Division of Communication and Contemporary Culture

RADIO & TELEVISION PROGRAMMING
MCM 442 Section 1 Summer 2011
Monday thru Thursday 12:30-2:25 BO 223

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Office Hours: Monday-Thursday 2:30-3:20 or by appointment

COURSE BULLETIN DESCRIPTION:
Study of the programming function in broadcasting, analysis of programs, and implementation of effective
broadcast schedules. (Prerequisites: MCM 101 and MCM 112 with a grade of C in each).

COURSE OVERVIEW: The course is designed to develop student understanding of principles and
practices in broadcast television, cable television, radio, audience research, analysis, sources of programs,
program content, economic and regulatory constraints.

Program Learning Outcomes: This course will partially address the following RTV academic program learning outcome:
2. The student will demonstrate the ability to recognize Broadcast program structure elements and critically analyze them.

Student Learning Outcomes: The following course specific student learning outcomes are in support of the program
learning outcome listed above. Students in MCM 442 – Radio & Television Programming are assigned a paper critically
analyzing a television or radio program for use of audience appeals, structural elements, and application of program
development principles.

COURSE OBJECTIVES:
1. Examine and understand basic programming theories, strategies and terminology as practiced today in
radio, television, cable (including satellite) and new media technologies.
2. Study and understand audience research methods.
3. Understand the process of network scheduling.
4. Understand the process and current trends of program syndication.
5. Examine and understand radio programming in terms of formats and audience acquisition.
6. Understand the operation of cable and its effects on both the viewer and broadcast television.
7. Examine the roles of promotion, advertising, public broadcasting, violence, governmental and industry
regulations play on programming.

TEXT & REQUIRED READINGS/Materials:
o Eastman, Susan Tyler & Ferguson, Douglas A., Media Programming - Strategies & Practices. 8th
dition. Thomson-Wadsworth: Boston 2009 (Required)
o Other required and recommended readings will be in the form of trade publication articles or
summaries and assigned via e-mail or in class handouts. In the case of some articles, the URL link will
be sent only. Students should be sure that the university knows the proper e-mail address for forwarding
the messages if the student wishes to receive these at an an address different from their titan account.
o In addition to the above, content of video tapes, handouts provided in class and comments by any guest
speakers will be considered fair game for exam questions and the student should take notes on these in
addition to normal lectures.

EVALUATION, ATTENDANCE AND GRADING:
The student will be evaluated on his/her performance on tests, papers and projects as follows:
2 Analysis papers 20% each and 3 Exams 20% each
Final grades may be altered based upon the attendance policy (as outlined on page 3). The student will have the choice of completing any two of the three analysis assignments. The overall rules for paper submissions is on page 3.

**TV PROGRAMMING ANALYSIS**
The class will be presented with two programs that are new to the network schedule. Select one of those programs and analyze those elements of a program that we discussed early on in the course such as writing, acting, character development, production, etc. Also discuss the elements that attempt to hold an audience such as packaging & sub-plots, opening tease, believability, audience appeals, etc. In your report, be sure to discuss the demographic appeal (and if the commercials matched that appeal demographically) and the other items discussed in both the class and in the text. Limit the report to three pages double spaced and do not spend more than a half page on a synopsis of the plot and sub-plots.

**RADIO PROGRAMMING ANALYSIS**
Listen to a commercial radio station with a music format for one weekday drive time or mid-day hour. DO NOT choose a station for which you do or did work. Best choices would include a station that plays the type of music that you like best so that you can identify and comment on the use of oldies, recurrants, new songs, etc. so that you can attempt to analyze the music rotation. Try to choose a format that uses a personality rather than an announcer. Avoid off hours where the commercial level is low, as that will make it difficult for you to discuss the commercial demographics in relation to the music appeal and the scheduling of spot breaks in the format. Include in your analysis the record rotation, style of the personality, use of jingles, liners, ID's, teases, etc. Also discuss the treatment of news, contests, commercial clusters, demographic appeals and other appropriate observations. Include a run-down page where you list what was aired during the hour. Limit your analysis to no more than 3 pages typed and double-spaced plus the run-down. Be sure to state what day and time you listened.

**WEB ANALYSIS PROJECT**
Web sites are of increasing importance to broadcasters. Broadcasters have a tradition of reaching a mass audience and communicating in a visual and/or audio medium but many are still learning when it comes to programming the World Wide Web. The purpose of this assignment is to analyze the effectiveness of web sites in terms of visitors to the website and in terms of cross promoting the station and the web site.

- Can a station’s website stand by itself? Is it easy to use? What types of information does it provide?
- Does it make the user want to watch or listen to the station? In what ways does it do this?
- Does it provide information for the viewer or listener if they want more info than what was provided by the broadcast?
- Can the website provide info to a listener or viewer who may have been unable to catch the broadcast?
- Does it provide additional marketing opportunities for the station?
- Does the website stream audio or video or provide clips?

Visit and analyze two radio and two television STATION websites. Examine them in terms of the above questions and in terms of the things discussed in class concerning website design and content. You may compare and contrast the sites you examined for this report if it helps you make your explanations shorter and clearer. Limit your comments to a maximum of eight pages. Be sure to include the web addresses (URL) for the sites.
All assignments are to be typewritten or word processed (that includes spell checked, etc.) and are due in class on the due date. Any assignment turned in late will not be accepted and will not be given credit. Papers submitted on anything other than white paper will not be accepted. Any exceptions must be cleared by the instructor in advance.

**Withheld Grades Semester Grades Policy (A-54)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Attendance & Conduct:**

**Acceptable Student Behavior**
Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Students coming into class late are disruptive and slow the process of covering material for those who were on time. **Therefore, lateness will count as an absence.** The student should be aware that a departmental attendance policy exists and should obtain a copy from the instructor or department office. **There is one difference in the instructor's application of this policy: absences will be excused only if presented to the instructor in advance and the instructor reserves the right not to accept an excuse. The instructor will not entertain excuses presented after the absence.** Students should be ready to take notes at the start of class and cell phones should be off. Vibrate settings and text messaging will not be tolerated. Anyone caught with a cell phone in use will be considered not attending and will be given an absence as will anyone using a computer for non-class purposes and/or talking with classmates. Food and drink in class is prohibited by University Policy (instructor will not enforce for bottled water w/cap). Visual or audio recording of anything in class without the advanced consent of the instructor is prohibited.

**Academic Dishonesty:**
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or
ideas of an author into one's paper without giving the author due credit. Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Students with Disabilities:** To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

**RECOMMENDED RESOURCES:** All students will want to bring a calculator to class for the portion that deals with ratings and shares and the portion that deals with syndication.

Other resources for this course that may be of interest to the student

- *Broadcasting & Cable* weekly trade publication
- *TV WEEK* weekly trade publication
- Arbitron website [http://www.arbitron.com/home/content.stm](http://www.arbitron.com/home/content.stm)
- Nielsen Media website [http://nielsenmedia.com](http://nielsenmedia.com)

**TENTATIVE LECTURE SCHEDULE AND DUE DATES:**

<table>
<thead>
<tr>
<th>DATE</th>
<th>Topic</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>T July 12</td>
<td>Intro to course/Program elements/Program types</td>
<td></td>
</tr>
<tr>
<td>W July 13</td>
<td>Day parts/ PTAR/Network compensation</td>
<td>Ch. 1</td>
</tr>
<tr>
<td>R July 14</td>
<td>Audience flow theory/ Programming principles/ Network schedule/Reality Programming</td>
<td>Ch. 4</td>
</tr>
<tr>
<td>M July 18</td>
<td>Affiliate programming &amp; Syndication</td>
<td>Ch. 6 &amp; TV Programming Analysis</td>
</tr>
<tr>
<td>T July 19</td>
<td>Audience research-- Ratings/Shares</td>
<td>Ch. 2 &amp; Ch. 3</td>
</tr>
<tr>
<td>W July 20</td>
<td>Amortization/Independent stations</td>
<td>Ratings exercise</td>
</tr>
<tr>
<td>R July 21</td>
<td>Exam 1 (Ch. 1-6 &amp; materials covered)</td>
<td></td>
</tr>
<tr>
<td>M July 25</td>
<td>Radio formats Dayparts /Record rotations</td>
<td>Ch. 11</td>
</tr>
<tr>
<td>T July 26</td>
<td>Duopolies/LMA's/ Networks and format suppliers</td>
<td>Review p. 51-52</td>
</tr>
<tr>
<td>W July 27</td>
<td>Music and audience research</td>
<td>Ch. 12 &amp; p 46-47</td>
</tr>
<tr>
<td>R July 28</td>
<td>Personalities/promotion/indecency/Web pgm.</td>
<td>Radio Analysis</td>
</tr>
<tr>
<td>M Aug 1</td>
<td>Exam 2 (Ch. 11-12 &amp; materials covered) Web</td>
<td>Review 71-74</td>
</tr>
<tr>
<td>T Aug  2</td>
<td>programming/Cable programming &amp; networks</td>
<td>Ch. 10</td>
</tr>
<tr>
<td>W Aug  3</td>
<td>Premium &amp; pay cable/ Cable regulations</td>
<td>Ch. 8 &amp; p. 24-27</td>
</tr>
<tr>
<td>R Aug  4</td>
<td>Cable terms/Current cable issues</td>
<td>Ch. 9 &amp; Review Ch. 1</td>
</tr>
<tr>
<td>R Aug  4</td>
<td>LAST DAY TO DROP</td>
<td></td>
</tr>
<tr>
<td>M Aug  8</td>
<td>Violence/ News programming</td>
<td>p. 174-184, 197-9</td>
</tr>
</tbody>
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Ratings/Shares/HUTs exercises:

A program received a 7.8/14 in the national overnight ratings the other night. What is the HUT level if the universe is 114.7 million TVHH?

If a market has 278,900 TVHH in the DMA and 19,523 of those watched “Frasier,” what is the rating for “Frasier?” If the HUT level is 162,692, what is the share?

If Seinfeld is on at the same time with a share of 15, how many homes watched this program?

If the Today show has a share of 25 and a rating of 3.2, how many TVHH watched the program if the universe is still 114.7 million?
EXAM 1 partial list of topics & terms.

access
active vs. passive viewing
affiliates
amortization
appointment TV
attributes of broadcasting
audience appeals
audience flow theory
back end order
barter
block scheduling
burdening factor
button fatigue
cash plus
clearance
checkerboard
counter programming
cume
dark weeks
dayparts
demographics
diaries
DMA
duty watching
feature films
fin-syn
first-run
focus groups
fringe
front end order
genres
grazing
group owners
hammocking
hiatus
HUT
hypoing
independent stations
influences
lead-in
LOP
life cycle of a program
markets
market size

meters
methodology (including limitations)
mid year replacement
movie of the week
NATPE
network compensation
Nielsen
NSI
NTI
off-network
overnights
people meters
pilot
power programming (blunting)
production houses
program development process
prime time access rule
principles of program scheduling
program license fee
psychographics
pure syndication
qualitative
quantitative
rating (definition and formula)
rerun
sample
sampling
seamless
share (definition & formula)
spinoff
station rep. firms
strategies of scheduling
strip scheduling
structural requirements of a program
stunting
sweeps
syndicator
syndication
synergy (vertical integration)
tent poling
TVHH
TV season
UHF
universe
VHF
EXAM 2 Partial list of topics & terms.

ABC Radio
A/C or AC
all news
alternative
AM
AM stereo
announcer
AOR
Arbitron
ASCAP
beautiful music
black
blend
BMI
call out research
choosing a format
CHR
classic rock
classical
clusters
compatibility of music
country
current cut
DAB
dance
dayparting
dayparts
duopoly
easy-listening
format
format suppliers
gold
HD radio
indecency
jingle
legal ID
liner
LMA
local service (localism)
lottery
mix (format)
modern country
network radio & market size
news/talk

obscurity
oldies
P1, P2, etc.
payola
personality
plugola
positioner
power cut
Premiere Radio
promotion (types & rules)
psychographics
R & B
RBDS
recurrent
religious
research (audience)
research (music)
role of news in a format
roles of the program director
rotation
safe harbor
satellite radio (SIRIUS, XM)
SESAC
sweeper
syndicator
talk
top-40
TSL
uptempo
urban
voice tracking
Westwood One

non-commercial radio
APR NPR
jazz eclectic
diversified
folk
funding sources
CPB
sponsoring institution
government
private foundation
program decision making
underwriting
**EXAM 3 Partial list of terms.**

**Cable TV**
- a la carte
- access
- addressability
- broadcast channels
- cable networks
- cable radio
- channel capacity
- churn
- clustering
- compression
- converters
- copyright/compulsory license
- DBS
- dial position
- distant independents
- fiber optic
- franchise
- head end
- homes passed
- local ad sales
- local origination
- made-for-cable
- MSO
- must-carry
- NAB
- narrowcasting
- NCTA
- niche
- pay/ premium channels
- penetration
- PPV
- per subscriber fees
- reasons to subscribe
- retransmission consent
- revenue sources
- rotation scheduling
- signal importation
- siphoning
- sleepers
- superstations
- syndex
- teletext
- tier

**Commercials**
- Burke
- dialblocks
- flights
- frequency
- reach

**Violence**
- SEE TERMS ON HANDOUT
- diffusers
- intensifiers
- ratings
- standards & practices
- V-Chip

**Public Broadcasting**
- audience loyalty
- CPB
- differences in program decision making
- distribution
- funding
- major producing stations
- ownership/license holders
- PBS
- station program cooperative
- stunting
- underwriting

**News**
- AR&D
- bumps
- consultants
- happy talk
- Magid
- teasers
- formula newscasts

**Kidvid**
- Children’s television act
- commercial/program requirements
- issues/concerns

**Web**
- broadband
- cable modem
- interactive
- streaming (webcast)