provide plenty of feedback on how the staff is doing in achieving their goals. Third, he should reward the sales staff when they reach a goal. The fourth step, which runs throughout the entire process, is providing support to help all the salespeople reach their goals.

Marcus (1986) warned that a good salesperson does not simply become a good sales manager because he is "good with people" (p. 142). He said the "complexities of sales management demand a combination of objectivity, business acumen, and leadership skills" (p. 142).

Several authors discussed the duties of the sales manager. The consensus was that the sales manager is directly responsible for all sales of the station; handling management of the sales staff; establishing advertising rates; and planning, preparing, and administering departmental budgets (Sherman 1987; Warner 1986; Marcus 1986).

Greenwood (1985) stated that rewards are very important to sales staffs and "the more you expect of your people, the more you must invest in them" (p. 78). He said this must be nearly an equal ratio.

According to Marcus (1986), a "carefully selected staff combines experienced personnel with one or two energetic but less-experienced salespeople . . ." (p. 142).

Warner (1986) mentioned several duties of a salesperson: to develop new accounts, to obtain and process orders, to maximize revenues, to provide customer service, to manage accounts, to monitor the marketplace, to forecast, to recommend tactics (packages, approaches), and to cooperate with other salespeople and with the community.

Warner (1986) also introduced information from a survey conducted by the International Radio and Television Society (p. 13) concerning what media buyers think are the most important characteristics for a salesperson to possess. Ranked first was communication skills. It included clarity and conciseness. Empathy or insight and sensitivity was ranked second, with knowledge of the product, industry, and market the third most mentioned characteristic. Fourth, fifth, and sixth on the survey were ability to solve problems, respect, and service.

Personal responsibility for results ranked seventh, while not knocking the competition was eighth most chosen by the media buyers.

Mayer and Greensburg (in Warner 1986, p. 13) listed two qualities a salesperson must have: empathy and drive. They said the salesperson must have "the ability to feel as another does" (p. 13) in developing a sale, and he needs to have a particular type of ego drive "which makes him want and need to make the sale in a personal or ego way, not merely for the money to be gained" (p. 13).

From the other perspective, the sales manager should know what the salespeople want or expect from their jobs. Greenwood (1985) identified 11 particular wants or needs: security (consistency in management); recognition when warranted; knowing that they are doing significant work; attention; freedom of action; opportunity to make mistakes; upward mobility; supervisory help to reach higher levels of client contact; visibility and respect; assistance to cope with customers and referral sources; and recognition for taking on and meeting tough challenges.

Greenwood (1985) noted that salespeople go through four stages throughout their years in sales. The four stages are survival, learning, competence, and professional. It is important for a sales manager to be able to determine what stage each salesperson is in, in order to better counsel, train, and understand his sales staff's needs. The survival stage occurs during the first month on the job when the salesperson is given conflicting advice about how to sell and who he should talk to about sales. The second stage is learning. This occurs after about 30 days when ideas become clearer, associations are made,

and contacts with prospective clients have been developed. The focus now turns from "surviving" to "when will I make some money?" (pp. 74-75). Competence is the third level and will usually take place between the first and third years, depending on the sales situation and the station. The salesperson realizes he is good at selling advertising and has learned the basics. During this stage, peer acceptance is very important to the salesperson. The fourth and final stage is professional, which usually occurs in or around the fifth year. At that point the salesperson comes to a "Y" in his career and the choice of whether to continue selling or go into management becomes a major consideration. At this level, status at the station and in the community is very important.

According to the review, successful stations use sales as a tool to help clients reach targeted audiences who are willing to purchase the advertised product or service and not only as a means for station revenue. The successful stations realize that future sales will depend on product or service sales for the client and they do their best to see that the sales take place. These stations do more than sell advertising, they become consultants to the clients. In addition, they are quick not only in selling their own stations but in selling radio as a viable and efficient way for reaching the clients' targeted consumers.

News

The following section of this review of literature will outline some of the advantages of having a radio news department, the

responsibilities of a new director, tips for improving content and presentation, and will include some information from audience preference studies.

Shepard in Broadcasting Magazine (1987) emphasized the importance of news on a station: "If you have a good early morning news product, you have a better chance to keep that listener throughout the day" (p. 86). Shepard added that the station will be rewarded through better premium rates and community goodwill. It has also been noted that radio news can offer both immediacy and relevance (Paiva 1983, p. 17) and that stations have determined news can be a "key element" in creating their own image and differentiating themselves from the competition (p. 50).

Marcus (1986) described the news director's responsibilities as the "design and content of the station's news programs" (p. 20). He listed preparation and administration of the news department's budget and supervision of the staff as two other responsibilities of a news director.

Jim Farley, Vice-President of radio news for NBC, stated in a radio news panel that one of the biggest problems with radio news lies in the area of the news director not being viewed as one of the department heads (Broadcasting Magazine, 1987, p. 86). He said the news director needs to work closely with the program director, sales manager, and the station manager.

Paiva (1983) said the use of voicers or actualities can make the station news staff seem larger than it really is. He said news voicers add "pacing, inflection, and drama" to the newscasts (p. 17).

Paiva added that the news department should provide on-the-scene reporting if the budget allows for it. He said this type of reporting "brings immediacy to the news" (p. 17) and shows the care the station has for the community. In addition, Paiva said news vehicles can help signal the station's presence at big news events.

Routt, McGrath, and Weiss (1978) describe country music station managers as wanting their stations to be more than just music oriented, and for this reason they often carry news, weather, and public service information.

A study commissioned by the Associated Press and conducted by The Research Group of California uncovered some information concerning public impressions of various parts of radio newscasts (Broadcasting Magazine 1981, p. 32). According to the data, only 3% of the respondents said news was an "irritant," while 38% said radio news can "please" its audience, and 45% said it will "satisfy" its audience. Other findings included: "morning drive is still the biggest news time; most in the audience want their news in five-minute segments on the hour; good weather reports and forecasts are more important before 9 AM as are traffic and road condition reports" (p. 32). In addition, the study found music to be more of a draw than news in the afternoon.

An article in Broadcasting Magazine (1983, p. 50) stated that a large portion of industry officials believe deregulation has had a negative impact on news operations. However, the article negated the industry officials' claims by using research conducted by Vernon Stone, Director of the School of Journalism at Southern Illinois University for the Radio-Television News Director's Association (RTNDA). The

RTNDA study said that 87% of 335 radio stations that responded had no change in their news operations. The article says that the most noticeable example of the negative effect of deregulation is found in "major cities where some music-formatted stations are cutting back on news staffs and news programming" (p. 50).

Many successful stations, according to the review, utilize their news departments as a means to provide a separate identity or image from other competing, similarly-formatted stations. The content of news on these successful stations often includes on-the-scene reporting and actualities to enhance the coverage. Finally, at the successful stations, the position of news director is viewed by management as on the same level as other department heads.

Research

Sklar (1985) feels an indication of excellence in radio can be seen through good research. He said excellent stations will conduct the research very carefully, weighing the "statistical evidence and the way it was gathered, against the show business entertainment factors (and instincts) before pulling out all the props and changing a winning routine" (pp. 66-67).

Harker (1985) described radio research as enabling "a radio station to speak to a few hundred listeners with the confidence that the opinions of these few hundred reflect the opinions of all listeners in equal proportion." Harker added that there are two forms of research: perceptual and music. Perceptual includes telephone studies and focus group research dealing with image and other issues like news,

announcers, and public affairs programming. Music research deals with determining the music tastes of the audience.

The National Association of Broadcasters (1966/71) in A Broadcast Research Primer suggested there are several areas in which research can help a station: "management planning for expanded operation, providing basic marketing data, determining competing station's and other media's audiences and revenues, developing sales, evaluating programming, and measuring changes--the pattern of progress or erosion in audience, market, advertisers, and programming and sales service" (pp. 2-4).

Quaal and Brown (1976) suggested a station conduct research on the local audience at least once a year as a supplement to other research the station buys. They said the usefulness of the station's local research "lies in disclosing how well the station is presently communicating and how it may improve its communication in the future" (p. 154).

Sherman (1987) noted that advertisers demand research be conducted continuously in order to gauge the impact of their commercials. According to Sherman, this type of research drives the industry as the "high viewing and listening levels translate into greater advertising revenues for stations and networks" (p. 305).

Sklar (1985) suggested when using a research company the station should tell them what it needs to know, making sure that the company knows how the listeners perceive the station.

Bolton (1985) stated that successful station managers have a "healthy skepticism" about research and what it can and cannot do. Bolton, in describing his company's relationship with radio stations,

said "we constantly see our research used as a supplemental issue that compliments other elements of the station's decision-making process" (p. 107). Bolton said successful stations do not place all of their decisions in the hands of the researcher, but realize that research can help them to make the right decisions and they "like to have the odds in their favor" (p. 107). Bolton suggested stations stay out of sync with Arbitron to avoid quick "knee-jerk" decisions. In order to do this, stations should monitor their audience at times other than Arbitron to determine if the findings in Arbitron are determinants of the station during all times. As a final point, Bolton said that great radio stations "act upon their research results" (p. 111).

Hall and Hall (1977) suggested there are two types of programming research: audience and music. They said the audience research should be conducted sporadically and should consist of "time periods when people are available to listen by demographics, and information about the services the public might need" (p. 104). Music research should be conducted weekly and should consist of data obtained from visiting record promotional persons, record store sales, and radio music national trade papers.

Marcus (1986) noted that most stations complement the research they receive from the rating services with qualitative research "to identify market trends and attitudes, and to gain a more complete picture of their station's performance" (p. 139).

Marcus (1986) added that management uses qualitative research "to survey audience attitudes about its music" (p. 139) through phone call-outs and/or auditorium testing. He said during the testing the

respondents are asked about "individual music selections, the order in which the records are played, and often about new recordings and artists" (p. 139). Other areas in which Marcus says stations use research are "to evaluate the appeal and popularity of on-air talent, the status of their music library, and to find ways to adjust the music rotation to reduce audience turnover and improve the station's cumulative rating" (p. 139).

Harker (1985) pointed out there are four potential pitfalls of music research. First, he said, the wrong people can be tested such as non-listeners and the wrong age group. Secondly, the wrong music can be tested. In this situation, the station might choose to leave out songs because of tempo or style which could affect the listeners' tastes. Third, Harker says the wrong evaluative scales may be used; fourth, the results may be improperly interpreted by either the research company or the radio station.

Paiva (1983) detailed the reasoning behind the weekly survey of music outlets as being based on the idea that "audience music preference can be observed in the audience's willingness to purchase records . . ." (p. 57). Record sales and the use of requests suffer from similar methodological problems (Paiva 1983; Harker 1985). First, the samples are self-selecting, which means the portion of the audience involved "chooses itself by calling the station or buying a record" (Harker, p. 100). Second, in these two forms of research, there is no demographic information; third, there is no way to check the accuracy of the final results. Finally, the information can be "hyped." Harker added that research conducted on record sales has suggested a small

group of consumers purchase most of the records. Paiva suggested that call-ins are expensive and time-consuming.

Harker (1985) examined call-out research and described it as "the process of playing short portions of songs to listeners on the telephone. After listening to the song, listeners are asked to evaluate the song" (pp. 100-101). In call-outs the station is able to determine and control the respondents. Harker said if call-out is conducted weekly it can "enable a station to track the popularity of songs over time" (pp. 100-101). Sherman (1987) added that music hooks usually contain from 5 to 15 seconds of songs which respondents are asked to rate on a scale of 1 to 5. Sherman said the low cost and the quick turnaround on information are two advantages of call-outs. On the other hand, Sherman said the samples are sometimes inaccurate representations of the audience, and the potential for researcher bias exists with the use of station personnel. Sherman said new songs are hard to use as hooks because they are unknown and the call-out system generally works best with well-known songs.

Sherman (1987) suggested the focus group contain 10 to 12 people and should meet 1 to 3 hours, sampling programs with the aid of a moderator. He said the session should contain a discussion of music and format preferences, evaluation of non-musical elements such as news and public affairs, evaluation of the announcers, discussion of the station's overall image, and analysis of the promotional research. Sherman said the low cost, speed of results, and the ability to customize the respondents to the station are three of the advantages of focus group research. Sherman also listed the limitations of focus

groups. He said the station should be careful to get a representative group and that the small sizes may have an effect. Secondly, the effectiveness of the focus group depends on the ability of the moderator to pull information from the members.

Harker (1985) described auditorium testing as similar to call-out in that it requires participants to evaluate songs by listening to portions of them. In auditorium testing, a large number of participants are used and it allows a station to evaluate a large number of songs very quickly.

Sherman (1987) described the process of auditorium testing as consisting of 50 to 200 "target listeners" listening to music hooks in a large auditorium. He said more people can be tested with the auditorium testing than in call-out, and auditorium testing allows for face-to-face contact between researcher and respondent.

Paiva (1983) said there are problems with using music trade publications because methodologies of the publications generally vary, and external pressures are sometimes placed on them to maintain chart positions.

Successful stations utilize research often to keep in touch with their audiences. These stations conduct their research carefully but are still reluctant to make decisions based totally on that research. They use the research in a way that complements the experience in the market that the staff and management have already acquired. Types of research conducted include auditorium testing, call-out, focus groups, record store sales, and requests.

Engineering

This section of the review of literature will include a description of the engineer's duties and responsibilities.

Howard and Ziegler (1984) described the duties of the chief engineer as including the maintenance of the broadcast facility in order "to provide the audience with the best possible broadcast signal" (p. 33).

In Broadcast and Cable Management, Marcus (1986) said the chief engineer has several duties: "maintaining maximum technical performance of all studio and transmitter equipment; oversees the maintenance of records regarding FCC technical requirements; prepares and administers department budget; supervises engineering and technical staff" (p. 22).

Little information was found on engineering. However, of that found, it was apparent that successful stations employ engineers who can promote and maintain the best possible signal at all times; something that is critical to the successful operation of a radio station.

Promotion

This section of the review of literature will describe the promotion department and how it operates in relation to other departments at the station. In addition, tips on staging promotions, both on- and off-air, are provided by professionals and academicians.

Ziegler and Howard (1984) described the promotion department as promoting the program and personalities of the station "on the station itself and through other media" (pp. 33-34).

Marcus (1986) described the promotion manager's job as including the overseeing and "design and execution of all advertising, promotion, and publicity material related to programming and institutional activities . . ." (p. 22). Marcus also said the promotion manager is in charge of preparing and administering promotion department budget and supervision promotion staff.

Paiva (1983) said a contest may provide more than attracting attention for the station and become a focal point giving the "personalities something new to talk about," (p. 24) and providing "a theme around which to design outside promotional material" (p. 24). Paiva said a contest gives the station a chance to show its staff that it is actively competing in the market.

Paiva (1983) also suggested five basic rules for any off-air promotion. He said the station should first define the target audience. Next the station needs to understand the limitations of the medium chosen to promote the activity. Third, the promotion should be evaluated and reviewed often during the period of its running and if, in the middle of the promotion, the station feels the promotion is not working, it should change it. Fifth, Paiva said the station should "promote its promotion" (p. 44).

According to the literature review on promotion, successful stations utilize promotions to keep the audience interested and excited about the station. These promotions also provide these stations with a

means of keeping the staff excited and interested in the stations themselves by building a high level of morale. At these successful stations, the promotion department stays in contact with both sales and programming when it designs promotions to insure that the station receives the maximum benefits from the least expenditures.

Community Involvement

Concerning community involvement, the major sources of information included those written by Eastman (1985) and Quaal and Brown (1976). This section will deal with what community involvement can do for a station's image and how, and to what degree, management should pursue active community involvement.

According to Eastman (1985), radio stations should consider involvement in the community as a "fundamental operating principle" (p. 117) and the successful station "consistently identifies . . . with the community in its on-air announcements, in print- and cross-media advertising, on its stationery, on vans and equipment, in audience giveaways and so on" (p. 116).

Eastman (1985) quoted Robert Hyland, Vice-President and General Manager of KMOX, St. Louis, as saying one key to community identity "is visibility over the long haul--achieved by sending the station's microphones and staff to all important meetings and public gatherings and turning special events into service programming" (p. 117). Eastman said for the station to establish and maintain the values of community involvement, it "requires a nearly obsessive level of concern with community activities, public and private commendation of worthy

efforts, constant reinforcement through coaching staff members and setting a personal example in the field" (p. 114).

Eastman (1985) quoted Jerry Wishnow, an expert in public service who has devised a model in which stations are categorized by their individual efforts in community involvement. The model has radio stations falling into one of three different categories: passive, active, or activist. At passive stations, public service announcements (PSA's) are run, management joins organizations, and the station tends to co-sponsor some community affairs. Passive stations, however, are characterized by ones "waiting for an invitation" (pp. 119-120). According to Wishnow, this type of station tends to have a large portion of national PSA's and does little to enhance the local announcements read on-air. In addition, management of this type station tend to fear what employees might say to the public or press about the station. The second type of station is an active one. In this station the executives join "every suitable organization" (p. 120), and incentives are provided for the staff members who join. This station typically sponsors at least one annual charity fund-drive in addition to other frequent events. A large number of PSA's are found on this station along with a community billboard and some public affairs informational programming. Wishnow says "although management speaks publicly in favor of community involvement, its staffers tend only to see the commercial value of the symbol" (p. 120). The third level, the activist station, is the most community-minded of the three. This station sponsors community events and raises funding for enterprises it sees as worthy. It "airs carefully nurtured local

PSA's" (p. 121) and incorporates a considerable amount of public affairs programming. At this station, the staff participates in a large number of various organizations, and the station tends to intervene in social problems, using its resources "to generate a new public awareness of an issue" (p. 121).

Quaal and Brown (1976) pointed out that the station manager "must show his interest in the well-being of his city, his state, and the general coverage area" (p. 110) while encouraging his employees to do the same. Eastman (1985) added that managers should reinforce and shape the values of community involvement by "practicing and preaching them with consistency and sincerity" (pp. 113-114).

Eastman (1985) outlined four benefits of community involvement. First, community involvement can present a positive image and increase influence of the station in the community. Second, if the station receives awards or citations for its efforts, and it usually will, this can add to the symbolic value of the station for the staff, thus increasing their pride in the station. Third, community involvement tends to create high staff morale; fourth, being active may generate responsive advertisers who realize the station is interested in the community. Quaal and Brown (1976) outlined other benefits to be gained through active participation in community affairs. They said confidence and additional respect are two of the immediate benefits, while the station can become more acquainted with the audience through first-hand contact. Quaal and Brown said the interest, activities, and needs of the audience "should be reflected in the local news broadcast daily by the station, and in other areas of local programming and

scheduling" (p. 110), and this first hand contact can help to discern those needs.

Successful stations, according to the review, are active in the communities they serve. They sponsor community events and raise funds for local needs while programming a large number of public service announcements. These stations put a great deal of emphasis on being involved in the community and, because of this, receive many benefits in return. These successful stations become the community, and, when an event takes place, the community expects that the stations will be a part of it.

Station Image

According to Wimmer and Dominick, in Broadcasting Magazine (1980), station image is the "key to competing" and "everything a station does contributes to its image" (p. 52). They pointed out that promotions are one portion of the entire image of the station, and, in order for stations to become a part of the listeners' lives, they should be "sharpening their news and information services" while continuing to fine-tune the music mix.

Wimmer and Dominick, in Broadcasting Magazine (1980) wrote that bigger promotions with more information may enhance the overall station's image, but the most vital component of the station's image is that of the personalities. Quaal and Brown (1976) added that staff members must be "instinctively aware that they are the station to the people with whom they speak by telephone, whom they meet personally, and with whom they collaborate on community projects" (p. 110).

Summary

From this review of literature we have learned that successful stations incorporate many things in their day-to-day management and operations. First, successful stations are active in the communities they serve. They give back to the communities by providing space for local news, public service announcements, and other forms of information for the audience. Second, the stations provide a well-researched product of announcers, music, information, and promotions and aim that product to a well-defined target audience. Third, these stations maintain the best, most powerful signal at all times and attempt to reduce mechanical problems by installing back-up systems. Fourth, these stations hire the most qualified and most motivated people to run the stations, and they allow them room for growth and room for responsibility in decision making. Fifth, in sales, the stations consistently sell the merits of radio advertising in general in addition to selling their own stations. Sixth, they research everything but still rely on intuition and experience in making decisions for the station. Last, these stations are extremely concerned with station image and the way in which the public perceives the station.

These seven areas provide an excellent basis for building a successful radio station. However, there is still a need to conduct research to determine whether or not they are important in all successful stations or merely in the stations studied thus far by McKinsey and the other researchers. With the analysis of WIVK, many of these principles or operations will be accepted or modified. There

also exists a good possibility that WIVK's success can be attributed to other factors not mentioned here. In order to advance the study of successful radio management, it is important to continue examining the management of broadcasting. By examining WIVK, the research on techniques for successful station operation should be enhanced and expanded.

CHAPTER III

METHODOLOGY

The method employed here was that of the case study. It was chosen because of the scope of this examination. With the intention of studying the day-to-day operations of only one radio station, the logical choice seemed to be the case study approach because it would provide an in-depth analysis of the station. If a comparison of stations had been desired, this process would have been inappropriate.

Secondary methods employed included the personal interview, observation, and the administration of a survey. These methods and the particular steps within the study are outlined below.

The first step in this study was to administer a questionnaire to the management team at WIVK (see Appendix 5-A). That team consists of General Manager Bobby Denton and Assistant Manager Mike Hammond. The questionnaire was a copy of the National Association of Broadcasters' 1985 survey of radio station managers (see Chapter II). It was sued to compare the management philosophies of the WIVK management team with those found in the NAB survey.

The questionnaire contained 27 management principles which the management team was asked to evaluate for their importance to WIVK's success. Secondly, the management team was asked to determine the five most important principles from the 27 listed. This step was used to gauge the overall management principles of the key managers at WIVK.

Further, it provided a starting point from which additional questions were generated for later in-depth interviews.

As a next step, the management team was asked to determine two or three management principles which helped WIVK achieve success in six general areas. Those six areas were: programming, attracting and keeping staff, community involvement, innovation, billings, and profit margins. These responses were expected to show the management philosophies at WIVK and, of those, which principles were most important to each of the managers.

The third step in this study was to interview each of the department heads at WIVK and the staff in those departments. Those departments included: programming, sales, music research, and engineering. The staff and management in each of these departments were questioned about how their department operates and how it affects the overall success of WIVK.

Personal interviews were used because they provided the best means to identify station procedures, which were unavailable through observation techniques alone. Secondly, the personal interviews helped to materialize the employees' feelings about WIVK and what they felt contributed to its success. A third use of the personal interview dealt with the actual job descriptions of the employees. Since these job descriptions were not written down in detail, and much work at WIVK involves integration of duties, this method provided the best means of securing the actual duties of the employees.

Analysis of data previously collected by WIVK has been examined and observation of daily activities have taken place. These two activities have been major steps in this study.

The previously collected data consisted primarily of newspaper and magazine clippings plus personal "thank you" letters for events which WIVK has been involved with.

The observation of WIVK employees began roughly one year ago, even before this topic came to light. However, since the topic was solidified about three months ago, observation has become more critical. The observational method is the best means for determining the inner day-to-day operations at any business. When approached cautiously, it provides the researcher with the ability to observe operations which might be otherwise altered, intentionally or unintentionally, by the employees if they were aware of the researcher's presence. In being an employee of WIVK, the researcher was able to examine daily operations as they actually exist.

Limitations

As in any case study, this thesis will contain limitations which may hinder attempts to generalize toward other stations and management situations. However, the study will still be important as an investigative tool for WIVK into its management practices. In addition, while the study might lack the ability to be generalized in whole to other stations, it most assuredly will contain portions that can easily be transplanted to other radio management situations.

However, some limitations do appear in this study. First, with WIVK being a country station, these findings may not be accurate at differently formatted stations such as top-40, easy listening, or middle-of-the-road. Secondly, the question of whether or not these results would be found in other parts of the country can be raised. A third limitation might deal with the size of Knoxville. These results might not be applicable in either a very large city or a very small city. Fourth, the characteristics of Knoxville's radio market might be different and might affect the listening habits of the area. Signal strength of competing stations, quality of competition, type of music tradition, and demographics of the audience may all have an effect on the findings of this study.

A fifth limitation deals with the relationship between the researcher and WIVK. Being an employee of the station will lead many readers to claim bias on the part of the researcher. However, with the use of many questions and interviews, it is felt that the examination of WIVK may be completed with only a minimum of bias. In addition, where this bias might exist most would be in the area of examination of WIVK versus competing stations, and, for the most part, that topic will not be examined in this paper.

With any examination, longer study time and more expenditures on surveys and research staff might improve the accuracy of the findings. However, this study will still be worthy of examination by those wishing to learn about WIVK and radio station management in general.

Wimmer and Dominick (1983) note that case studies are likely to be time-consuming and tend to produce large quantities of information

which may be hard to evaluate properly. Both of these limitations have remained at a minimum and could not be said to have greatly affected this study.

CHAPTER IV

FINDINGS

The opening section of the findings deals with the survey distributed to General Manager Bobby Denton and Assistant Manager Mike Hammond. The responses to that questionnaire will be discussed below. The second section will report the findings from the interviews and the day-to-day observation. That section will be broken down into parts so that each may be discussed separately. These parts include management, announcers, music, news, weather, sports, traffic, promotions, special programs, research, engineering, and sales.

In 1985, the National Association of Broadcasters sent a questionnaire to 1378 radio stations in the United States to complement the study by McKinsey and Company. The findings of both of these sections can be found above in Chapter II.

In order to gain insight into management's philosophy on how important certain principles are to them, the NAB survey was administered to Hammond and Denton (see Appendix 5A and 5B). They were asked to rate the 27 principles listed from 1 to 5 depending on the importance of each to WIVK's success. In this scale 1 corresponds to "not very important" and 5 corresponds to "very important." Grades of importance between 1 and 5 are represented by a rating of 2, 3, and 4.

Both managers agreed the encouraging departments to work together and having the strongest, highest quality broadcast signal at all times rated the most important to WIVK. Each of the following were rated a 5

on the scale by Denton: talking with staff at all levels as often as possible, being flexible enough to move quickly if an opportunity arises, having a value system based on the belief that quality and service are as important as making a profit, having frequent employee celebrations to promote station spirit, and systematically tracking ratings and other syndicated data to assess listener preferences. Hammond rated both clear expectations for employee performance and providing community services that go beyond PSA's and programming as 5 on the scale.

The two managers agreed on the ranking of principles in 12 of the 27 cases and in only one instance did their responses differ by more than one level on the scale. Neither of the managers rated any of the principles below 3.

Interviews and Observations

This section of the findings deals with processes or principles discovered from daily observation and from interviews with the heads of the major departments at WIVK. Those department heads consist of Bobby Denton (Sales), Mike Hammond (Programming), Cleve Hayes (Engineering), and Mickey Dearstone (Music Research). The areas of news and production fall under the heading of programming while promotion falls under both programming and sales.

Management

Management of WIVK is largely undertaken by General Manager Bobby Denton and Assistant Manager Mike Hammond. Principal owner Jim Dick

relies heavily on the judgments of Denton and Hammond to run WIVK's daily operations, providing them the power to make decisions for the station. From this point on, when management is mentioned, it will be in reference to the influence of Denton and Hammond over the station.

The management structure at WIVK may be classified as a loose-tight one. As in any business, management must distance itself from its employees and make certain decisions on what is best for the station. Many times the decisions must be made without input from the employees. This is true at WIVK at the top management levels. The top layers of management require a tight control to guide and direct the station toward success. This is because these decisions require management's experience and knowledge as well as responsibility to determine the right path for the station. Examples of top management decisions that fall into the tight management category include equipment expenditures, format alternations, and the hiring and firing of personnel.

In day-to-day operations, WIVK largely employs a loose structure as employees are provided the freedom to make decisions on their own. Hammond described the work environment at WIVK through that of the on-air announcer:

We are in a creative environment. . . . When you're working with creative people, you have to give them a lot of lee-way. . . . They have to be able to feel that they have the freedom and creativity to do things on the air, and not be worried about getting jumped on the next day unless it really gets way out of line

This philosophy is exhibited in everything from sales to engineering at WIVK and allows individual workers the freedom to make decisions for themselves.

Management in any business is charged with the duty of fostering a station atmosphere which excites the employees and makes them feel a part of something meaningful. At WIVK the atmosphere can be defined as a "family" atmosphere. Relationships on and off the job reflect companionship between the employees. Where many stations pursue specialization, WIVK develops a blurring of departmental lines where employees often cross those lines in their daily work duties.

This family atmosphere can be seen in daily communications at the station, employee birthday celebrations, and nights out on the town. Hammond contends that the current atmosphere at WIVK can be traced back to owner Jim Dick's original philosophy:

that people that he worked with were part of the family and he treated them that way.

Hammond added that this form of atmosphere promotes quick praise for employees who deserve it and quick discipline when needed; however, in the latter case, always behind closed doors.

The family atmosphere at WIVK appears to promote unwritten values in the employees. The two basic values are quality and service. Being a part of the family instills a pride in those who work for WIVK. This in turn presses the employees to provide the highest quality possible and the best service. The unwritten rule of highest quality and best service has led to a popular station image. The addition of extensive

community involvement has also supplied rewards for the station, as Hammond explains:

When you're wired into the community, you get the community feedback. It helps in news because you always know what's going on, you will always have people in the community calling you to let you know things that are going on in the community. That helps you from an information and news standpoint. . . . [Community involvement] helps you from an image standpoint because it shows that you're really cared and concerned.

Denton explained the basic reasoning for community involvement:

If you choose to work . . . anyplace a long time and choose to reside in that community, then you [have] got to be active in that community, you [have] got to put something back, you just can't continue to take from it.

Other ways WIVK attempts to increase station image are through the use of billboards, television spots, newspaper advertisements, and promotions. WIVK continually runs five billboards in Knoxville which are used for station call-letter recall. In addition to the billboards, WIVK uses newspaper and television advertisements to heighten awareness and image. Newspaper advertisements are generally placed in the Sunday Showtime section and usually introduce a new promotion that will air on the station such as the Wendy's Magic Ticket contest or the McDonald's Birthday McBucks contest. Television spots are run two to three times each year in flights and announce a station feature or promotion. A final way in which WIVK establishes station image is through promotions. Promotions will be disclosed in more detail below; however, Hammond added that a good promotion will not only provide excitement for the audience but also for the staff.

Station management promotes consistency in the programming and overall station image. According to Hammond:

people always know that WIVK means certain things. If they want information, they know they can turn on the radio and hear the latest news. If they want to hear Claude, he's always there, and Ed's always there in the afternoons . . . there's just a lot of consistency.

One of the best ways to promote consistency is to pursue longevity in the working relationships of the employees, especially the on-air announcers. Denton described what longevity is and how WIVK promotes it:

Longevity [extended working relationships] in any place is getting the right people in the right jobs where everybody's happy, and . . . then offering the fringe benefits to entice them to stay.

Denton added that WIVK has "always tried to get the best people and then promote them into the best jobs."

Announcers

Independently the announcers at WIVK represent a wide variety of styles and approaches. Mornings on WIVK are manned by Claude Tomlinson and Jim Donovan. Tomlinson's characters, Old Man Schultz and Lester Longmire, keep the listener entertained through comedy which is current and timely. The addition of Donovan as the straight man with the contagious laugh adds to the show.

The second most popular daytime program is that of afternoon drive time. This program headed by Ed Brantley consistently receives around one-third of the Knoxville listening audience. Brantley's all-out

approach mixed with impersonations of Steve Armistead provide the listener with entertainment day in and day out. In addition, the frequent use of phone callers on the air adds an element of unpredictability to the show and provides for a completely different show each day.

Mid-days and nights on WIVK provide a return to more music-oriented programming. However, announcers Bob Thomas (mid-day) and Laura Paul (nights) provide the listener with numerous participation games such as trivia, name that tune, and the name game. This addition of non-musical entertainment mixed with the personalities of the announcers allow the shows to pull very high shares of the market.

Overnight at WIVK is the responsibility of announcer Terry Womack. This program typically pulls a 50% share of the overnight audience as Womack draws from a traditional style of announcing. The one-to-one relationship, normally more prevalent overnights on radio, is exhibited to a high degree in this program.

The weekday announcers are given a large amount of control of their programs. According to management, the feeling is that with announcers having worked consistently for many years at WIVK they already know what is expected of them and what will produce the highest ratings. Management aids the weekday announcers by analyzing their shows but rely on the announcers to conduct self-examinations frequently. Concerning weekend announcers, more attention is placed on analysis and examination of their programs because the weekend announcers typically have less experience at the station and in the market. This examination consists of recording air checks of the

program and occasional meetings with the program director to spot problems in the show. However, management still places a great deal of emphasis on having the announcers examine their own programs regularly.

Music

The music which WIVK plays has evolved from the "Nashville Sound" into a contemporary form of modern country. Many of the new country artists like Alabama, Exile, Restless Heart, John Schneider, and Juice Newton comprise the bulk of WIVK's format. However, more contemporary light rock music by Lionel Ritchie, the Eagles, Pure Prairie League, and the Amazing Rhythm Aces can be found on the playlist. In addition, as traditional country has regained some of its popularity, WIVK has included artists such as Reba McEntire, George Strait, Randy Travis, and Emmylou Harris. The mixture of the artists and styles depends on a continuously rotating card catalog that prevents songs from playing too often. The cards are marked each hour when the songs are played so that future announcers can refer to them in determining which songs to play on their shows.

WIVK categorizes its songs into eight sections. Songs can be a part of one of three "favorite" groups depending on the overall like/dislike responses from the audience during auditorium testing. New songs are placed into an A, B, or C category as they are tested. These songs, as they gain popularity, will move up from the C category to the A category. Songs just released usually occupy the C category and, as they become more popular, they become B category songs. The top songs, determined by call-outs, make it up to the A category.

These songs receive the highest rotation on the air and play the most often. Many of the songs placed in the A, B, or C categories are chosen when they are first released. However, the final decision whether or not to add the songs lies with the music director. When songs fall out of the A, B, or C category, they are placed into a recurrent section until researched in the full auditorium testing sessions. The final category, and the least played of all the categories, is that of the oldies or classic country songs. This category is only played an average of one to two times each day.

News

WIVK employs five full-time reporters/announcers and one part-time news reporter. News is broadcast seven times each morning, at 12 noon, and three times in the afternoons, Monday through Friday, in order to reach the drive time and the lunch time audiences. On Saturday and Sunday, WIVK programs morning news coverage; each day of the week, from 12 A.M. to 5 A.M. at the top of each hour, WIVK runs the ABC news network reports.

WIVK receives its news from several sources in addition to local reports from staff reporters. Those news sources include the ABC News Network, the Associated Press news wire service, and, on occasion, free-lance reports.

Major news events receive live on-the-scene coverage when staff are available to cover them. The news director is responsible for seeing that the station is covering news events and also responsible for calling the news staff when needed. Live reports have been used in

the past when accidents, robberies, murders, or fires have occurred. In addition, the station owns a news car equipped with cellular telephone and two-way communication to provide live coverage and immediate on-the-air reports. As part of WIVK's commitment to the community, major planned events like elections receive top coverage. Workers are sent to all the wards and reports are compiled and tallied as soon as the polls close. The votes are called in from the precincts by the workers and placed on computer. The totals are continuously rushed into the program director, Mike Hammond, who anchors the event on WIVK. Hammond breaks into the regular programming every 5 to 10 minutes while the totals are coming in and makes the station's prediction on the winner as early as possible. During most elections, both newspapers and the three television network stations have workers at WIVK to report the results as they come in. WIVK prides itself on being the first station to project the winner in the major categories of elections. When either a majority of the election wards have reported in or one of the candidates has an insurmountable lead, WIVK will make its prediction of the winner. In the last mayoral election, WIVK made its announcement within 30 minutes after the polls closed. To WIVK, this type of coverage is of great community value and by going to this detail the station is providing a service to its listeners.

Weather

According to Hammond, WIVK places emphasis on predicting accurate weather forecasts for its coverage area. Every half hour, 24 hours each day, weather forecasts are broadcast on the station.

WIVK utilizes three weather services: the Associated Press weather line, the National Weather Service, and Weather Services, Inc., a syndicated weather service in New Bedford, Massachusetts.

At the top of each hour the syndicated company's meteorologists have their taped forecasts played on the air. The forecasts are taped four times each day and, should the weather change, the company will call in to update. At the bottom of the hour the announcer reads the forecast from one of three sources--either the printed versions of the call-in service's forecasts, the Associated Press weather update, or the National Weather Service weather summary.

In the winter when snowfall is expected WIVK provides information on the weather situation. The station traces the storms as they approach and, once snowfall starts, updates on traffic and weather begin. WIVK staff in 4-wheel drive vehicles check road conditions and report live on the air from locations around town. In addition, WIVK programs "Snowbird" school closing information for East Tennessee and Kentucky and western North Carolina. Each of the school systems is given a special password and phone number to call in on with the final decision on whether or not to hold school. In severe weather situations the station continues to play music but most announcer breaks contain information on problems caused by the weather.

Sports

In line with its commitment to community involvement, WIVK programs a large amount of sports coverage, much of which involves the University of Tennessee athletics.

WIVK is the origination station for the Vol Radio Network which covers University of Tennessee football and basketball. According to Chief Engineer Cleve Hayes, the station takes the signals from the stadium, processes them, adds a scoreboard host (provided by the network), adds commercials, and re-mixes the signal for transmission. All stations which play the network receive their feeds either from phone lines or WIVK's signal. Larger stations are given a phone number to call which links their station with the Vol Network control at WIVK. These stations receive the signal straight from the Vol Network. Other smaller stations in the Knoxville market tune radio receivers into WIVK's signal and take the ballgames off the air, retransmitting them on their stations.

In addition to the Vol Radio Network, WIVK programs seven other sports programs. On Saturday before the football games WIVK programs three sports programs: "Football Time in Tennessee," "The Locker Room," and "The Keith, Frank, and Uncle Howie Show." "Football Time in Tennessee" is hosted by Sports Director Alan Williams and features coach and player comments on both the previous game and the upcoming game. "The Locker Room" is hosted by Haywood Harris and Gus Manning, assistant sports directors of the University of Tennessee. The program usually hosts the opposing team's sports information director with commentary from Harris and Manning. "The Keith, Frank, and Uncle Howie Show" is produced by Dave Young and Steve Armistead. Armistead relays sports information on games around the country through humor and impersonations of Keith Jackson, Frank Broyles, Howard Cosell, Gus Manning, Joe Dean, and Johnny Majors. In addition, each football

Saturday, the syndicated program "Leonard's Losers" plays on WIVK. During the week, "Gus Manning's Look at UT Sports" plays five times each day; on Friday nights during football season WIVK programs a high school football scoreboard show. Between 8:30 and 10:30 PM, the station keeps up with high school football games and places reporters at ballgames featuring top-rated East Tennessee teams. One reporter/announcer is at the studio monitoring scores and reporting them on the air each half hour.

All of these shows, with the exception of "Leonard's Losers," originates from the WIVK studios. Allan Williams, Steve Armistead, and Dave Young are employees of WIVK, while Gus Manning and Haywood Harris are employed by the University of Tennessee. Each of the shows except the live high school football coverage is taped on reel-to-reel and replayed at the appropriate time by an announcer.

The high school football update is the only one of these programs which is not sold to advertisers for sponsorship. With the large response that University of Tennessee athletics receives, however, all the other programs quickly sell to advertisers.

Traffic

According to Hammond, WIVK presses for the most accurate and up-to-the-minute traffic coverage in order to keep the drive time audiences tuned into the station. WIVK purchased an airplane in 1982 and since then, when the weather permits, reports on the traffic tie-ups from the air. Traffic reporter Dan Bell and pilot Steve Lane

report every 15 minutes during the morning and afternoon drive times. When the weather prohibits flying WIVK uses a 4-wheel drive vehicle.

By monitoring police channels the station is able to report the traffic accidents soon after they happen. And in many cases, with the use of the airplane, WIVK is first to report accidents to the police.

Promotions

WIVK promotions are designed to build maximum listener levels and often include large prizes and are created between the programming and sales departments. Promotions are usually generated at the station but on occasion are the idea of the advertiser.

Hammond stated that the promotions will usually contain several prizes to provide the listeners with the feeling of having a better chance of winning. Hammond added that many of the promotions contain three steps. First, the listeners are asked to visit the sponsoring businesses and register themselves to win. Second, the listeners are instructed to listen to the radio for their name to be called. If they hear their name and call in within a specified time period they become a finalist in the contest. Third, to build excitement and create a grand finale for the promotion, the finalists, sponsors, and WIVK staff and management meet to conduct a final drawing. In many cases this final drawing comes in the form of a reverse raffle where the last name drawn is the winner.

Some of the prizes WIVK has given away over the last year include a bass boat; trips to Cancun, Hawaii, Tokyo, China, and Germany; eight cars including a Mercedes and a Corvette; and thousands of dollars in

cash. Many of these prizes are trade-outs with advertisers who provide the prizes in exchange for air time. Usually the advertiser will purchase extra advertising to complement the tradeout space.

Even with all the large prizes, many of the promotions conducted by WIVK exhibit its commitment to the community and city of Knoxville. These promotions may offer prizes but typically feature something more for the listener. Over the last year, no less than 13 promotions of this nature have taken place. Examples include WIVK bringing someone's mom to Knoxville for Mother's Day, giving away an \$11,000 college scholarship, soliciting coats from listeners and providing them to the needy, soliciting food for the Share Food Bank, providing cash prizes for homes that are clearly marked to help aid emergency vehicles in responding to calls, formation of a 4-wheel drive club to aid stranded or snowed-in residents, and thank you concerts for the listeners.

In addition, WIVK often donates portions of station air time and staff to cover and promote community events. Some of these events and organizations over the last year included the Knoxville Zoo, Greater Knoxville Beautification Board, Dogwood Arts Festival, Riverfeast, Artfest, United Way, and the Tennessee Valley Fair.

A major portion of promotions and live remotes at WIVK involves "Wivick the Frog." The station mascot was born in 1976 and, according to Hammond, the station considered two other possible characters--a hound dog and a Smoky Mountain bear. In the first few years the station used the frog only for the larger promotions and events. However, after management realized the attention the frog was receiving from the public, the station hired a full-time employee to play the

mascot and began scheduling it more often. The audience's devotion to the frog has continued and today, when the frog attends an event, many parents bring their children to see the WIVK mascot.

Special Programs

WIVK programs several shows that are exclusive in the Knoxville market, the most important of which is "Paul Harvey News and Commentary." Paul Harvey draws a loyal audience for WIVK and plays three times each week day at 8:00, 12:30 and 3:00 with "the rest of the story." Other programs on WIVK include "The Weekly Country Music Countdown," "The Sunday Survey," and "Country Crossroads."

Research

WIVK utilizes a large amount of research in its day-to-day operations. Both in-house and outside research are conducted at regular intervals throughout the year and, according to Music Director Mickey Dearstone, research "is WIVK." Dearstone notes that WIVK began research all at once in 1982 and since that date the station has yet to have a down Arbitron book. The station had previously done occasional research, but nothing to compare to the comprehensive research that began in 1982. The station began to conduct research when management became concerned with loss of audience and lowering of ratings and share figures. The market research helped WIVK to stop the declining audience. In 1982 WIVK's market share was 17.0; in 1987 WIVK posted the highest market share ever in Knoxville at 37.1.

WIVK uses three basic research sources for its day-to-day programming. Those three include a market study of Knoxville, music auditorium testing, and call-out music testing.

Each year The Research Group conducts an extensive market study of the Knoxville radio market. This study deals with all aspects of radio and provides an overall analysis of the market. Areas covered include personalities, news, traffic, weather, and sports.

The Research Group also conducts auditorium music testing two times each year. These tests are conducted in the winter and late summer in order for WIVK to use the results in its spring and fall rating periods. In 1987 the company tested 350 titles in one session and 750 titles in another session. In the next test it will test 750 titles in each of its two sessions to improve the music research accuracy.

In the past WIVK has conducted its own call-out music research. However, according to Dearstone, the station has now commissioned a local company to conduct the calls. The phone research uses 8 second of 20 different songs currently being played on WIVK. Every other week 100 people are called, 50 men and 50 women, in two demographic areas, 25-34 and 35-44.

Dearstone notes that research plays an important part in WIVK's success, but intuition and experience still remain high on the list in decision-making situations:

It wouldn't make sense with the people that's got the experience in this market that we've got to totally throw their knowledge out the window.

When evaluating new music for the station's playlist, Dearstone says the "gut feeling" plays an important part in choosing the songs that the station plays. Once the songs reach the on-air playlist, a card catalog assures basic rotation but allows for freedom of choice by the announcers. Announcers follow a format clock for each hour of their show which details from which category the songs are pulled. However, announcers are still allowed much freedom on the types, tempo, and style of songs chosen. This area involves one of the few suggestions from The Research Group that WIVK has chosen not to take: the listing of songs on computer. This process, employed by many radio stations, assures proper rotation of songs but deletes freedom of choice and a portion of the announcers' personalities from their shows.

Engineering

According to Hayes, the engineering department tries to maintain the best possible signal at all times. With three engineers continually monitoring the station's signal, any problems that develop are quickly determined and dealt with.

As a fail-safe measure, the station features a back-up transmitter for both the AM and the FM units to insure that the signal is on constantly. In the event of power failure, the station maintains a Caterpillar generator at the transmitter site that automatically starts up 1 minute and 30 seconds after the power fails. In addition, the control room is wired to a generator with automatic start-up 2 minutes after the power fails to insure that the station stays on the air at all times.

Hayes said that WIVK's philosophy is to spend the money necessary to build and maintain the best quality signal. He added that the reinvestment for equipment is substantial and can be seen in the quality of the equipment currently at the station. Equipment in the station is top-of-the-line with Audiotronics consoles, Tapetronics cart machines, Technics turntables, and a recently installed Otari 8-track reel-to-reel recorder to complement the station's Otari 4-track reel-to-reel recorder. This equipment fills two fully equipped production studios, a news room, and the on-air FM control room. In addition, the station features a second news room and two small call-out research rooms.

In order to improve the AM signal efficiency at WIVK, the station recently purchased WNOX-AM. With the sale of the current WIVK-AM and the acquisition of the new AM frequency, WIVK has increased its AM on-air programming from daytime only to 24 hours per day. The station has reduced its AM signal strength from 50,000 watts to 10,000 watts but has purchased an AM signal on a clear channel with broadcast capabilities of several hundred miles at night.

WIVK maintains four station vehicles and one airplane for use in traffic coverage, news coverage, and remote coverage at special promotional events. The station has two late-model vans for remote broadcasts, both equipped with two-way communications and top-quality microwave transmission equipment. In addition, the news department operates a news car equipped with two-way communications and a cellular telephone connection. WIVK also has recently purchased a 4-wheel drive vehicle to complement its coverage of traffic from airplanes.

Sales

The sales staff at WIVK consists of 10 people. This staff meets with General Sales Manager Bobby Denton three times each week at 8:30 every Monday, Wednesday, and Friday. The purpose of these meetings is to provide the staff with current rates, information on upcoming special promotions and possible sales situations, and to evaluate overall performance of the sales staff.

According to Denton, the station has no formal training system for educating the sales staff. However, in all cases, the employees have sold before and have the experience necessary to sell radio. New staff are sent out with established members of the sales staff to watch their presentations. In addition, the station occasionally sends its staff to seminars presented by the Radio Advertising Bureau and The National Association of Broadcasters. Denton said that one of the most important factors is to provide product knowledge to the sales staff. With knowledge of what the station is doing, who is on the air and when, and what ratings each of the shows is receiving, Denton said you "give them the ammunition to go out and sell the station."

Goals are set each year by the sales staff for each month of the year and the total year. Next, Denton sets the overall sales goal for the station and evaluations of the staff are based on actual versus projected sales figures. When asked about motivation for the sales staff, he responded by saying that "nothing motivates . . . more than money." He said the station had tried other rewards, but none had worked as well as money had.

When asked why advertisers should buy advertising on WIVK, Denton said:

Number one, because WIVK delivers for them. WIVK is strong from top to bottom, from 12+ all the way to 64 in demos. So therefore buyers can target a buy. . . . If they want to buy 25-54, they know WIVK's dominant, but at the same time WIVK is going to be very competitive in 18 to 34. So from top to bottom, we deliver the demographics in every category, which is a very unique situation to be in. Whether it's a young audience or an old audience, we're gonna get a great share of them on WIVK.

Advertising at WIVK consists of agency and local spots. The number of commercials falling into these two categories is about equal. Another area from which WIVK receives commercials is through the ABC network. The commercials are broadcast during the network newscasts. If the station does not carry a newscast it is expected to play the commercials at a later time during its programming. The station plays the network commercials because ABC pays WIVK a large amount of money to make sure the commercials air. In doing this ABC can assure its advertisers that their commercials are being played across the country.

The agency commercials arrive on reel-to-reel tapes and are transferred onto carts for play on-air. This process is referred to as "dubbing" the spots onto cart. Local commercials are written by the continuity department and produced by the production staff which consists of announcers. Sales staff sell the advertising and form a liaison between the station and the advertiser, while the continuity and traffic departments are in charge of seeing that the correct commercials play at the appropriate times.

The continuity department writes the local commercial copy and makes sure the correct agency spots are dubbed onto cart, while the

traffic department handles the logging of commercials for the announcers. Traffic prepares a log that the announcers use to determine which commercials air at what times during the day. Each of the commercials on the log are given a number which corresponds to a number of the individual carts to insure the right commercials play.

As suggested earlier, many of the findings from the study of WIVK are consistent with those in the McKinsey study. In Chapter V this comparison will be analyzed.

There are eight major findings concerning the operation of WIVK. First, WIVK is a station operated autonomously from ownership. With only an occasional examination by ownership, decision-making for the station lies in the hands of the management team. Second, WIVK is a community oriented station. If something happens in the community that is either newsworthy or an audience attraction, WIVK is expected to have someone there covering it. Third, WIVK is an information provider for the community. Whether it involves news, traffic, weather, sports, or local events, WIVK tries to be the most thorough and up-to-the-minute information source in town. Fourth, WIVK is consistent. Audience members can tune into WIVK and can expect to hear basically the same type music and same announcers each day. Fifth, the station uses a great deal of both in-house and outside research to determine the wants and needs of the audience. Sixth, WIVK's signal strength and quality are always consistent. Seventh, WIVK allows for creativity in its employees. Finally, WIVK promotes a family atmosphere between its employees. This atmosphere fosters companionship and common goals in the employees' relationships.

In the next chapter qualities determined to affect success at WIVK will be compared to those found in the McKinsey study. In addition, several qualities unique to WIVK will be examined, and recommendations for further research, other stations, and WIVK will be discussed.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

The purpose of this thesis was to determine those operating features and management principles which have made WIVK successful. In addition, the findings will be compared to those in the McKinsey and Company study in Radio in Search of Excellence.

After examining WIVK through interviews and observations, it is clear that many of the procedures and practices are similar to those found in the McKinsey study.

With regard to equipment and signal, both studies showed a high degree of willingness on the part of stations to invest in top quality equipment. Secondly, findings showed that these successful stations provide numerous fail-safe, back-up systems to insure that the stations stay on the air and the signal is operating at maximum capacity. In addition, the purchase of new equipment and back-up equipment suggests that the successful stations in both studies realize the importance of reinvestment as a means of insuring future success.

Both of the studies revealed similar findings concerning management's handling of people. All the stations operated with a management structure which allowed the employees freedom for creativity and room to make individual decisions. This room for creativity was found to be a determining factor in the type of work atmosphere found at the stations. The successful stations in both studies developed a reputation as being fun places to work for their employees. They

provided room for responsibility and growth and were quick to reward personal and station achievement. The rewards came in the form of recognition, monetary compensation, and employee celebrations and parties.

In both studies the findings suggested that management down-plays specialization and suggests integration of departments. This was also found to be especially helpful in developing station atmosphere, particularly at WIVK. With overlapping departmental duties, employees were constantly in contact with other departments. Examples of this include: announcers involved in sales, sales people doing production and helping in continuity and traffic, and announcers helping with news. This type of overlapping of departments helped to form a cohesive unit at the successful stations, which in turn promoted a better station atmosphere and lowered the possibility of having departmental conflicts at the station. This forming of a cohesive unit was also found to affect the successful stations in other ways as well. First, these stations promoted unwritten rules of best service and highest quality. While the ideas were not written down, they were found to be present at the successful stations in both studies. For example, at WIVK the appearance of the "family atmosphere" seemed to instill a pride in the employees to provide top quality and service no matter what their position or duties at the station.

A second area affected by the station atmosphere, especially at WIVK but also found in the McKinsey study, was that of the employees' feelings to the community and its audience. Possibly fostered by the "family atmosphere," employee involvement at WIVK went beyond the

station's involvement in the workings and needs of the community. Active participation in civic and non-profit groups plus donated personal time to aid others (i.e., "coats for the cold") exhibited a care for the community beyond what the station as a whole provided.

Community involvement was found to be critical to station success in both studies. In addition the McKinsey findings suggested "becoming synonymous with the community" as reaching the top echelon in station growth and development. McKinsey cited stations such as WGN-Chicago, WBBM-Cleveland, and WBBQ-Augusta as having achieved this top standing in station development. As for WIVK, individual components such as news, weather, traffic reports, and promotions were all directly aimed toward the local audience, and in so doing promoted the station as being active in the community. When something newsworthy happened in Knoxville, WIVK reporters were expected to be there. The same is true of weather and traffic reports. Management expected the station to provide the most up-to-the-minute traffic and weather reports possible. As for promotions, many of WIVK's promotions were geared to the community. "Coats for the cold" and The Knoxville Journal/WIVK Milk Fund are two examples of promotions aimed at helping the residents of the community. The station realized that it must put something back into the community and hoped that these type promotions would help it to gain listeners who realized the attention the station gave to the community and its problems.

Two final areas in which the studies agreed concern research and promotions in general. The successful stations in these studies all employed a great deal of research on their audience, their station, and

their music. However, the findings also suggested that this research was used completely as an aid to decision-making and did not take the place of experience on the part of the staff and management. Both of the studies added that the successful stations employed a large number of promotions to generate listener attention and interest.

There are several areas not mentioned in the McKinsey study which WIVK may credit as being part of its success. First, as is the case with many radio stations, WIVK is owned as part of a group of stations. Dick Broadcasting Company currently owns WKDF-FM, WDKA-AM, and WKRR in addition to WIVK AM and FM. However, unlike many stations, management at WIVK has been given complete discretion on decisions which involve the station, subject to an occasional analysis and evaluation from ownership. With this autonomy, those nearest the community are better able to determine and respond to the wants and needs of its audience. This process is achieved much quicker and with greater accuracy than in those stations which are run from or depend heavily on decisions from corporate management. For example, by being close to the audience, WIVK is able to determine slight changes in listener music tastes and can therefore alter the format to meet those changes.

A second area in which WIVK can place success which is not mentioned in the McKinsey findings deals with management's approach to outside incidents. Management fully assumes the duty of handling outside problems aimed at the station while providing a buffer between the problems and the staff. Management instructs the employees to continue concentrating on their jobs while it keeps an eye on the competition and any problems or negative comments which rise in the

community about the station. In so doing it allows the day-to-day operations to continue with a minimum of disruption. This keeps the station heading in a positive direction and keeps the employees focused on their jobs and not what the competition is doing.

Another area in which WIVK can place credit for its success is in constant innovation and avoidance of complacency. This innovation is seen in both equipment and procedures. With the purchase of new and better equipment, the station continually updates and tries to improve its signal and product. In addition, new features like an in-studio color weather radar machine adds to the ability of the station to inform the listeners while providing another device with which to compete for the listeners' attention. Under innovation in operations, a recent example includes a 24-hour per day series of Snowbird reports. Most other such reports run from early morning to late each night and include only closings. The WIVK Snowbird, on the other hand, is a 24-hour per day feature which provides the listener with updates on school and business closings, information on road conditions, and weather forecasts.

In summary, WIVK is successful because it provides what the Knoxville market wants. It provides entertainment and information that is timely, while providing an air of consistency on which the audience can rely. WIVK, through research, is able to determine the needs and wants of the community and is quick to respond to them. WIVK keeps its equipment and signal in top form by purchasing new and better equipment and insures its continuous operation by introducing back-up systems. WIVK provides a station atmosphere which promotes excitement and fun

while maintaining a business mentality that promotes highest quality and best service values in its employees. The result is longer working relationships between employees and WIVK which helps maintain overall consistency in product and service. WIVK programs grand-scale promotions to keep listener attention and interest high at all times. And finally, WIVK is completely oriented to the city of Knoxville and East Tennessee. It looks for opportunities to help the citizens of Knoxville through promotions like "Coats for the Cold." It programs news to inform the audience and presses for the latest in weather and traffic coverage. It realizes that its total existence is dependent on providing a quality product that the community will listen to. By doing just that, it has remained number one in Knoxville for the last 15 years and stands a good chance of continuing that success for many more years.

This study has confirmed many of the findings put forth in the McKinsey study, but has also introduced new areas within management such as handling of exterior problems, innovation and avoidance of complacency, and closeness to community through decision-making at the management rather than ownership level. These three areas have certainly had an effect on the success generated at WIVK and their addition to the research on effective radio station management should be accepted. However, in the case of this study, a great many variables have had an effect on the success of WIVK and there is still room for much more research on the subject of successful radio station management.

Recommendations for WIVK

It is hard to provide recommendations for a station that is currently carrying a 37.1 share of the Knoxville market, but one area in particular could be improved. WIVK has trouble in the 18-24 demographic and, in some parts of the year, the 25-34 demographic. Many of the individuals in these groups are listening to contemporary hits stations and are seeking more exciting radio broadcasts full of humor, big giveaways, up-tempo music, and quick-moving programs. In the past WIVK has been strong in both of these groups, especially within the 25-34 demographic. Because of this there is no reason to believe that WIVK cannot rebuild these demographics by adding some more excitement to its day-to-day programming.

One recommendation for WIVK would be to add more giveaways aimed at the younger listeners. Currently the only items given away that would attract the younger listeners are tickets to concerts. By adding T-shirts, hats, and, particularly, albums, the station would attract a younger demographic through items they are more interested in. By continuing to give away those items now being given away and adding a few younger target items, the station should not deter the older listeners from participating and might pick up more younger listeners in the process.

Another way to generate the younger listeners would be to bring singers or groups to the studio for live interviews when they are in town for concerts. It would allow the singers to talk about the music on the air while listeners would be able to find out the real stories about the singers' songs. The talk mixed with cuts of music would be

appealing to the younger demographics and especially those planning to attend the show.

A third way to reach the younger demographic deals with getting the announcers out in the town for appearances. Currently, shows are done live on location only when a sponsor is willing to pay for it (some exceptions occur but tend not to be the top announcers). With the origination of a program from a high visibility location around town, the station would gain both promotion and more attention from those younger listeners looking for some excitement in their radio.

A final recommendation for WIVK deals with the rotation of music. If WIVK is to attract the younger 18-35 audience, its music selection needs to be full of variety and selection. Songs played over and over or played during the same time periods and days of the week become stale even to the most avid country music fans. Introduction of a computer printed music rotation would eliminate these problems and could provide the station with pinpoint control over when and how often songs are played. In addition, spaces could be left open to allow the announcers the freedom to play requested songs.

Recommendations for Other Stations

Stations pursuing success and excellence should study the findings in this thesis. The findings of the McKinsey and Company study and this thesis are very comparable and, because of that, the findings should be recognized as important components in successful radio station management. Since all the stations in these studies were successful in both financial and market terms, these findings are an

important place for broadcasters to begin searching for guidelines to success. These findings may not be the definitive answer in every market, but they represent the findings of 12 markets scattered throughout the nation and should be applicable in many situations.

Recommendations for Further Study

Research confirming the data from McKinsey and Company and this thesis needs to be conducted to further prove or disprove components of these studies. Due to the lack of studies in this area it is important to build a base of information for others to analyze. Also, due to the quick changes in the broadcast industry, it is important to keep the academic studies up to date. Elements that McKinsey found in 1985 and those found here in 1987 may not be applicable in 1990 and beyond. For this reason it is important for researchers and managers to keep up with the latest available information on radio broadcast management.

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APPENDICES

ON 17
46-29-
LANCASTER FORD

APPENDIX 1

KNOXVILLE RADIO STATIONS (ADI)

WBZW
WEZK-FM
WGAP
WIMZ
WIMZ-FM
WIVK
WIVK-FM
WJFC
WJFC-FM
WKNF
WKNF-FM
WKXV
WLIQ
WMYU-FM
WNOX
WRJZ
WSEV
WOKI-FM
WTNZ-FM
WYSH
WKGN
WUOT-FM
WITA
WUTK-FM

(Source: 1987 Birch, 1988 Arbitron)

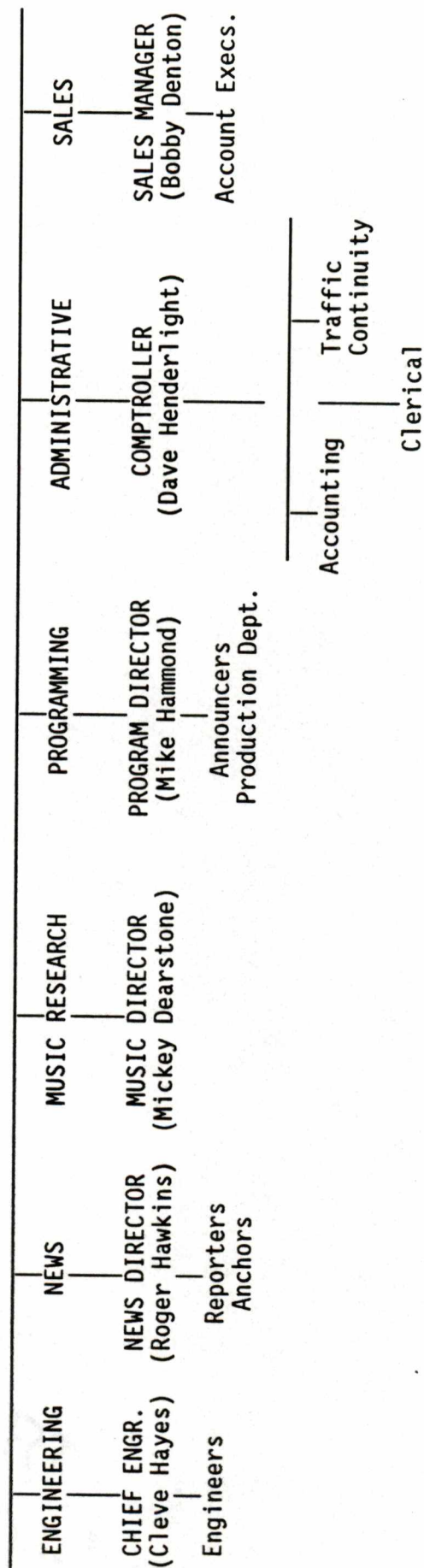
APPENDIX 2

WIVK ORGANIZATIONAL CHART

OWNERSHIP
(Dick Broadcasting)

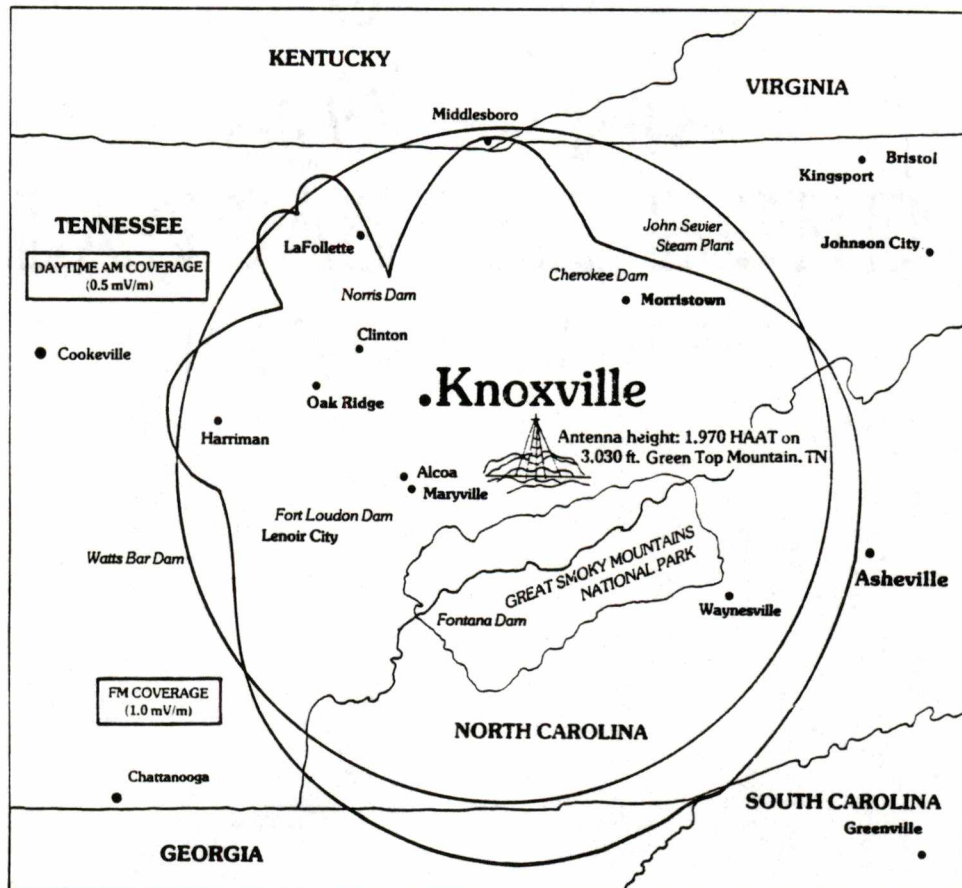
STATION MANAGER
(Bobby Denton)

ASSISTANT STATION MANAGER
(Mike Hammond)



APPENDIX 3

COVERAGE AREA MAP



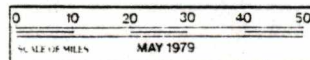
Knoxville, Tennessee 37919

AM 850 KHZ
50,000 Watts (Daytime)

FM 107.7 MHZ, Stereo
ERP 100,000 watts (horizontal)
100,000 Watts (vertical)

AM COVERAGE: BASED ON 1966 PROOF.
FM COVERAGE: BASED ON TERRAIN PROFILES
& THE NEW F150.501 CURVES.

PREPARED: MAY, 1979
BY JOHN J. MULLANEY



APPENDIX 4

SAMPLE FORMAT AND MARKET CHARACTERISTICS

Station Formats (competitors)	<u>Market Size (Population)</u>			<u>Unrated</u>
	<u>Large (over 500,000)</u>	<u>Medium (100,000-500,000)</u>	<u>Small (below 100,000)</u>	
1. AC		WVOR-FM (19)		WRSC-AM (7)
2. AOR	WMMS-FM (26)			
3. Beautiful Music	KOSI-FM (33)			
4. Country			WWNC-AM (18)	
5. MOR-Variety	WGN-AM (32)			
6. News/Talk	KGO-AM (48)			
7. Top 40	KIIS-FM (43)	KEYN-FM (15)	WBBQ-FM (17)	
8. Urban Contemporary	WKYS-FM (32)			

Source: Radio in Search of Excellence (1985).

APPENDIX 5

NATIONAL ASSOCIATION OF BROADCASTERS SURVEY (1985)

RADIO MANAGEMENT PRINCIPLES

The following is a list of 27 principles of radio management. Using a scale of 1 to 5 (1 = little importance; 5 = great importance), please rank each of these principles as to their importance at WIVK.

A: Mike Hammond

- 5 Encouraging departments to work together.
- 4 Talking with staff at all levels as often as possible.
- 4 Being flexible enough to move quickly if an opportunity arises.
- 5 Making clear expectations for employee performance.
- 4 Having all employees share the same idea of what the station is trying to achieve.
- 4 Making significant reinvestments in the station to maintain market position over the long term.
- 4 Targeting programming to a well-defined segment of listeners.
- 5 Having the strongest, highest quality broadcast signal at all times.
- 5 Providing community services that go beyond PSA's and programming.
- 4 Having a value system based on the belief that quality and service as as important as making a profit.
- 4 Allowing staff at all levels to contribute to decision making.
- 3 Encouraging informal communication among staff members.
- 4 Providing a complete range of services for advertisers beyond selling time; i.e, targeting, creative, follow-up, etc.
- 4 Encouraging staff to try new ideas, even if they might fail
- 3 Being actively involved in community groups.
- 3 Using incentives other than money to encourage staff performance.
- 4 Using information to fine-tune programming.
- 4 Matching advertisers with targeted listener markets.
- 4 Systematically using market research or methods other than ratings to assess listener preferences and lifestyles.
- 3 Reflecting the values and lifestyle of the average resident of your community
- 3 Keeping track of overall trends in the radio industry.
- 4 Managing revenues rather than expenses.
- 4 Regularly monitoring the performance of competing stations.
- 3 Having frequent employee celebrations to promote station spirit.
- 4 Systematically tracking ratings and other syndicated data to assess listener preferences.
- 4 Hiring and using local talent and expertise
- 4 Rewarding results.

The following is a list of 27 principles of radio management. Using a scale of 1 to 5 (1 = little importance; 5 = great importance), please rank each of these principles as to their importance at WIVK.

B: Bobby Denton

- 5 Encouraging departments to work together.
- 5 Talking with staff at all levels as often as possible.
- 5 Being flexible enough to move quickly if an opportunity arises.
- 4 Making clear expectations for employee performance.
- 4 Having all employees share the same idea of what the station is trying to achieve.
- 4 Making significant reinvestments in the station to maintain market position over the long term.
- 4 Targeting programming to a well-defined segment of listeners.
- 5 Having the strongest, highest quality broadcast signal at all times.
- 4 Providing community services that go beyond PSA's and programming.
- 5 Having a value system based on the belief that quality and service as as important as making a profit.
- 4 Allowing staff at all levels to contribute to decision making.
- 3 Encouraging informal communication among staff members.
- 4 Providing a complete range of services for advertisers beyond selling time; i.e, targeting, creative, follow-up, etc.
- 3 Encouraging staff to try new ideas, even if they might fail
- 4 Being actively involved in community groups.
- 4 Using incentives other than money to encourage staff performance.
- 4 Using information to fine-tune programming.
- 3 Matching advertisers with targeted listener markets.
- 4 Systematically using market research or methods other than ratings to assess listener preferences and lifestyles.
- 3 Reflecting the values and lifestyle of the average resident of your community
- 4 Keeping track of overall trends in the radio industry.
- 3 Managing revenues rather than expenses.
- 3 Regularly monitoring the performance of competing stations.
- 5 Having frequent employee celebrations to promote station spirit.
- 5 Systematically tracking ratings and other syndicated data to assess listener preferences.
- 4 Hiring and using local talent and expertise
- 4 Rewarding results.

VITA

James Thomas Williams, Jr. was born in Nashville, Tennessee on December 22, 1963. He graduated from Hendersonville High School in 1982 and received a B.S. degree in Communications with emphasis in broadcast management from The University of Tennessee, Knoxville in June 1986. In September 1986 he re-entered The University of Tennessee, Knoxville to pursue a Master's degree in Communications with graduation in March 1988.

His professional career has included positions at four Tennessee radio stations: WBLP-AM, Fairview; WQSI-AM, Portland; WUTK-FM, Knoxville; and WIVK-AM/FM, Knoxville.

Past affiliations have included Alpha Epsilon Rho, the Professional Society of Broadcasters, and past awards have included National High School Who's Who, National Honor Society and Most Valuable Staff Member, 1985-86 at WUTK-FM.