

to be teachers and for teachers engaged in graduate work. The workshops were six (6) weeks long and the teaching was split up between the participating conservation agencies and staffed by their personnel. In each workshop credit, usually three (3) hours, was given by the college. As many as four (4) workshops have been held in one summer.

Response by the teachers has been good. In each workshop the teachers (students) in attendance showed genuine interest in all resource management and indicated (on evaluation questionnaires) that the classes had added greatly to their understanding of conservation.

At times it was difficult for the conservation agencies to handle their share of the teaching, since in each case their personnel had other regular duties and the workshops were extra.

Teacher workshops in conservation have not been held for the last four (4) years since, as sometimes happens in loosely-knit state cooperative efforts, there was a lack of coordination and the committee stopped functioning.

But all is not dark. Presently a new, larger conservation committee is being formed; teacher workshops and perhaps printed resource material will hopefully be some of the end results. Certainly a great deal more should be done along these lines to strengthen the teaching of conservation in our state schools.

One member of our Information-Education staff spends the entire school year presenting programs on conservation to schools from upper elementary grades through high school. These programs consist of talks on resource management and presentation of movies dealing with resources of the state.

In working with the larger high schools this work is carried on in the classrooms of science and biology students. The upper elementary grades generally have their entire student body in a group for these presentations. Some time is spent with the superintendent and faculty members discussing ways to include conservation in the classroom.

Arrangements for these programs with the schools are made by our wildlife officers. This gives our wildlife officers an opportunity to come in contact with schools in their county, and in a great many instances they have the opportunity to present additional programs dealing with fish and wildlife resources in their particular area.

Programs with the schools is on a voluntary basis; it is not required by the State Department of Education. This method has worked very well in our state as there are generally requests for more frequent visits to the schools. Unfortunately we do not have the personnel nor money to expand this activity to the degree that we feel is necessary to accomplish the desired results.

We in Arkansas realize that teaching of conservation in schools should be done by educators. I think schools are at fault in not doing this, but I also think that we as conservationists should find some way to communicate with school administrations in this cause and convince them that conservation must be included in our training and education program.

THE VALUE OF THE AGENCY HOUSE ORGAN

BY LOU CLAPPER
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If you have need for a slide rule . . . you should know how to use it. It's a tool . . . an efficient instrument to obtain a quick, accurate mathematical result.

Perhaps your needs are microscopes, computers, knowledge of the law, chemistry, meteorology. In any event, you have to know about many things and you have to understand all of the tools that are needed to

accomplish your job . . . from accounting to public relations, from law to forest fire control, from agriculture to selling groceries.

Radio and television are TOOLS for many agencies, businesses, politicians, entertainers, and others.

So, it would seem if broadcasting is a tool and can be useful to game and fish commissioners the greater understanding of it . . . the more useful and effective it will be for them.

So . . . my subject is radio. Let me tell you what it is and how it works in 1967. First we go back to shortly after World War II. You know what radio was before that . . . it was the family mass entertainment medium . . . eventually surpassing the movies. A Jack Benny program or an Amos 'n' Andy program in the late thirties had more people listening at one time than earlier minds could have possibly conceived. Then came television . . . which almost ruined the movies . . . and nearly ruined radio. It was exciting. It brought entertainment, news and sports right into the living room.

The cinema industry almost went under. But it fought back . . . capital was poured in. Many companies were re-organized. New executives tried new things . . . and eventually . . . movies came back with bigger screens, better color, and colossal epics on a scale that television could not match. And, the movies went into the business of selling to television. If you can't lick 'em . . . join 'em. Then the movie industry went still another step ahead and has begun *making* movies for television. And now . . . both media are both competitive, mutually complementary to each other . . . and both successful. Now . . . how about radio? The period right after television is sometimes called the WRLTLRAWITBKAC period. When Radio Left The Living Room And Went Into The Bedroom, Kitchen and Car, era. But it didn't go into that period easily. It was nearly ruined . . . many stations failed. Not many new licenses were applied for or issued and the future of radio broadcasting was bleak indeed. But . . . it dug in. Radio stations with the financial means hung on. . . . Radio stations became virtually revolving doors of changing personnel as ownership tried desperately to find the key to financial success. But it . . . came . . . radio found out what the public needed and wanted and it left the living room . . . perhaps forever. But it is in the kitchen . . . and in the bedroom . . . it's on the beach, with the hunting and fishing party, in the woods, in the boat . . . and IN THE CAR. You know how it is in the car . . . drive-time audience figures are utterly astronomical . . . yet unmeasured. Now . . . I won't tell you how a radio station wins audience acceptance and wide listenership in this age of successful television, successful movies and successful radio. Let me just tell you how it IS . . . and you draw your own conclusions.

There are more than 5,000 radio stations in the United States. This is brisk competition.

In Atlanta there are 15 AM stations and 7 FM stations.

In Mobile, Alabama, there are 9 AM and 2 FM.

In Jackson, Mississippi, there are 7 AMs and 3 FM.

New Orleans . . . 10 AMs and 4 FM.

Little Rock, Arkansas . . . has 8 AM and 2 FM.

And smaller communities have two, three and four . . . some little towns with only 5,000 population have two . . . plus the influence of all of the stations of nearby bigger towns and cities.

And . . . certainly a high percentage of all of these 5,000 stations are financially in the black. Their advertising rates are set according to their market size, realistically, competitively and practically. There are little stations that charge only a dollar or two a minute. But this is a realistic figure for them. The cost per thousand of reaching an audience must be competitive with newspaper space rates and other advertising media also hitting that market. Prices go up from there . . . depending on those same factors of market size, reach of the station, competition . . . and basically, the minute-cost of reach the audience on a price per thousand impressions basis. WWL, for example has spots ranging from \$15 or \$20 dollars locally . . . to over a hundred . . . that's

near the Saints game broadcasts. WGN in Chicago charges four hundred dollars for a single minute in drive time. There are TV spots on certain stations in Chicago . . . at the same time that are less than that.

That's how stations operate . . . according to market size. Now . . . how about programming? Did you ever realize that out of all those 5,000 stations there are just a few basic program types . . . just a few program formats? Here they are: . . . and not at all in the order of importance from the standpoint of total audience:

1. Rock and Roll . . . this varies from the Rock and Roll to rhythm and blues and some combinations of each. This is a highly successful format, especially in the cities. The audience is a vast segment which included *all* people . . . but mainly children, teenagers, young adults and many people in the middle to lower income group. This is truly format radio . . . frantic, exciting, fast, loud . . . with music, news done dramatically fast and with strong personalities. It is, I repeat, a successful format in most cases.
2. Top Forty . . . again the music sets the format. Top forty is an over-and-over again repeat of the top forty popular songs of the week. Sinatra, Dean Martin, Nancy Sinatra and a host of other well-known entertainers that are big in movies, television and the record business. These top-forty stations program only the hits . . . and they, in fact, help make the hits. And, that station has news and public service information. The pace is fast . . . and the format goes on and on.
3. Middle of the Road. This aims at the vast audience which is from the young adult on up to the top of the age brackets. It seeks the middle to upper income groups, the householders of 22 to 50 years of age . . . when people are in the major buying period and establishing and maintaining homes from marriage to the time their last child graduates from both high school and . . . hopefully, college. The music neither rock and roll nor far-out classical. It is middle of the road . . . it is music that is popular, was popular and has a great deal of personal recall and identity. There is some top-forty in this music formula . . . because, after all, the Frank Sinatras and others have a very wide appeal. News on middle-of-the-road stations is more complete, more in depth, less frantic in its delivery and a middle-of-the-road station will offer much public service information from weather to traffic to community chest, to school zone safety to hurricane information . . . and you name it . . . if the public needs and wants it . . . it will be there. Generally middle-of-the-road stations are strong in sports coverage, also.
4. Country and Western . . . this varies all the way from the simple and pure hillbilly . . . to the Nashville sound which is actually a very expert, interesting, sophisticated Country and Western type of music performed by outstanding, capable artists. It started with the Grand Ole Opry but the best musicians and arrangers have now gotten a hand in it . . . and it stands up as good music. Country and western stations, I might add . . . program little else . . . with the exception of news.
5. All Talk . . . news, audience telephone shows, information, discussion, etc. Some of the largest stations in the biggest cities . . . those owned by the networks themselves are all talk stations.
6. Wall-to-Wall Music Station . . . or "Classical and good music." This is background programming for better-educated and upper income groups. Let me emphasize . . . this is largely *background* and a less-attract place for an advertising or other message.
7. Ethnic . . . All Negro, all Polish, all Italian, all Spanish . . . or whatever. It is programmed for a specific racial group, or nationality or, sometimes a single religion. You find them all over . . . particularly in the big cities.

Seven kinds of stations . . . in over 5,000. Now . . . there are exceptions . . . of course. Some stations combine some of these formats to a degree. Others . . . especially in the real small towns . . . do what-

ever comes naturally to serve that hometown audience. It may be a combination of everything . . . agriculture in the early morning, noon and night . . . music for the school kids after school, cooking and home ec things during the day, etc. But there are 7 basic types.

As Fish and Game commissioners . . . wishing to use radio as a tool . . . you must observe and analyze the stations in your territory and you will then discover what type of audience the station has . . . and how effective it is . . . and then YOU decide how best to reach that audience. Take the program director out to lunch. Now . . . how to use it. . . . Programs are the most difficult to come by.

1. Stations don't like anything that represents a change in their format. Programs cause dial switching when the subject matter is not exactly to their liking . . . or is different from what they EXPECT when they tune that station.
2. Advertisers tend to NOT BUY programs until they are first proven as audience getters. They wait for ratings.
3. Good programs take writers and experts. Who is going to spend all that time . . . what expert, what Conservation Director, or who . . . in preparing and presenting the program for nothing. It may take a year to prove audience acceptance.

Announcements are the most effective use of present-day radio . . . you get the advantage of repetition . . . brevity . . . and both station and audience acceptance.

However, programs can be useful . . . and effective. Announcements, the same. . . .

What we have come here for today . . . is to honestly inspect radio as a tool for you and how best to use it . . . IN YOUR OWN AREA.